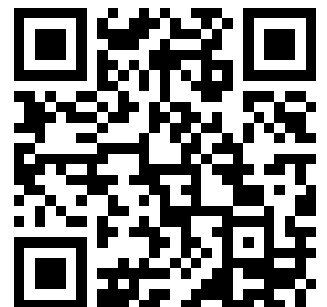


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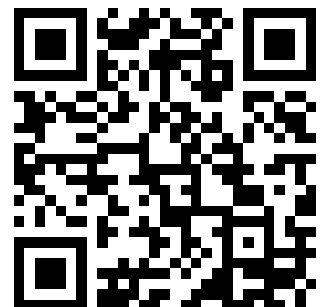


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# THE ACADEMY.

*A WEEKLY REVIEW OF LITERATURE, SCIENCE,  
AND ART.*

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JULY — DECEMBER,  
1883.

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VOLUME XXIV.

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# THE STAGE AND MUSIC.

## THE STAGE.

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It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Wanderings in a Wild Country; or, Three Years among the Cannibals of New Britain.* By Wilfred Powell. (Sampson Low.)

MR. POWELL asks for the indulgence of his critics on two grounds: first, that he is "more accustomed to handle the tiller than the pen, and to writing his log than manuscript for the publisher;" and, secondly, because "a lifetime would hardly suffice to enable one to become so thoroughly acquainted with these primitive races as to be able to write of them without some hesitation." As regards his first plea, he need not feel much apprehension, for he relates his adventures—many of them stirring enough—in plain, unaffected language; and for his second, the "hesitation" of which he speaks, his carefulness, when describing a custom of which the meaning is unknown to him, to admit his ignorance—in short, the absence of theorising or dogmatism under considerable temptation to the contrary—will not fail to inspire confidence, especially among those who believe it still early to theorise, or, perhaps, prefer to do that for themselves, and are only desirous of collecting authentic information about these little-known races. Readers of this class, then, though they may, perhaps, complain that there are omissions which a three years' acquaintance with the locality might have supplied, will find much to interest them, as, indeed, will geographers also, the islands of New Britain and New Ireland being more completely unknown than any others of the same magnitude—in fact, one may say, than any other group in the Pacific. They seem, in this respect, to have shared the fate of the neighbouring island of New Guinea, of which, until Dampier's time, they were commonly supposed to form a part.

The most prominent natural feature in New Britain is the tremendous volcanic activity at both extremities of the island. Mr. Powell relates that, while anchored, in 1878, off the Duke of York group, which lies midway between the two great islands, he

"was awake by feeling and hearing something grating violently against the ship's side, and running up on deck found the whole of the harbour covered with huge blocks of pumice-stone, and indeed as far as I could see over towards New Britain the sea was covered; it really appeared as though one could walk to New Britain on it. . . . The eruption of the volcano lasted upwards of a month, and the whole of Blanche Bay and a great part of St. George's Channel were so thickly covered with pumice-stone, that it was

impossible for a vessel, and a boat only with great difficulty, to force a way through. There is no doubt that these fields of pumice-stone have given rise to the report of many reefs that have been searched for afterwards without success, for I defy even a practised eye to tell one from the other. The pumice hangs together in large masses by capillary attraction, bearing with it sometimes branches that have been torn from the trees in its descent; and there settles round the edge of this floating mass a white foam, caused by the incessant washing of the water and the grinding together of the blocks of pumice. This in the distance appears identical with breakers. These fields are carried along by the current until finally thrown on some shore or broken up by a storm."

Besides the many large volcanoes at this (eastern) extremity of the island, and others along the northern coast, Mr. Powell writes that at the western end "the land seemed all on fire" with "innumerable volcanoes, small and large, all in violent eruption," the light by night being sufficient to read by. His voyage along the northern coast to its western extremity covers ground almost entirely unknown, and his survey was carried on under difficulties, with a

"small staff of two men . . . often up to our waists in water, and occasionally having to drive off a shark or two who would flop on to the reefs, churning the water with their tails like a small steamer in ballast."

But such labours are repaid by

"the feeling that the old explorers must have had when suddenly sighting some unknown land in an unknown sea, the imagination strung to the uttermost, not knowing what the next turn of the coast-line may bring them upon. Even to us who know that the supernatural is impossible, it is full of intense and almost breathless suspense and anticipation."

And as our author by no means rejects the native reports of a tribe of men with tails, he could indulge in dreams denied to more hardened and sceptical observers. Among other strange encounters, he met a native wearing the remains of a crucifix, which he would not part with, putting his hands together, for explanation, in an attitude of prayer, and uttering the word "lotu" (which everywhere in these seas means the Christian religion or worship). This individual, however, apparently a relic of an abandoned mission, took part in an attack next day on the vessel, which Mr. Powell repulsed by humanely loading his guns with rock-salt instead of lead, the effect being thoroughly successful. Later on, the vessel was wrecked, and the party was for some days in imminent danger. Mr. Powell saved his log-books and surveys, but lost, with other treasures, an original collection of pets, including tame alligators, pythons, wallabies, and a cassowary. He had also a parrot; but the bird, after learning to talk New Britain and English, "took to laughing, and one day I think he laughed for two hours without stopping, and then fell down dead." His dogs, which met an untimely fate in different ways, were not the least valuable members of the expedition, if only from their sensitiveness to the neighbourhood of land. Dogs, Mr. Powell says, "will detect the smell of a reef even at night while asleep, and will awake and run to the side of the vessel and whine."

The author's remarks on the character of the people, their conduct in various circumstances, and the motives which probably actuate them show that he has studied them with attention. He points out how many of their actions, otherwise inexplicable, may be understood by trying to imagine ourselves in their place; and he immensely admired the pluck of a native who, while trembling with fear, ventured on board a foreign vessel, having never seen one before. While duly reprobating the evil deeds of white men, Mr. Powell doubts whether these are, as is usually supposed, the main cause of atrocities such as the murders of Bishop Patteson and Capt. Goodenough. He believes the natives are too familiar with scenes of blood and cruelty to think much about avenging them. But, besides that there is a good deal of evidence the other way, it is conceivable that the wholesale and novel form of injury inflicted by kidnapping, or by the introduction of epidemic diseases, might excite resentment against the white man generally.

No one will complain that Mr. Powell's experiences of New Britain cannibalism are not set forth in sufficiently realistic style. Certainly we can recall no other instance where cannibalism has been so universal, or so unrestricted by the formalities which usually mitigate it; but perhaps it is that few Englishmen have had the same opportunity of studying the habits of such tribes while still quite unaffected by outside influences. In speaking of this subject Mr. Powell says that in New Guinea cannibalism is only practised by a few inferior tribes about the Gulf of Papua. Our present information, we think, hardly entitles us to lay down these limits; and, at all events, Mr. Powell identifies the New Britain cannibals with the higher tribes of New Guinea. To say the truth, cannibalism is no mark of an inferior, or even of a specially savage, race. The Fijians, for instance, in all that regards physique, character, and institutions, are *facile principes* among the Melanesians.

Among the peculiar customs described by the author, one of the strangest is the *Duk-duk*. The mysterious being so called (of whom a drawing is given) is a disguised figure, employed in every community to administer justice by the order of the chief. Only a few initiated know who or what he is, women and children being forbidden, and afraid, to look at him. The author notes the resemblance to Mumbo Jumbo, and even speculates as to whether the *Duk-duk* may be referred to some primitive African tradition. Certainly the institution has a very African cast.

The illustrations given of implements, weapons, musical instruments, and the like are not numerous, but they are accompanied by careful description, thus facilitating comparison with similar productions of other islands, which may throw light on the relations of the respective peoples. That this is the author's intention may be gathered from his concluding remarks, in which he urges the necessity of a speedy exploration of some of the least-known islands before their peculiar manufactures, customs, traditions, and speech—not to mention the people themselves—are swept away by European intercourse, the contact with the trader and

with the missionary being about equally fatal to archaeological interests. Mr. Powell will have done good service to science if a well-organised expedition should be the result of his appeal.

COURTIS TROTTER.

*English Towns and Districts.* By Edward A. Freeman. With Illustrations and Map. (Macmillan.)

THIS highly interesting volume appears opportunely for those among the number of our scholars and students who are proposing to pass vacation time not only this side of the English Channel, but within the insular limits of the realm of "the English Justinian;" to forego the more exhilarating attractions of Pontresina and Zermatt, of Tyrol and the Pyrenees, of Norway, the Ardennes, and the Highlands, and to be content for once to explore their native land, and to bestow on Silchester, Lincoln, or Carlisle something of the same respectful and solicitous regard with which they have before looked on Trier, on Rheims, or on Autun. A few weeks thus spent will result in no little profit, even when estimated in relation to those labours of the study or the class-room from which they are primarily designed as a relaxation and a diversion. "Many of us," says Mr. Freeman, in his Preface (and none can claim a better right to be heard on such a question)—

"many of us, in these days of foreign travel, have very little notion of the treasures of art and history which still live in the towns and villages of our own country. And many of us have not fully grasped the truth how largely in every land national history is made up of local history."

In connexion with this local history he now gives us some thirty brief, but trustworthy, studies of places, some half-dozen of which the English tourist can hardly fail to pass through or to find within easy access. And whether in "the most interesting of English cities," gazing on the walls which rose at the behest of him from the Burgundian Avalon,

"spectabile quorum  
Vix opus inciperet nummosa pecunia Croesi;"

or, resting in the "City of the Legions," under the shadow of its historic castle, before visiting the mighty bulwark of Hadrian and Severus; or, pausing on the site of the Damnonian Isca, ere losing himself amid the hills and vales of Devonshire; or scanning in the solitudes of Llanthony the remains of "one of the most instructive pieces of ecclesiastical architecture in our island"—the tourist will find in this volume a suggestive companion, who, without appealing to his credulity, will largely aid him in recalling on each ancient site and under each venerable tower (tottering or otherwise) the associations of a real, though shadowy, past.

There is not much, it is true, that is quite new to us in these pages, for they represent mostly revised reprints of contributions to the *Saturday, Macmillan*, or the *Archaeological Journal*, as these in turn were reproductions of papers and addresses read before

sundry learned societies at intervals extending over more than a quarter-of-a-century. It must, indeed, have been with something of melancholy that the writer, as he revised each sketch, recalled the long list of sympathising friends and scholars—a Shirley, a Haddan, a Willis, a Pauli, a Guest, a Green—who, since he wrote his paper on Kidwelly, have passed away, to leave him *facile princeps* in the wide and important province of our national history which he has made so peculiarly his own. We might, indeed, be inclined to ascribe in some measure to such feeling the fact that the work of revision has not been carried farther. The language, for example, in which, in the paper on Cardiff and Glamorgan, reference was made some twelve years ago to the moot question of a non-Aryan population in Britain before the Celtic immigrations is scarcely suited to existing evidence and opinion on the subject as summarised in Mr. Elton's excellent *Origins of English History*. But, in fact, wherever buildings and ruins are wanting, Mr. Freeman's interest in a period seems to fail him. He greatly prefers stones to syllables. The inductions of the comparative philologist or ethnologist may sometimes, to use his own phrase, take away his breath, but he rarely cares to discuss them, and almost confesses himself an "intruder" in the age of Boadicea. He may adopt with a slight modification the sarcasm of a celebrated wit on the "Dark Ages," and avow that he knows nothing of the ages which *built* nothing—built nothing, that is to say, which should remain in after-times as enduring mementoes of laborious patience and constructive genius.

The somewhat select circle of readers to whose sympathies this collection especially appeals will be inclined, again, to regret the almost entire absence of allusions to the literary interest which attaches to each cathedral or monastic foundation, and to the labours to which Mr. Freeman himself is so largely indebted—that in investigating the antiquities of St. Albans, for instance, he should have passed by almost unnoticed the achievements of its *scriptorium*; and that, in summing up the more notable reminiscences which attach to the later history of the foundation at Glastonbury, he should have omitted the picture of Leland, halting on the threshold of its splendid library, lost in admiration at the imposing array of its contents. It is really singular that, in dilating on the valuable illustration once afforded by the ancient seat (now in ruins) of the Montagues at Cowdray of our sixteenth-century domestic architecture, he should have passed by in silence the *Book of Orders and Rules* compiled by Anthony Lord Montague himself, and printed in the collections of the Sussex Archaeological Society—the key, as it were, to the whole economy of the household. The obvious answer to this criticism, of course, is that the original scope of each paper was antiquarian rather than literary; but, in giving the series to the general public, a certain recognition of the latter element might have very fitly found place, and would have involved but little additional trouble or matter.

J. BASS MULLINGER.

TWO BOOKS ON THE VAN ARTEVELDS.

*James and Philip van Arteveld: Two Episodes in the History of the Fourteenth Century.* By James Hutton. (John Murray.)

*James and Philip van Artevelde.* By W. J. Ashley. (Macmillan.)

HERE we have two works before us, printed within a few months, relating the lives of the same people, and going over exactly the same ground. The first is deficient in literary style and accuracy, but teeming with facts mixed up without method, and with but few dates; the second, from its very nature (for on the title-page we learn that it was the Lothian prize essay for 1882), is deficient in facts and exceedingly elegant, aiming at the broad grasp of an intricate subject. Both are important in their way. When read together, they form an excellent guide to the period; it is much to be lamented that in some form or another they cannot be blended. To use Mr. Ashley's definition of the subject, they form "the record not of jealous and meaningless squabbles, and of the uproars of the *residuum*, but of an intelligible advance in the world's order."

Both works teach us a great deal about the early history of Flanders. In fact, we are almost tempted to wonder why either work is termed a Life of James and Philip van Arteveld rather than a History of Flanders down to the end of the Arteveld period. Mr. Hutton's opening chapters are very dry; the relationships and intermarriages of the earlier Counts are therein detailed in a manner that can interest none but the genealogist. On p. 3 we are confronted with Robert II., but the list of these Counts fails to supply us with the first of that name. On pp. 48 and 49 Robert and Philip de Cassel both presumably refer to the same individual; and we should much like to have Mr. Hutton's authority for his statement, on p. 96, that in the fourteenth century "the Flemish clergy were busy selling indulgences."

Turning to Mr. Ashley's essay, we meet with quite a different rendering of the same subject, for he deals with the people and their growing influence on the body politic of Flanders, and scarcely troubles us with any strange names until he introduces us to the personages who are to play a part in his drama. We glide with him almost insensibly through the establishment of the mark system, and the aggregation of communities, until we find ourselves face to face with the merchant guilds in the commercial towns and their development into an oligarchy of wealth. Beneath them the artisans likewise form their guilds. The Counts ally themselves at one time with the craftsmen; at another time they are seen treating with the merchant guilds. Then they fall back on France, until, under Peter Coninck, the artisans defeat King Philip of France at Courtrai; and the Count, in knighting the rebel leader on the field of battle, recognises the strength of the new power. Political rights, however, are still far from the craftsmen; the Count evades his obligations, and becomes more than ever a despised satellite of France. Year by year the artisans fight single-handed for their



rights, until the war between England and France brings matters to a crisis, and the necessity for an able man to guide the liberties of his country produces James van Arteveld.

Both of our authors leave us much in doubt as to the real identity of James. Mr. Ashley, while admitting to want of confidence in his materials, gives us vague assurances of his greatness. "Throughout the first period of his public activity his name seldom appears; and the initiative would almost seem to have been taken by Vaernewyck and his friends of the ruling class." And, again, "The characteristic feature of the constitution of Flanders in the fifteenth and later centuries is the organisation of the country in the Four Members; . . . native historians generally attribute its creation to James van Artevelde, and deem it his chief claim to distinction;" and farther on we read, "unfortunately, the lack of evidence leaves us ignorant as to the exact share taken by Artevelde in these changes;" finally, Mr. Ashley speaks of his ultimate fall from a position about which nobody seems to know anything, as "utterly inexplicable."

Mr. Hutton is not so vague, inasmuch as he is not so sceptical. Froissart is his Bible, and Froissart's pretty little anecdotes he never presumes to doubt. He gives us, for example, that wonderful story of the sudden freak which placed van Artevelde at the head of affairs; and he never suggests that it is, to say the least of it, extraordinary that a man should lean out of his window one day and tell a crowd that if they followed his advice they should have all they desired, and that on the strength of this, without any demur, an insignificant man should be chosen as captain of a revolution.

Mr. Hutton tells a very interesting story about the reasons why Edward III. of England assumed the title of King of France. We give his words: "They"—the deputies sent to meet Edward on his landing in Flanders—

"appear to have expressed their readiness to serve under him to the best of their abilities provided he would quarter the arms of France with those of England, and call himself King of that country; otherwise, however great their good-will towards him, they would forfeit the sum of two millions of florins to the Apostolical Chamber, besides incurring a sentence of excommunication if they acted offensively against the King of France for the time being. Edward is represented to have been somewhat startled at this proposition, seeing that he had not conquered any part of that kingdom, and it was uncertain whether he ever should; on the other hand, he was unwilling to lose the aid and the assistance of the Flemings, who would be of greater service to him than any others at that period. In the end, by the advice of the lords of the empire, Edward acceded to this novel proposition."

We look to see what Mr. Ashley has to say on this matter, and read as follows:—

"The reason assigned is obviously erroneous. There is no proof of any such obligation. . . . If his [Froissart's] account had been correct, the Flemings would indeed have been simple-minded to suppose that the Pope could be tricked by so transparent a device."

Undoubtedly Froissart is an annalist to be taken with reservation; in spelling, too,

he shows the same national contempt for giving us German names correctly as his countrymen do now. Francis Ackerman he promiscuously calls *Atermen* or *Aterman*. We must admit to agreeing with Mr. Ashley in feeling a little sceptical about the facts. Nevertheless, we are glad Mr. Hutton can assure us that "James van Artevelde evinced a high order of statesmanship in his sustained effort to found a nation through the close alliance of Brabant and Hainault with Flanders."

We will now briefly glance at the hero of Sir Henry Taylor's stirring poem. In Mr. Hutton's character of Philip van Artevelde there are too many inconsistencies to make it satisfactory. We are told on p. 279, "As for Philip van Artevelde, adversity revealed the noble qualities of the man, and showed that he had inherited from his father something more than a great name." On the following page we read: "Van Artevelde and his captains had formed an inflated opinion of their own skill and valour, and foolishly underrated," &c. . . . Again: "He forgot his duty as a general, and descended to the level of a mere fighting man;" and, lastly, "with regard to Philip van Artevelde, it is less easy to summarise; he does not appear to have possessed any originality or any very marked individuality—the master mind was Peter van den Bossche."

Turning to Mr. Ashley's essay, we are disappointed to find nothing which will give us any idea of Philip's character or position. He does not come on the scene at all until the concluding pages of the book, and is dismissed as a man who was engaged in many battles and finally died in one of them. No attempt is made to place him before us as a living person; he is merely named as an individual during whose time certain important constitutional changes took place. As to Philip van Artevelde being endowed, as Sir Henry Taylor tells us, with "a noble nature and great gifts, courage, discretion, wit, and equal temper and an ample soul," Mr. Ashley offers no suggestion, and doubtless wisely, for neither he nor anybody else will ever know. If the name of Artevelde had not become great in our ears by Sir Henry's poem, would it have ever appeared on the title-page of these two volumes?

J. THEODORE BENT.

#### *Sketches of Bird Life.* By J. E. Harting. (W. H. Allen.)

PEOPLE seem never tired of hearing the life-history of the commoner British birds. Year by year with the swallow and cuckoo comes a stream of books about them of a more or less scientific nature. These *Sketches* partake of both characteristics: some are excellent, and the kind of work to be expected from their author; the rest are mere book-making, ornithological shoddy. The chapter on the peewit, for instance, is as bare of new facts, as arid and monotonous, as the wide fallow fields over which the bird is so often seen flying. That on the blue titmouse works up again a good many well-known anecdotes, quotes no less than a page and a-half from Mudie's book on birds in the author's own six pages, and even tells the threadbare story

that the best way to see the blue-tit's lively movements is to suspend a piece of suet from a stick. As for the robin, he would indeed be clever who could point to a single new fact in this bird's history, save perhaps the recently discovered one that, like many other (if not all) of our British birds, the robin is now known to migrate regularly backwards and forwards to the Continent; and this Mr. Harting does not mention. The chapters on the short-eared owl and the bullfinch are written in too popular a fashion to have made it worth while, we should have thought, to reprint them. They are sketches, but sketches characterised by little breadth or fullness. Lovers of the country may reasonably resent this thin fare when offered them by an ornithologist of such knowledge, and an observer so keen and experienced, as Mr. Harting.

It is a pleasanter task to turn over a new leaf, and dwell upon a chapter like that devoted to the cuckoo. Here Mr. Harting fastens upon the theory which was put forth respecting the colour of its eggs by Dr. Baldamus, logically and clearly disproving it, and reconciling, so far as can be done with our present knowledge, the facts connected with the cuckoo's choice of nest and the colour of the eggs it lays. Perhaps the author speaks too generally when he says:

"What really takes place, we believe, is this—the cuckoo lays her egg upon the ground; the colour of the egg is variable according to the condition of the ovary, which depends upon the age of the bird, the nature of its food, and state of health at the time of oviposition. With her egg in her bill, the bird then seeks a nest wherein to place it."

Some eggs may be so laid, and certainly are so carried, to a suitable nest; but it does not follow that this is the bird's invariable practice. The whole chapter is worth reading by all students of British bird-life. Similarly that on the golden plover is an excellent statement of the bird's migrations and changes of plumage, and cannot fail to be useful to all sportsmen, many of whom possess the vaguest knowledge on these points. The ruff and reeve, once so common in the fenny districts of East Anglia, now almost exterminated, are well figured and described in another of these *Sketches*. Mr. Harting rightly dwells upon the very variable colours of these birds. In no other native bird is such variation to be found. "Orange, lemon, clay-colour, lead-colour, and black may be found, with all the intervening shades." It is small wonder that, in the infancy of ornithology, naturalists were led to create several species from these utterly dissimilar colours, the whole story emphasising the warning, needful not in ornithology only, *nimum ne crede colori*.

Mr. Harting's principle in the better of these essays is to discuss some disputed point in a bird's economy, and, partly from evidence, partly from his own experience, pronounce a definite judgment upon it. It is on such debatable ground that a veteran ornithologist is always listened to with pleasure. Thus his discussion respecting the method in which a wood-cock so often carries its young from one feeding ground to another is a model of lucidity and interest. Finally, he decides that the bird is able to carry its

young in two or three different manners, and the evidence which he adduces bears out the verdict. The curlew and the heron are two more birds on which Mr. Harting has pleasant, well-written chapters. He recommends the latter bird as excellent eating, if served with lemon and cayenne. A friend was about to try the experiment, but, on a full-grown water-rat being extracted from the heron which he was about to eat, abruptly changed his mind.

The illustrations partake of the same unequal character as the Sketches which they adorn. Some are unrecognisable unless the printers had kindly labelled them. The thrush, the nightingale, and the robin are examples of this kind. On the other hand, the woodcock carrying its young is most characteristic. The young titmice, too, are beautifully drawn; the curlew and golden plover are unmistakable; but it is a nice question whether the peewit should be represented flying with erect crest: our own impression is that the crest is only elevated when the bird is on the ground, daintily stepping over a favourite haunt. The kestrel figured on p. 10 must surely have been idealised from a stuffed parrot.

At least two regular Histories of British birds are at present being published in parts. The best account to give of Mr. Harting's more carefully written essays in this book is to say that they may fitly supplement either of these scientific works. Every country dweller will find in them one or more chapters which must prove specially interesting to him; and those essays in which Mr. Harting is seen at his best must provoke the wish that he would more frequently give ornithologists such good and careful work.

M. G. WATKINS.

*Studi su Dante.* By Raffaello Fornaciari. (Milan.)

THESE interesting Studies (with the exception of the last and most important) have been already published, or delivered as lectures. They exhibit a minute acquaintance with the literature of commentators and editors, and, what is better, with the various works of Dante himself. The author continually asserts as the guiding principle of his exegesis that Dante is his own best commentator—a principle already formulated and exemplified by Giuliani in his *Dante spiegato con Dante*.

The first article deals with the allegorical purpose of Santa Lucia in Dante's system—a subject on which a vast variety of opinion has prevailed from the earliest times (see p. 7). Fornaciari, adopting and expanding a theory of Ruth's (*Studi*, &c.; 1865), maintains (1) that in the Dantesque hierarchy a relation exists between Lucia and Virgil similar to that between the Virgin Mary and Beatrice; the former pair belonging to the active life, and the latter to the contemplative life (so constantly in antithesis in Dante), the members of each pair representing higher and lower types of each life. He notes that Mary first requests (*chiede*) Lucia to assist Dante. She betakes herself (*si mosse*) to Beatrice, who finally sets in motion Virgil, who is the lower symbol of the active life, and who cannot

pass beyond the entrance of the Earthly Paradise. The antithesis between Lucia and Mary is supported by the singular passage in *Conv.* iii. 5, in which Maria and Lucia are the names given by Dante to two imaginary cities at the North and South Poles respectively. (2) That Lucia symbolises the Justice, and Mary the Mercy, of God. In support of this, various reasons, more or less fanciful, are given, culminating in the grotesque argument with which the paper concludes—viz., that Santa Lucia, having plucked out her eyes to preserve her virtue, was well qualified to symbolise Justice, who is also represented as blind! In this, as in some other arguments, it is assumed that Santa Lucia is the well-known Syracusan martyr in the time of Diocletian. We miss any reference to the point ingeniously raised by Witte (*Dante Forsch.* ii. 30), that the Santa Lucia referred to by Dante was another and comparatively obscure saint of that name—viz., Lucia Ubaldini, sister of the Cardinal (*Inf.* x. 120) who was living in 1225 in the cloister of Santa Clara of Assisi in Florence, the very name from which Piccarda was carried off (see *Parad.* iii.). She would therefore have a special interest for Dante on these grounds, and possibly, too, from her day falling on May 30, which Witte conjectures to have been Dante's birthday. In that case, she might be regarded as in some sense his patron saint.\*

The second article is an elaborate defence of a theory of Benassuti that the *ruina* of *Inf.* v. 34 (again a *crux* of commentators) is to be explained in connexion with the two *ruine* "altrove" (*Inf.* xii. 45; xxi. 106; xxiii. 136) as due to the earthquake at Christ's death; and a number of reasons, moral and allegorical, are suggested why such a *ruina* should be found at this particular point in Dante's system.

The third deals with the question of the allegorical significance of the Furies in Dante, a subject on which the varieties of interpretation are almost endless, from the earliest commentators downwards (p. 50, &c.). The article expands into a discussion of the special appropriateness of the nine different principal mythical beings, or classes of beings, corresponding severally (a novel point, as far as I know) to the nine circles of the *Inferno*—viz., Charon, Minos, Cerberus, Plutus, Flegias, the Furies, the Minotaur, Geryon, the Giants. Medusa, often regarded as a personification of heresy, the author interprets (after Boccaccio) to be *i beni e piaceri mondani*; the Furies he considers to be the guardians of the Stygian pool and the tormentors of its occupants; and the "sacrilegious" Flegias (see *Virg. Aen.* vi. 618) as the presiding spirit of the city of Dis and the heresiarchs.

\* I have never seen the interesting statement of Boccaccio quoted, as it seems to me it might well be, in support of Witte's theory: "... quello che già mi ragionasse un valent' uomo, chiamato ser Piero di messer Giardino da Ravenna il quale fu uno de' più intimi amici e servidori che Dante avesse in Ravenna: affermandomi avere avuto da Dante, giacendo egli nella infermità della quale e' morì, lui avere di tanto trapassato il cinquantesimo anno, quanto dal preterito maggio aveva infino a quel dì." This, if not necessarily, at least most naturally, implies that his birthday fell at the end of the month, especially in the mouth of one so precise in his statements as Dante.

He further assumes, as justifying this function of the Furies, that in that Stygian pool four classes of sin are punished—Anger, "Accidia," Envy, and Pride. Much of his argument rests on this assumption of an extremely doubtful and much disputed point. It is distinctly denied (though on various grounds) by Witte, Todeschini, Benivieni, Minich, and others that Envy and Pride are punished as separate sins in the *Inferno* at all. Some, at any rate, of the above-named scholars would similarly exclude "Accidia" also.

The fourth essay deals with Dante's treatment of Ulysses in particular, and of the Greek heroes generally, which is doubtless coloured by the recollection that they were the enemies and destroyers of that Troy which is so closely identified by Dante with the divinely ordained Empire of Rome (*cf. Inf.* ii. 20). In *Inf.* xxviii. 10 (and also in his prose works) *Trojani* is used for *Romani*, the latter word, as might be expected, being substituted by some copyists.

The last and most important of these Studies discusses elaborately the interesting and apparently inexhaustible questions of the relation between the *Vita Nuova*, the *Convito*, and the *Divina Commedia* ("Dante's trilogy"), and the admixture of the literal and allegorical in regard to Beatrice, the Donna gentile, and Dante's relations to them and others. After lengthy citations of passages throwing light on these subjects from the various works in question, we have a judicial statement of the principal difficulties and problems requiring solution (pp. 130, &c.); then an historical sketch of the modern literature of the subject, the elaborateness of which may be inferred from a bare list of the authors whose views are severally expounded and criticised—Biacioni, Dionisi, Trivulzio, Fraticelli, Balbo, Giuliani, Ruth, Lubin, Carducci, d'Ancona, Witte, Scartazzini, Wegele, with three or four more. The main landmarks of Fornaciari's own conclusions are:—

1. The *Vita Nuova* was completed within thirty months (*Conv.* ii. 13) of Beatrice's death—i.e., *circa* 1292. (This need not apply, as Witte has already observed, to the last section, which may have been added much later, and after the abandonment of the unfinished *Convito*.)

2. The *Convito*, both poetry and prose (a disputed point), was entirely posterior to the *Vita Nuova*, and probably about 1294, but possibly the *Vita Nuova* may not have been "published," and some of its sonnets may have been inserted after this date. (Compare Ugo Foscolo's similar theory respecting the *Divina Commedia*.)

3. He distinguishes the "alquanti giorni di malvagio desiderio" of the *Vita Nuova* from the "trenta mesi" of the *Convito*, and supposes Dante's affection to have successively centred on (1) Beatrice; (2) Donna pietosa (*alquanti giorni*); (3) Beatrice again (*Vita Nuova*, § 43); (4) Donna pietosa again as the queen of philosophy (*trenta mesi*).

4. Dante's love for the Donna pietosa was in no sense literal or sensuous.\* Fornaciari regards the Donna pietosa (whom, again, he

\* Dante states this in general terms as distinctly as possible in *Conv.* i. 2 (*fin*), iii. 3 (*sub. fin*), &c., and these and similar passages ought to have settled the question.



distinctly identifies with the Matelda of the *Purgatorio*) as a symbol of active life, and argues that Dante incurred Beatrice's reproaches (in *Purg.*, cantos 30 and 31) "volgendosi alle cose del mondo, ed avviandosi verso la vita attiva e civile." This is also the view maintained by Scartazzini (*Abhandlungen*, &c.), and I think he shows successfully that it is consistent with all, or nearly all, the expressions occurring in that celebrated passage.

5. The reality of both the literal and allegorical senses of these and other personages is to be everywhere insisted on, some of the above-named critics having evaporated one and some the other of them.

This last point, recognised, of course, by other writers, though denied by many, appears to be of cardinal importance for the understanding of Dante. With Dante all things were "double one against the other." The habit of seeing an allegorical meaning in the objects and events around him was to him quite natural and spontaneous—as natural as in the nineteenth century it would be to enquire into their causes (see numerous passages in *Convito*, Tratt. ii., especially Ch. 1 and 13). It is almost as hard for us to realise this habit of mind as that of the mythopoeic age of Greece or the habitual symbolism of a Hebrew prophet. The blending of the literal and allegorical to us means confusion. Our efforts to realise and define lead to sacrificing the reality of either one or the other. Between these errors most commentators oscillate. Fornaciari, among others, has the merit of insisting on the reality of both, though, as in the case of free-will and foreknowledge, and similar antitheses in theology and philosophy, we may be compelled to assert the independent truth of two conditions whose co-existence is unintelligible to us.

E. MOORE.

*The Shakspeare Flora.* By Leo H. Grindon. (Manchester: Palmer & Howe; London: Simpkin, Marshall & Co.)

Few books relating to Shakspeare have ever been got up with greater taste than the volume which has just issued from a provincial press under the title of *The Shakspeare Flora*. This is not the first attempt that has been made to familiarise us with the "trees, plants, flowers, and vegetable productions" mentioned by Shakspeare, for the Rev. H. N. Ellacombe some time since published privately a work on this subject, in which he took up each plant alphabetically and gave it an article of greater or less dimensions as the necessity of the case demanded. Here we have a work divided into chapters treating first of the trees and shrubs, then of wild flowers, garden flowers, cultivated fruits, the farm, the wayside, the market and shop, and, lastly, of book and hearsay names, thus bringing out, in an attractive and very readable form, "the poetry of every allusion where poetry is involved." In some respects the student will prefer Mr. Ellacombe's method of adducing each passage from Shakspeare's works as the text on which the discourse which follows is founded; but Mr. Grindon has had regard more especially "to beginners," and to such offers his friendly aid.

And we may say at the outset that they will never regret having placed themselves under his leadership, for, except occasionally in connexion with matters philological, he carries us entirely along with him.

We are afraid that the author has relied a little too implicitly upon the authority of Dr. Prior in discussing the etymology and history of some plant-names, although we have not noticed that Dr. Prior's *Popular Names of British Plants* is referred to. An instance may be adduced, however, to show how Mr. Grindon has been led to adopt the view of Dr. Prior without even noticing the fact that many of our dictionary-makers hold another opinion. Commenting on Shakspeare's weeds (p. 220), he says, "'Cockle,' anciently 'kokylle'—a name derived from *caucalis*, the Greek *καυκαλῖς*, the wild carrot—is mentioned in 'Coriolanus,' iii., 1, in a figurative sense—

'We nourish 'gainst our senate  
The cockle of rebellion.'

Dr. Prior says:—"COCKLE, A.S. *coccol*, L. *caucalis*, Gr. *καυκαλῖς*, some umbelliferous plant, which Clusius says (p. ccii.) was the same as *δαῦκος ἄγρια*." Prof. Earle, in his *English Plant Names*, gives us (p. 42) an instance from a trilingual vocabulary of the names of plants belonging to the thirteenth century in which "cockle" glosses *xizania* and *neels*. He makes no remark on the etymology of the word, but states elsewhere (*Philology of the English Tongue*, p. 21) his conviction that the word "cockle" is of British origin. Prof. Skeat supports this view in his recently published dictionary, and adduces, by way of illustration, the Gaelic and Irish *cogall* and *cogull*, which, besides having similarity of sound, have also identity of meaning. In reference to the "Hardocks" mentioned in "King Lear," the author again inclines to Dr. Prior's view, which, indeed, is also held by many others, that it is the burdock (*Arctium Lappa*, L.). But the reference to

"—all the idle weeds that grow  
In our sustaining corn"

leads me to believe that the *Centaurea nigra*, L., usually known in the Midlands and West of England as "Hard-heads," is intended. We read (p. 92) of the pansy, and we are told that

"the French name is (according to the *Epitome de Plantis*, 1586), 'pensée,' whence very obviously the Shakspearean one, though when first employed in our own country there is no evidence to show. That Continental names should accompany flowers brought as exotics across the Channel, as in the case of the sweet-william, originally the sweet-ciliet (of which latter word 'william' is a corruption), would be next to a matter of course."

Now, without disputing for a moment the general fact, the particular instance here adduced is certainly open to challenge. Our author again seems to have relied on Dr. Prior, who says: "SWEET WILLIAM, a popular name of a common garden flower, perhaps from the French *ciliet*, L. *ocellus*, a little eye, corrupted to *Willy*, and thence to *William*." The very plausibility of this explanation is enough to make one suspicious; and we at once ask, Can any instance be adduced, either from books or from our lists of local plant-names, which preserves to us the intermediate link

*Willy*? I admit that in a volume on *Flowers and Flower Lore* (p. 157) I have myself inclined to this interpretation of the name, but have stated that as yet I have found no reliable evidence which may be adduced in support thereof, while rival theories and explanations are there fully investigated.

While these points are adduced to show how possible it may be that readers of Mr. Grindon's work will refuse to accept all the conclusions at which he arrives, we cannot forbear stating that as a general rule his statements are made with great caution, and that his references to Hebrew and Greek words show careful study without pedantry. However, when we come to the work as a whole, and take it up for the sake of reading what Shakspeare has to say of our common flowers and plants, we are delighted with the graceful and easy manner in which the author wades through the maze of passages in which any particular name appears, and culls for us its pith and substance without wearying our patience or provoking our displeasure. We have not here a long string of quotations interlarded with a few commonplace and trivial remarks, but the text is made to lead up to each particular example adduced, so as to bring into it as well as out of it all that it was Shakspeare's intention to teach. Take, for example, the following passage from p. 66 on THE ELDER as an illustration of the style throughout:—

"The homely, old-fashioned elder of the hedge-row, and of hillsides otherwise untenanted by an arborescent plant would become familiar to Shakspeare in his boyhood, for is it not this to which every lad brought up in the country resorts for toys and pop-guns? One can easily imagine the recollection of the sports of his schooldays that would suggest the image in 'Henry V.,'—'That's a perilous shot out of an elder-gun, that a poor and private displeasure can do against a monarch' (iv., 1); and that other in the 'Merry Wives,' where the pith, so light and compressible, so easily forced out, stands for the reverse of the 'heart of oak'—'What says my Aesculapius, my Galen, my heart of elder?' (ii., 3). The copious creamy bloom of the tree, precisely concurrent with mid-summer, is somewhat honey-scented; the rich black-purple clusters of fruit recommend themselves for a kind of wine or cordial—in such company we do not look for unpleasing scent of foliage; so much the more remarkable, therefore, the contrasted character adverted to in 'Cymbeline,' where the tree supplies a metaphor quite seasonable:—

'And let the stinking elder, Grief, entwine  
His perishing root with the increasing vine.'

—(iv., 2.)

In 'Love's Labour's Lost' the poet shows his acquaintance with the old tradition preserved by Sir John Mandeville, playing, at the same time, upon the twofold meaning of the word:

'Holofernes. Begin, sir, you are my elder.  
Biron. Well followed; Judas was hanged on an elder.' (v., 2.)

In some cases, when Warwickshire may fail to supply an instance of survival of old pronunciations, we find them elsewhere. Mr. Grindon says, "When Shakspeare wrote, the word 'reasons' was pronounced 'raysons.'" This explains the pun employed in the words, "Give you a reason on compulsion! If reasons were as plenty as blackberries I would give no man a reason upon compulsion."

Now in Devon and Somerset the country-folk generally pronounce the words "reason" and "raisin" exactly alike, while "plenty as blackberries" and other phrases of a similar kind are of every-day occurrence in the speech of the West of England. Speaking of the orange, our author remarks (p. 277) that "No mention of this queenly fruit occurs in the classic authors, the 'golden apples' of ancient mythology having been quinces." However true it may be that the quince derived its name from the Cretan city Cydonia, we should have been glad to know on what ground the generally received tradition, that the orange was the golden apple of the Hesperides, of Hippomenes, and of Atalanta, is rejected. When our own opinion has been formed, the dogmatic support of another opinion only provokes a challenge, and in this case we cannot feel content to accept the statement without desiring some authority. Mr. Grindon reminds us, as Prof. Earle had already done before, that the importance of plants in medicine appears from the very names "drug" and "druggist." A drug was a *dried* plant, prepared and administered according to certain notions often derived from the doctrine of signatures. It is worthy of note that in the Far East we find the word for medicine derived from that meaning a plant or herb; and the doctors' shops in China to-day are exactly like the places which we should imagine used to exist in England centuries ago when doctors were neither more nor less than herbalists. We are reminded of the superstition prevalent in the age of Shakspeare, and still lingering on, which linked the destiny of mortals with that of trees and plants. The bay-tree (pp. 12, 299, cf. p. 82) dies when the king departs this life:

"'Tis thought the king is dead; we will not stay;  
The bay-trees in our country all are withered."

A farmer informed me the other day that many people used to augur success or failure by watching the sage planted in the garden. If the plant prospered, the owner was making money and thriving; if it died, he became poor. He added: "I had a proof of this a little while ago. At the place where I was living in Beds the sage in our garden withered up just at one time, but after that it revived again, and it was just as the people said." I find many such superstitions still lingering among the older folk in out-of-the-way places, and in Shakspeare's time they must have been far more numerous.

Enough has been said to show that Mr. Grindon's work should occupy a place on the table of every student of Shakspeare, of botany, and of nature.

HILDEBIC FRIEND.

#### RECENT THEOLOGY.

*The Book of Adam and Eve: a Book of the Early Eastern Church.* Translated from the Ethiopic, with Notes from the Kufale, Talmud, Midrashim, and other Eastern Works, by the Rev. S. C. Malan. (Williams and Norgate.) "The contest of Adam and Eve" with Satan is one of those curious apocryphal histories which, like the "Ascent of Isaiah," and several others, the Eastern mind loved to construct upon the simple narrative of Scripture. The adventures of Adam and Eve after their ex-

pulsion from Eden; the temptations by which, one after another, Satan seeks to beguile them; the promises which they receive of redemption in a distant future, and the fortunes of their descendants the patriarchs—these form the subjects of the narrative which is here for the first time made accessible to English readers by Dr. Malan. The work dates probably from the fifth or sixth century, and is written in a simple and unaffected style. Till recently it was only known from the Ethiopic, and a German translation of the MS. at Tübingen was published in 1853 by Aug. Dillmann; but two years ago Dr. Trumpp, having discovered at Munich a MS. of the Arabic original (from which the Ethiopic version appears to have been made), and having obtained a collation of another Ethiopic MS. in the British Museum, published the Ethiopic text itself in the *Transactions of the Bavarian Academy of Sciences* for 1881. Of this text Dr. Malan's volume is a translation. We have compared a considerable portion with the original, and find that, though there are occasionally slight marks of inadvertence (e.g., p. 35, of *his being filled* instead of *I have filled him*; pp. 42 and 49, *fasting for hardship*; p. 44, *kingdoms for bars*), on the whole the translation is exceedingly accurate and readable. The histories which the author has embodied or alluded to in the course of his work are, in many cases, evidently derived from the floating body of legend and parable current during the early centuries of the Christian era. They accordingly exhibit frequent points of contact with the Talmud and other Jewish writings, the Koran, and in particular with allusions occurring in the works of Ephrem Syrus. Many of these are illustrated by Dr. Malan, with much learning, in the notes at the end of the volume. Ethiopic has not received at the hands of English scholars the attention which is its due; and we thank Dr. Malan, while placing in our hands this quaint creation of Eastern fancy, for contributing at the same time to remove a reproach from English scholarship.

*The Doctrine of Last Things contained in the New Testament compared with the Notions of the Jews and the Statements of Church Creeds.* By Samuel Davidson. (Kegan Paul, Trench and Co.) In this little work Dr. Davidson treats the doctrine of last things under five heads—viz., "Christ's Second Advent," "The Resurrection," "The Intermediate State," "The Last Judgment," and "The Resurrection State: Rewards and Punishments." Under these heads he brings together the different passages of the New Testament bearing on each subject, adding explanatory remarks and comparing the passages adduced with statements of the Church formularies. The work, it is hardly necessary to say, is written in entire independence of any dogmatic system. Under the head of "The Resurrection State," Dr. Davidson has to deal with the question of the eternity of future punishments, and on this point his views are more to be depended on than those of Canon Farrar, whom he combats. He maintains that the doctrine is certainly contained in the New Testament, and even in the words ascribed to Christ, but seems half inclined to make it an open question whether Christ actually taught it. The book, though somewhat defective in style, is, as regards its matter, good so far as it goes, but it may be regretted that so important a subject has not been more adequately treated.

*Biblical Theology of the New Testament.* By Dr. Bernhard Weiss. Translated from the Third Revised Edition by the Rev. David Eaton. Vol. I. (Edinburgh: T. and T. Clark.) It is now a good many years since Prof. Weiss's *Lehrbuch der Biblischen Theologie des Neuen Testaments*, then in its second edition, was

reviewed in the ACADEMY (June 2, 1873). The third edition (of which the present volume, containing about the half, is a translation) differs in no essential respect from the second, either as regards form or substance. It contains, naturally, some modifications of statement, some additional notes, and references to works published in the intervening decade, showing that the author has spared no pains to keep pace with the still increasing literature of his subject. A work so thorough as this, and which so fully recognises the historical character of the science of Biblical theology, was well worth translating, and the Messrs. Clark deserve the thanks of students for including it in their "Foreign Theological Library." Mr. Eaton's translation, if such Germanisms as "potential," "subsume," &c., may be pardoned, is in all respects a satisfactory rendering of the original. The second volume of the work, we observe, is translated by the Rev. James E. Duguid.

*The Story of the Old Catholic and Kindred Movements, leading up to a Union of National Independent Churches.* By A. M. E. Scarth. (Simpkin, Marshall and Co.) This small book, written from a polemical point of view which it is not within our province to discuss, aims at giving a terse, but sufficiently accurate, account, not only of the actual movement with which it is chiefly engaged, but of all similar ones in Western Christendom. The author disclaims all originality of treatment, and acknowledges that he has merely attempted to form a *cento* from the words of those best able to speak upon the subjects with which he deals. And where he has had a definite model to follow, as in his summary of the leading events in Dr. Neale's *History of the Jansenist Church of Holland*, his work is fairly well executed; but, in the absence of such guidance, he is much less helpful. There is nothing said, for example, of the Febronian controversy in the last century, or of the abortive movement of Johannes Ronge in 1845; nor is the account of the events which led up to the Vatican Council by any means adequate. There is no evidence of use having been made of the Letters of Quirinus, of Pomponio Leto's *Otto Mesi a Roma*, of the *Tagebuch* of Prof. Friedrich, or even of such accessible works as Mr. Arthur's *The Pope, the Kings, and the People* (1877), and *The New Reformation*, by "Theodorus," issued as far back as 1875. It is not a sufficient handbook, consequently, of its subject, and needs much revision to make it such. But there is a commendable absence of heat and bitterness in the tone and language; while the chapter on the *Culturkampf* in Germany, if somewhat meagre, is, at any rate, fair and temperate.

*A Popular Introduction to the New Testament.* By J. Rawson Lumby. (Hodder and Stoughton.) In many respects Prof. Lumby's work is well fitted to serve its purpose of a popular Introduction to the New Testament. It is simply and plainly written, and conveys in an intelligible manner much needful information. Making all due allowance, however, for its avowedly popular character, its handling of critical questions, we think, can hardly be considered satisfactory. Not only does Prof. Lumby adhere closely to traditional views, defending even the authenticity of Second Peter (as, of course, he is well entitled to do), but he is rather apt to write as if there were no other views worthy of serious consideration. This is particularly the case with his treatment of the gospels. Indeed, Prof. Lumby goes so far as to say that "of the genuineness and authenticity of the second gospel there has never been any serious question;" while, in reference to St. John, his remark that "the early acceptance of the gospel entirely overthrows the arguments of those who would assign to the

work a date of about A.D. 165" seems a little wanting in candour, as if there were no alternative between that date and the apostolic authorship. No doubt Prof. Lumby might reply that it was not his part to suggest difficulties, and that he was not writing for those by whom they are felt; but in the present state of Biblical knowledge this plea will scarcely be considered valid. Moreover, he seems to become more polemical as the work advances; and, in dealing with the Acts and the Pauline epistles, he at any rate makes the attempt fairly to meet and state the objections of "modern criticism." In this respect, this is decidedly the best part of his work. In future editions we trust more consideration will be shown for the reader by the substitution, for the title of the whole work, of proper headings to each page.

*Juán de Valdés' Commentary upon St. Paul's Epistle to the Romans.* Now for the first time translated from the Spanish, having never before been published in English. By John T. Betts. Appended to which are the Lives of the twin brothers, Juan and Alfonso de Valdés, by Edward Boehmer. With Introduction by the Editor. (Trübner.) This work derives its chief interest from the fact of its author having been one of the old Spanish Reformers, and the twin brother of Alfonso de Valdés, secretary to Charles V., and one of the correspondents of Erasmus. Juan, having compromised himself with the Inquisition by a Dialogue called "Mercury and Charon," in which he depicted in strong colours the corruption of Rome, sought safety in Naples. In 1533 he was chamberlain to the Pope at Bologna, but in the autumn of the same year he returned to Naples, and probably never left it. He was the friend of Carneseochi, Peter Martyr, Oholino. It would seem that he translated the Psalms from Hebrew into Spanish, and he was the first who translated the New Testament from Greek into Spanish. He died at a comparatively early age in 1541, thereby probably escaping the Inquisition. It was certainly worth while to revive the memory of such a man, and perhaps there was no better way in which this could be done than by the translation of his Commentary on the Epistle to the Romans. The volume presents us with a reproduction in English of the old Spanish title-page to the original work, which was printed at Venice in 1556.

*New Testament Autographs.* By J. Rendel Harris. Supplement to the "American Journal of Philology," No. 12. (Trübner.) This essay contains some ingenious speculations, or calculations, based on the assumption that, in making a copy, the original line was always adhered to as to the size of page of the New Testament Autographs. It is further assumed that the original writer would, as a rule, fill his last page; and, as the results confirm both these assumptions, we have thus obtained a clue by which our steps may be directed. The result is that there were two sizes of page, one represented by the third of a column of B, the other by the fourth of a column of N. It is evident that, if this conclusion can be relied on, it must have an important bearing on the determination of the text. Thus, Mr. Harris finds that the celebrated pericope de adultera would have filled exactly four pages of the autograph; but, in its present place, it must have begun four lines from the top of a page. The inference would seem to be that it cannot originally have stood where it stands now—unless, indeed, it was intentionally omitted. Mr. Harris finds a place for it, however, at the end of the fifth chapter, where it would be wrong by only a single line, implying that one line has been lost from the first five chapters. In this case, then, the conclusion does not seem very certain. If the passage began with a new page, it becomes intelligible how it

might have dropped out by accident; but this, we suggest, is not a necessary consequence, as it may also have formed no part of the original document. Its insertion or re-insertion in the wrong place, on the other hand, is well explained by assuming the previous introduction of the gloss John v. 3, 4, which occupies just the ten lines required to fill the remainder of the fourteen-line page. In other respects, this method of investigation seems likely to yield important results; and it may be interesting to add that it "agrees with many other applied critical tests in rejecting" the passage 1 John v. 7.

*The Epistle of Paul the Apostle to the Hebrews.* With Notes and Introduction. By the Rev. F. W. Farrar. "The Cambridge Bible for Schools and Colleges." (Cambridge: University Press.) Very naturally Canon Farrar repeats here the views respecting the Epistle to the Hebrews which he had already advanced in his work on *The Early Days of Christianity*; and, if he does not demonstrate that Apollos was its author, he shows at least that there is no other writer known to us from whom it could have proceeded. Certainly, it is time that all attempts to defend the Pauline authorship should be abandoned; and, it must be said, it seems a little incongruous to retain the name of Paul in the title of an edition which so decidedly rejects his authorship. Canon Farrar's notes, it may be added, are learned and sensible, and may be specially recommended for their illustrations from Philo and the rabbinical writers.

*The Acts of the Apostles (xv.-xxviii.).* With Introduction and Notes. By J. Rawson Lumby. (Cambridge: University Press.) It is not necessary to agree with Prof. Lumby as to the date and authorship of the Acts in order to acknowledge the value of his contribution to the "Cambridge Bible" series. If his introduction is a little one-sided, and deals with "alleged difficulties" somewhat superficially, his notes are scholarly and to the purpose, and, indeed, seem to leave no point untouched on which the student is likely to require information.

*The Epistle to the Hebrews in Greek and English.* With Critical and Explanatory Notes. By Frederic Rendall. (Macmillan.) In his Introduction to this edition of the Epistle to the Hebrews Mr. Rendall advances some strong arguments against the theory of authorship revived with such confidence by Canon Farrar. If Apollos was the author, he contends, it is strange that he was not known to be so either at Alexandria or elsewhere. Moreover, Apollos is spoken of by St. Paul as his own equal in age and standing, whereas the writer of the Epistle to the Hebrews seems to have belonged to a younger generation, and to have been contemporary with Timothy. Besides a Greek text "based entirely on that of Westcott and Hort," and an excellent Commentary, Mr. Rendall supplies us with an independent translation, in which we notice some important divergences from the Revised Version. In ix. 1, for example, we find *τὸ τὸ ἅγιον κοσμητὸν* rendered "and its sanctuary complete;" and this rendering Mr. Rendall supports by Josephus, who calls the regular ceremonial of the Jewish temple *κοσμητὴ θεμελίᾳ* (B. J. iv. § 5, 2), certainly not in the sense of "worldly." The Epistle to the Hebrews, Mr. Rendall says, has hitherto obtained but scanty attention from English critics. However that may be, with this and Canon Farrar's edition noticed above, the student will henceforth have no reasonable ground for complaint.

*Das Christentum und die heutige vergleichende Religionsgeschichte.* By Julius Happel. (Leipzig: Schulze.) This little book reads rather

too much like a sermon, but is otherwise a clear and interesting account of the method and objects of the science of religion and its bearing upon Christianity. The name of the publisher is a guarantee for the scholarship of the work, which contains a good many remarks that deserve to be remembered. We can thoroughly recommend the book, though the reader will observe that no proof is given of that superiority of Christianity to all other forms of faith upon which so much stress is laid. In fact, it is somewhat difficult to make out what the author's conception of Christianity exactly is.

We have also received:—*Natural Law in the Spiritual World*, by Henry Drummond (Hodder and Stoughton); "The Cambridge Bible for Schools and Colleges"—*Obadiah and Jonah*, with Notes and Introduction, by the Ven. T. T. Perowne (Cambridge: University Press); *Christianity and Common-sense: a Plea for the Worship of our Heavenly Father*, and also for the Opening of Museums and Galleries on Sunday, by A. Barrister (O Chapman and Hall); *Sunday Meditations*, Adapted to the Course of the Christian Year, by Daniel Moore (Religious Tract Society); *Sermons and Lectures to Theological Students*, by the Rev. M. Kaufmann (Birkenhead: Griffith); *Holiness in Daily Life*, by George Tugwell (Walter Smith); *Christian Ministry to the Young: a Book for Parents, Pastors, and Teachers*, by Samuel G. Green (Religious Tract Society); *Genesis the Third: History not Fable*, by Edward White (Unwin); *The Bisen Life: Hymns and Poems for the Christian Year*, by Richard C. Jackson (Masters); *The Knell of Time*, by the Author of "Life and Truth" (Nisbet); *Christian Ideals and Hopes: an Argument from Moral Beauty*, by the Rev. R. St. John Tyrwhitt (S. P. C. K.); *Studies in Church History*, by Henry O. Lea (Philadelphia: Henry O. Lea's Son and Co.); *Sacred Scriptures of the World*, Compiled, Edited, and in part Retranslated by the Rev. Martin K. Schermerhorn (New York: G. P. Putnam's Sons); &c., &c.

#### NOTES AND NEWS.

MR. R. BOSWORTH SMITH'S *Life of Lord Lawrence*, which is issued in America by Messrs. Scribner, has met with a reception more enthusiastic than any other English book republished there in recent years. The Government of the United States have ordered that a copy of it shall be placed not only in the library of every ship in the navy, but also in every public library throughout the country. It must be rare that a writer and his subject are found to be so worthy of one another, and of such a distinction. We have reason to hope that our suggestion of a popular edition of the work may be realised at some not very distant date. But when a book runs through three editions in a few weeks at the price of thirty-six shillings, it is hardly to be expected that the author should at once consent to interfere with so successful a sale.

We understand that Mr. Stopford Brooke intends to enlarge his *Primer of English Literature* into a full History of the subject.

MR. LEWIS CARROLL'S new book *Rhyme and Reason* will be abundantly illustrated by Mr. Henry Holiday and Mr. Arthur B. Frost.

It will be good news to many that Mr. Walter Besant has prepared a little volume of *Readings from Rabelais*, which will be published soon by Messrs. Blackwood.

THE Duke of Devonshire has, at Mr. Furnivall's request, again lent his 1597 Quarto of "Richard III." to Mr. Griggs to be photographed for the series of Shakspeare Quarto Facsimiles. The reproduction of the book will be ready in August, it is hoped.

MR. JULIAN HAWTHORNE'S novel, "Fortunes of a Fool," is at last resumed in the July number of *Macmillan's Magazine*, and will shortly be issued by Messrs. Macmillan in two volumes.

MESSRS. KEGAN PAUL, TRENCH AND CO. will shortly publish a small work, under the title of *The Economic Revolution of India*, by Mr. A. K. Connell, author of *Discontent and Danger in India*. It consists of an examination of the financial and economic results of the Public Works policy pursued by the Indian Government during the last thirty years, and is to some extent a reply to Sir John Strachey's *Finances and Public Works of India*.

MESSRS. MACMILLAN announce a popular edition of Baron von Nordenskiöld's *Voyage of the Vega*, with portrait, maps, and illustrations.

THE new volume in the "English Citizen" Series will contain *India*, by Mr. J. S. Cotton, and *Colonies and Dependencies*, by Mr. E. J. Payne.

A NEW volume on the Theory and Practice of Education, by the head-master of Uppingham School, will be published very shortly by the Cambridge University Press.

MESSRS. BURNS AND OATES have in the press a work by the Rev. Henry Formby, entitled *Hebraice, Græce, Latine*; or, the True Philosophy of the Christian School. It is a sequel to the author's *Investigation into the Growing Unbelief of the Educated Classes*.

THE new volume of "Philosophical Classics for English Readers" will be *Leibnitz*, by Mr. Theodore Merz.

MR. H. E. CHETWYND-STAPYLTON has completed the first part of his work on *The Stapletons of Yorkshire*, on which he has been long engaged. It promises to form an important contribution to Yorkshire family history.

WE understand that the forthcoming number of the *Westminster Review* will contain a paper by Mr. H. Schütz Wilson upon "Wallenstein in Connexion with the Drama."

MR. EDMOND GOLDSMID, of Edinburgh, the hon. secretary of the Aungeroyle Society, has printed a prospectus of "curious and out-of-the-way books," which he proposes to print privately for the gratification of a select body of subscribers. The list comprises many rarities which are well worthy of being re-issued, but the editor does not seem to be aware that several volumes in his proposed series of reprints have been included in the accurate reproductions of Prof. Arber, which are the delight of all scholars. We especially refer to *Webbe's Trauaites*, *King James's Counterblast to Tobacco*, *Prince's Chronological History of New England*, and the *Secrets of Angling by Denny*. Nor do we see the utility of reprinting a work which can be purchased in the second-hand book market so frequently as *Thomas Wright's Political Songs of England*, one of the publications of the Camden Society. By bringing such books as these into the selection Mr. Goldsmid is doing an injury to the rest of his series, many of which deserve such a circulation as he proposes.

THE new Calendar of "Treasury Papers" just issued under the direction of the Master of the Rolls extends from August 1, 1714, to the end of 1719. Among the subjects of domestic and historical interest which receive elucidation are:—The Cattle Plague which broke out at the end of 1714; the Rebellion of 1716; Scottish affairs; the Royal African Company; the poor Palatines; and the administrative practice of the Commissioners of Customs and Stamp Duties. There are also a few interesting biographical notices of the Duke of Douglas, William Penn, and Sir Christopher Wren. Some of the miscellaneous matters of interest contained in the volume may be classified under the following heads:—Colonial Bishops; Con-

science Money; the Custom House, London; the Demolition of Dunkirk; the Public Seals; Parliamentary Elections; the Records at the Tower of London and elsewhere; and Trade and Manufactures. The editor, Mr. Joseph Redington, Assistant-Keeper of the Public Records, draws attention in his Preface to a curious letter from Capt. Wivell, the commander of the *Fubbs* yacht, who thought the "honour of the nation" would stand higher if his bed on board his yacht were decorated with damask. The gallant captain cites the precedent of other yachts in making this application, but his best claim on the Lords of the Treasury would seem to have been his statement that he was the oldest captain in England.

MR. W. J. ROLFE announces that his editions of Shakespeare's "Poems" (one volume) and "Sonnets" (one volume) will be out on June 20, and that "Titus Andronicus" has been sent to press. This will form the fortieth volume of his edition of Shakespeare's Works, and will complete it. The Life, &c., will be an extra, or independent, volume.

THE fifth volume of the *Modern Scottish Poets*, by Mr. D. H. Edwards, of the *Brechin Advertiser*, will appear at an early date. Another volume, completing the work, will notice a number of Scottish-American authors. Mr. Edwards is also engaged on a *History of Brechin*.

WITH the title *The Water Highways of the Interior of Africa*, Mr. James Stevenson has published a carefully written little book, which contains a number of excellent maps, and gives a large amount of interesting information on the products, state of trade, and means of communication in Central Africa. The author's practical object is to show the way to a further development of commerce with the natives, and to point out the means of putting a stop to the slave trade, now carried on with such appalling activity.

THE first number of the new volume of the *Pictorial World* will contain a story by Mr. D. Christie Murray, entitled "The Way of the World," illustrated by Mr. Hal Ludlow.

MR. H. WESTON-EVE, head-master of University College School, has been appointed Dean of the College of Preceptors, in the place of the late A. K. Iabister.

THE Académie des Sciences morales et politiques has elected Prof. Flint, of Edinburgh, as corresponding member, in the place of the late Sig. Mamiani.

UNDER the title *Datos, epigráficos é históricos, de Talavera de la Reina*, Padre Fita has reprinted as a pamphlet, with Fortanet, of Madrid, his recent articles in the *Boletín de la Real Academia de la Historia*. It contains, besides corrections and additions to the *Corpus Inscriptionum*, an interesting ecclesiastical document of 1204, and extensive taxation and other lists relating to the Aljama of the Jews in Talavera.

THERE is announced for publication in Seville, Madrid, and Barcelona, a "Biblioteca de las tradiciones populares Españolas," edited by Antonio Machado y Alvarez (Demofilo). A volume of 300 pages is to appear each quarter. The subscription is 15 frs.

WITH reference to the plot of *The Giant's Robe*, the novel by the author of *Vice Versa*, which opens the first number of the new series of the *Cornhill*, a correspondent writes:—

"In 1879, W. W. Follett Synge published (with Messrs. Chapman and Hall) a novel called *Tom Singleton*: Dragoon and Dramatist, which turns on just the same subject as *The Giant's Robe*. Tom Singleton, who has had great experience of amateur theatricals, and knows what will 'go,' sends home a play to a barrister, whose own plays are rejected for want of that knowledge; the

barrister is called Graham, and is the false hero of the novel, as the schoolmaster is to be of *The Giant's Robe*."

**Errata.**—In the ACADEMY of last week, p. 454, col. 2, paragraph 7, for "Asaher," read Ashbee; and for "Allabone," read Allibone.

### GERMAN JOTTINGS.

THE Prussian Ministry of Education has issued new regulations with regard to subjects that should, and that should not, be taught in public schools. In lessening the limits of natural science, the Minister observes that an acquaintance with the hypotheses of Darwin and others is not required, and that such subjects should be entirely excluded from the regular course of instruction in natural science.

PROF. KÖLBING has just produced an admirably thorough edition of the Early-English romance of *Sir Tristrem*, and has dedicated it to the memory of the first editor of the poem, Sir Walter Scott. Prof. Kölbings's very full notes illustrate the subjects of the romance as well as its language; his Glossary is exhaustive; his Introduction deals with the authorship and all the specialties of the poem; and he has appended a German translation of it. The book is a credit to its editor.

F. A. BROCKHAUS, of Leipzig, will publish this year Dr. Oscar Lenz's account of his second great African expedition (which he made in the disguise of a Mussulman in 1879-80), under the title, *Timbuktu, Reise durch Marokko, die Sahara und den Sudan*. It will be remembered that this journey was undertaken at the request of the German Afrikanische Gesellschaft.

DR. A. NEMÉNYI announces a book under his editorship—*Das moderne Ungarn*—in which the Hungarians will describe themselves and their land. It is to consist of a series of essays and sketches by W. Deak, Aeböth, Jokai, Pulszky, Vambery, Hevesi, Mikszath, Eötvöss, &c. The name of Adolf Doczi (Dux), who has popularised Hungarian literature in Germany by his translations, does not appear in the list.

HERR ADELBERT KÜHN, of Weimar, has produced a very interesting volume under the title of *Schiller, sein Leben und sein Streben*. It does not pretend to give a continuous narrative of the poet's life, or a general critical survey of his works; but it is a collection of facts connected with his life and works which will be indispensable for the future biographer of the poet. Among the *curiosa* we find an extract from an "Auction Catalogue," in which an autograph MS. is offered for sale that Schiller is said to have written in 1808—three years after his death!

THE well-known lexicographer, Dr. Daniel Sanders, to whom Germany owes so great a debt of gratitude for his *Deutsches Wörterbuch*, has just issued a most useful and comprehensive monograph on the "Construction of Sentences in German," under the title of *Satzbau und Wortfolge in der deutschen Sprache*. In this work he has brought the bewildering mass of rules concerning "German construction" into a compact whole, and we heartily recommend the book to both teachers and students of German in this country. We have rarely met with a more systematic and exhaustive treatise on so intricate a subject.

DR. HATCH'S Bampton Lectures have appeared in a German form (Gießen: Ricker) under the editorship of Dr. A. Harnack, with the title of *Die Gesellschafterverfassung der christlichen Kirchen im Alterthum*.

THE *Oesterreichische Rundschau* for June contains an article (the first of a series) by Prof. J. Schipper entitled "Altenglische Humoristen: Geoffrey Chaucer."



## ACKNOWLEDGMENTS.

WE have on our table:—*Correspondance ministérielle du Comte J.-H.-E. Bernstorff*, in two volumes, and *Den ældre Grev Bernstorffs Ministerium*, introductory to the preceding (Copenhagen: Glydendal); *Studi biografici e bibliografici sulla Storia della Geografia in Italia*, per G. Uzielli e P. Amat di S. Filippo, in two volumes, Second Edition (Rome: Società geografica Italiana); *Histoire de la Participation des Belges aux Campagnes des Indes orientales néerlandaises, sous le Gouvernement des Pays-Bas (1815-30)*, par Eugène Gruyplants (Brussels: Spineux); *Alexandre Vinet, considérée comme Apologiste et Moraliste chrétien*, par F.-L.-Fréd. Chavannes, and the same title in Dutch, door Dr. J. Cramer (Leyden: Brill); *Die Verfassung des Fränkischen Reichs*, von Georg Waitz, German Translation, Vol. II., Part I, Second Edition (Kiel: Homann); *Études de Religion et de Littérature anciennes*: I.—*La Légende d'Enée avant Virgile*, par J.-A. Hild (Paris: Leroux); *Das Landesgesetz für Irland vom Jahre 1881*, in deutscher Uebersetzung und im Original, von Dr. Eduard Wiss (Leipzig: Duncker and Humblot; London: Nutt); *Studien und Vorschläge auf dem Gebiete des Lebensversicherungs-Geschäftes*, von Johannes Jónas (Berlin: Puttkammer und Mühlbrecht); *Urkunden aus den antichri Archivi der Biblioteca comunale von Verona*, von Dr. Jos. Kohler (Würzburg: Stahel); *Die eigenliche Hauptfrage im gegenwärtigen Mittelschulstreit*, von Dr. G. Neudecker (Würzburg: Stuber); *Von Kants Einfluss auf die deutsche Kultur*, von Dr. Hermann Cohen (Berlin: Dümmler); *Kulturgeschichte in ihrer natürlichen Entwicklung bis zur Gegenwart*, von Friedrich von Hellwald, Third Edition, Parts I. and II. (Augsburg: Lampart; London: Trübner); *Grundzüge der Moral*, von Dr. Georg von Gizycki (Leipzig: Friedrich); *Blicke in die Religionsgeschichte, zu Anfang des zweiten christlichen Jahrhunderts, mit Berücksichtigung der angrenzenden Zeiten*, Part II., von Dr. M. Josi (Breslau: Schottlaender); *Deutsche Litteraturdenkmale des 18. Jahrhunderts—Verauch einiger Gedichte*, von F. von Hagedorn (Heilbronn: Henninger); *Le Christianisme et la Méthode expérimentale*, par Ch. Lagrange, précédé d'une Lettre de M. Ernest Naville (Lausanne: Imer); *L'Année scientifique et industrielle*, par Louis Figuier, Vingt-sixième Année (Paris: Hachette); *Les Épreuves d'Étienne*, par J. Girardin (Paris: Hachette); *Sous les Chênes verts*, par N. de Sémenow (Paris: Calmann Lévy); *Histoire de la Terre*, par H. de Lagrené (Paris: Rothschild); *Annuaire diplomatique et consulaire* (Gotha: Perthes); &c., &c.

## ORIGINAL VERSE.

## ON OPENING THE "PARADISO."

WITH tremulous awe I come, great Florentine,  
To trace thy path from circling sphere to sphere  
That wheels about our middle earth, in fear  
Of the white ardour of that soul of thine  
Concentrated in the third last song divine.  
But I will pray thee by those eyes most dear  
Whence thine eyes drew their strength of vision  
clear,  
And follow her and thee thro' hosts that shine.  
So shall I see the heavens flush for shame  
At the Apostle's iterated cry:  
So hear the antique father of thy name  
Pronounce the exile's doom, and drawing nigh  
To the bounds and source of light behold in flame  
The symbol of the Trinal Mystery!

U. E. DAWKINS.

## OBITUARY.

## HENRY FRANCIS TURLE.

WITH a great shock I heard of the death of Mr. Henry Francis Turle. It was only a week or two before that I had met him, seemingly in

the enjoyment of the best of health, and brimming over with his usual cheerfulness of disposition. Then came the news, which most of us refused at first to credit, of his sudden death. Last Thursday, June 28, he stopped at home with a slight indisposition, to which neither he himself, his medical attendant, nor his relations attached any importance. In the evening he was speaking to a servant, when, without a moment's warning, he fell back on his chair and was dead.

His interest was centred in two things—the literary journal which he conducted, and the buildings within the precincts of Westminster Abbey. At first the assistant of Dr. Doran in the management of *Notes and Queries*, he had been since that gentleman's death the sole editor. That the paper which Mr. Thoms brought to a high state of perfection, and Dr. Doran had worthily maintained, should be left unimpaired at his own death was Mr. Turle's great wish, and his prayer has been granted. Never since its establishment has *Notes and Queries* been more generally entertaining than it is at present. As one who had passed nearly the whole of his life, in schooldays as well as in manhood, under the shadow of Westminster Abbey, he laboured zealously for the foundation which he loved. He mourned over the condition into which the school had passed. He deplored the changes which had been made in the structures around it. The earnestness with which he regarded every number of his paper, and every institution in Westminster, was extended to the welfare of his friends. They recognised his kindness during his life; they can only repeat their acknowledgments after his death. A better friend never lived.

W. P. COURTNEY.

## MAGAZINES AND REVIEWS.

THE new *Cornhill Magazine* is extremely disappointing; and, unless the succeeding numbers of the fresh series are a great improvement upon the one now before us, it will be necessary to consider the *Cornhill* as practically given up by the educated reader. The change in price from a shilling to sixpence will obviously fail to reconcile him to inferior quality in literature and in illustration; yet this is apparently what awaits him. The first chapters of the new novel by the author of *Vice Versa* are feeble in themselves, and they betray the plot with in-artistic haste. One or two of the shorter tales are almost without literary merit. One, again, the tale of a "Lay Figure" which was really a dressed-up skeleton, has a certain touch of constructive power; and the "Warning," which we presume to be Mr. Payn's—a warning on failure of memory—is tolerably entertaining, though not at all up to the best level of the writer. The illustrations, we regret to say, are no improvement on the text. Among the best are Mr. W. Ralston's; but they, in common with the others, suffer, it appears, from having been badly cut or badly printed. The paper is of poor quality. Altogether, indeed, unless, as we intimated above, there is to be a marked improvement hereafter, it is clear that the *Cornhill* can only appeal to a different public from that which has hitherto supported it.

THE *Contemporary Review*, after a life of seventeen years, likewise begins a new series with the July number. So far as we understand the new departure, it will consist in making permanent certain features which have hitherto been only occasional. For the future, each monthly number will contain—(1) a review of life and thought in a foreign country, by a native; (2) summaries of the work done in literature, science, art, &c.; (3) notices of books. Of these three new departments we take leave to think the first the only really desirable one. At the present time, when

newspapers deal in little but telegraphic news, it is more than ever important that Englishmen should be informed of the general tendencies of thought and conduct abroad; and, if the other writers at all approach the wide knowledge, the soundness of judgment, and the grace of style shown by M. G. Monod in the current number, we have no hesitation in prophesying success for this venture. But the other two departments we do not care about. Summaries, such as those of which we have specimens, are not wanted by scholars, and will not be read much by the general public. They are both too long and too short. And to give "literary notices of all important new books" we know from experience to be impossible—even in four times the space allotted.

CONSIDERABLE artistic interest attaches to the current number of *Merry England*. Mrs. Meynell's article, "The Story of a Picture," is illustrated with nine reproductions of studies made by Sir Frederick Leighton for his noble design for the dome of St. Paul's Cathedral, "And the sea gave up the dead that were in it." The studies in themselves are most interesting; and, though Mrs. Meynell modestly speaks of herself as an outsider, her comments are characterised by knowledge as well as judgment. Mrs. Butler also contributes an illustration, entitled "A Cistercian Shepherd," which accompanies an article by Mr. J. G. Cox. The design itself is more successful than the manner in which it is reproduced, though it may be urged that sheep lend themselves readily to a somewhat woolly treatment. "In a Berkshire Village a Hundred Years Ago" is the title of a readable article by the Rev. J. F. Cornish.

## SOME BOOKS OF FRENCH LITERATURE.

MR. GEORGE SAINTSBURY vient de publier une collection de *Specimens of French Literature from Villon to Hugo* (Oxford: Clarendon Press). Considéré sous le rapport du choix des morceaux, ce livre est excellent et témoigne de la grande connaissance que Mr. Saintsbury possède de la littérature Française. Il y a pourtant quelques remarques à faire au sujet de certains auteurs. Ainsi Sainte-Beuve est représenté seulement par un fragment d'un article de critique sur "Parny, Lamartine, and Victor Hugo." En revanche, aucune pièce de ses poésies n'est citée, et cependant la place de Sainte-Beuve comme poète dans le mouvement romantique est très-importante, puisque c'est certainement de son *Joseph Delorme* qu'est issue la portion moderne et psychologique des *Fleurs du Mal* de Charles Baudelaire. Parmi les écrivains de cette même époque romantique, Mr. Saintsbury a omis aussi le charmant poète Brizeux qui devait trouver sa place à côté de Barbier, son ami. Il me semble encore que le morceau d'Honoré de Balzac aurait pu être choisi de manière à donner plus exactement l'idée de son génie propre. Mr. Saintsbury a pris "A Scene in Norway," description très-brillante, mais tout à fait en dehors des habitudes du style de Balzac. Car elle fait partie d'un roman mystique—*Seraphita*, qui est une exception dans l'œuvre de l'auteur. C'est, au contraire, quelqu'une des descriptions d'un coin de la province Française qu'il eût fallu détacher, car c'est là où Balzac est incomparable. C'est beaucoup aussi d'avoir donné deux morceaux du très-médiocre chansonnier Panard tandis qu'il n'y a pas un seul extrait des délicieux *Mémoires* du prince de Ligne. Mais, comme on voit, ce sont là des faiblesses de détail, et il n'était pas possible dans un ouvrage qui parcourt quatre siècles littéraires et davantage, de les éviter tout à fait. Le même éloge doit être donné au texte des morceaux choisis, qui a été très-soigneusement collationné d'après les meilleures éditions. A

mon sens la plus grande critique qu'il y ait à faire au livre porte sur l'ordre des morceaux : Mr. Saintsbury a voulu que le rangement de ses *Specimens of French Literature* correspondît exactement à l'ordre où les noms des auteurs sont amenés dans son *Histoire*. Il en résulte que des fragments de dates très-diverses sont voisins les uns des autres. Par exemple, un extrait de Sénancour, qui est mort en 1846 et qui écrivait son *Obermann* au commencement du siècle, précède immédiatement un extrait de Montesquieu, qui, comme on sait, donna ses chefs-d'œuvres avant 1750. Les extraits de Chateaubriand arrivent avant ceux de Vauvenargues, et ceux d'André Chénier avant ceux de Diderot. Mr. Saintsbury n'aurait-il pas pu éviter l'apparent désordre que ces singuliers déplacements de dates donnent à son excellent ouvrage, en adoptant un rangement des extraits conforme à la chronologie, et en renvoyant par de petites notes aux pages correspondantes de son *Histoire* ? Il aurait obtenu ainsi tous les avantages de son présent livre, sans l'inconvénient, tout extérieur d'ailleurs, que j'ai signalé.

La collection des *Grands Ecrivains de la France* que publie la maison Hachette vient de s'enrichir du premier volume des œuvres de La Fontaine. On y trouvera une excellente notice sur le poète par M. Paul Mesnard, et les cinq premiers livres des fables avec des notes de MM. Julien Girard et Desfeuilles, qui contiennent tous les renseignements philologiques et historiques qui peuvent faciliter l'histoire du style de La Fontaine. Le livre est imprimé d'après le dernier texte des *Fables* publié du vivant de l'auteur en 1678, 1679 et 1694. La division adoptée pour les fables est celle de l'édition de 1705 (Paris : H. Charpentier). On a du rejeter la très-confuse division de La Fontaine lui-même, laquelle, comme l'a remarqué Walckenaër, n'a plus de sens dans une réimpression totale.

A LA librairie Calmann-Lévy vient de paraître un très-intéressant volume sur la vie mondaine dans le dix-huitième siècle français. Le titre de l'ouvrage est *Les dernières Années de Madame d'Epinay*. Il a été composé d'après des documents nouveaux par MM. Lucien Perey et Gaston Maugras, et fait suite au précédent ouvrage des mêmes auteurs sur la *Jeunesse de Madame d'Epinay*. Les sources de ce travail sont une partie inédite des *Mémoires* de Madame d'Epinay retrouvée par les auteurs aux Archives nationales et à la bibliothèque de l' Arsenal à Paris, ainsi qu'une correspondance manuscrite de Grimm et de Madame d'Epinay et de cette dernière avec son fils. PAUL BOURGET.

#### NOTES FROM MELBOURNE.

May 20, 1883.

SEVERAL new professorships have been established at the Melbourne University—viz., a Professorship of Chemistry, to fill which Mr. Kirkland, formerly lecturer on the subject, has been appointed; Prof. Allan fills the new Chair of Anatomy; Prof. Kernoh that of Engineering; and Prof. Andrew that of Applied Mathematics. Prof. Morris has also been elected to a Chair of English, French, and German Language and Literature. The university has increased very much during the last two years, and now numbers almost four hundred students. It speaks well for Melbourne that its students are recruited from all parts of the Australian continent, including Tasmania and Queensland.

Mr. Ormond, to whose munificence is due the college which bears his name, has determined to spend £40,000 more in finishing his good work.

Sir W. Clark, Bart., and his brother have added a wing to Trinity College, and both of these affiliated colleges are full of students.

The Working Men's College, originated by Mr. Ormond and materially assisted by the indefatigable efforts of its hon. secretary, Prof. Pearson, of Oriel College, is to be at once begun. It is to cost £10,000, and will be built in Swanston Street, near the Public Library.

The trustees of the Public Library and National Gallery of Melbourne have thrown open their picture gallery on Sunday afternoons to the public. Parliament is disposed to resent this action, but the country seems to back up the action of the trustees; and, as Melbourne is the only town in the Australasian colonies where such institutions are closed on Sundays, it is hard to suppose that Parliament will not be compelled to adopt the policy of the trustees whom the Government have from time to time appointed.

Prof. Walker, who had just arrived in Auckland to occupy the Chair of Mathematics in that university, was drowned while yachting, and Prof. Tucker had a narrow escape.

#### READINGS AND MUSIC FROM BROWNING.

THE Browning Society signalled the end of a second year of successful work on Friday, June 29, by the repetition of the experiment made last summer of an "entertainment" consisting of readings, recitals, and musical renderings of passages from the poet's works. The Botanic Theatre of University College was even fuller than before—indeed, crowded with an audience who evidently appreciated and enjoyed the selection which had been made. It would be unjust not to recognise the great difficulty of selecting from Mr. Browning's poetry when the purpose is not education, but entertainment. He is so "terribly in earnest" even in his humour that it would be ungracious to complain, for instance, of the comparative absence of the humorous from the programme; and, again, so much of his writing is, in a sense, theological. The "Pied Piper" had already done duty, and "Holy Cross Day" (well read by Mr. J. King) was, under all the circumstances, as good a choice as could have been made. But the ripple of mirth in the audience contrasted somewhat—not unpleasantly—with its general gravity.

The plays were unrepresented on this occasion. Where selection is so difficult, they afford perhaps the readiest mine for quarrying from, for scenes bear removal better than extracts, and there are scenes in, for instance, "Strafford" and "Colombe's Birthday" which would light up a programme. Still, Mr. Browning's plays are not his most characteristic works; and if those who were responsible elected to walk by faith and not by sight, they seem to have had their reward.

Miss L. Drewry recited "Love among the Ruins," "Before" and "After," and "Pheidippides." The last is perhaps too long, unless it can be followed without effort, which was hardly the case. Miss Hickey gave a fine passage from *Pompilia*, in the "Ring and the Book," with much grace and feeling. This time—it is not always so—the male readers were, on the whole, the best heard; and in particular Mr. R. F. Horton's "Martin Relph" was a gem of what some old writers would have called "a just and proper elocution." The stillness of a large audience is seldom so absolute as during this reading. The same gentleman read "Tray;" and "Donald" and "Rudel to the Lady of Tripoli" were well given by Mr. D. S. MacColl.

An argument of "Martin Relph" and of "Pheidippides" was appended to the programme. A word or two of introduction to some of the readings would not have been amiss; it is sometimes given on like occasions in the case of authors who do not require such watchful following as Mr. Browning.

For music, the Cavalier tunes, which found so much favour on the first occasion, were wisely repeated; and three songs were given as set to music by Mr. Malcolm Lawson—namely, "Tell me, you who do not love her," sung by himself; "You'll love me yet" (from "Pippa Passes"), by Miss Lawson; and "One way of love," by Mr. Montague Shepherd. Mr. Lawson also played a *toccata* from Galuppi, which was a welcome variety and much enjoyed. No doubt there is not much by Mr. Browning that lends itself readily to musical treatment, and poems fitted into music like pictures into frames are seldom quite satisfactory. Still, if inspiration should visit the right man in the right mood, there would be nothing in English song sweeter than "The year's at the spring," or the first stanza in each case of "O day, if I squander," or "Oh to be in England"—nothing more impressive than "The Lost Leader."

The performance ended with the lines "Touch him ne'er so lightly," spoken as an epilogue by Miss Hickey (a happy conception—why not also a prologue?); and a cordial vote of thanks to the singers and sayers brought the proceedings to a close.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BORGEAUD, Ch. J. J. Rousseau's Religionsphilosophie. Leipzig: Fock. 3 M.  
FALCONI, L. Pietro Metastasio Poeta alla Corte di Carlo VI e di Maria Teresa. Wien: Frick. 1 M.  
FEUILLET DE CONCHES, Le Baron. Les Salons de Conversation au 18<sup>e</sup> Siècle. Paris: Charavay. 3 fr.  
HUYGENS, C. Correspondance et Œuvre musicales de, p. p. W. J. A. Jonkbloet et J. P. N. Land. Paris: Vieweg. 70 fr.  
LAMBER, Juliette. Paimenne. Paris: Ollendorff. 3 fr. 50 c.  
LAFAYETTE, A. Le Japon militaire. Paris: Plon. 3 fr.  
LEVERDAYS, Les Assemblées parlantes; Critique du Gouvernement représentatif. Paris: Marpon. 3 fr. 50 c.  
NAUBOY, Ch. Les derniers Bourbons. Paris: Charavay. 3 fr. 50 c.  
RASCHDORFF, J. C. Palast-Architektur v. Ober-Italien u. Toscana vom 15. bis 17. Jahrh. Toscana. 1. Lfg. Berlin: Wasmuth. 28 M.  
RINHEUBER, L. Relation d'un Voyage en Russie fait en 1684. Berlin: Cohn. 8 M.

##### HISTORY.

- FONTANE, M. Les Asiatiques: Assyriens, Hébreux, Phéniciens (de 4000 à 550 avant J.-C.). Paris: Lemerre. 7 fr. 50 c.  
FRANKO, W. Ungarn und die Liga von Cambray 1509-11. Budapest: Kilian. 3 M.  
GIBY, A. Les Etablissements de Rouen. T. 1. Paris: Vieweg. 15 fr.  
GROSS, V. Les Protohelvètes ou les premiers Celtes sur les Bords des Lacs de Bienne et Neuchâtel. Paris: Baer. 25 fr.  
KUGLER, B. Neue Analecten zur Geschichte d. 2. Kreuzzugs. Tübingen: Fues. 2 M.  
SIEBER, G. Haltung Sachsens gegenüber Heinrich IV von 1083-1106. Breslau: Goerlich. 1 M.  
WOLDEICH, J. N. Beiträge zur Urgeschichte Böhmens. Wien: Holder. 3 M. 60 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- HELLMANN, G. Repertorium der deutschen Meteorologie. Leistungen der Deutschen in Schriften, Erfindgn. u. Beobachtgn. auf dem Gebiete der Meteorologie u. d. Erdmagnetismus von den ältesten Zeiten bis zum Schlusse d. J. 1881. Leipzig: Engelmann. 14 M.  
HEUBCK, H. van. Synopsis des Diatomées de Belgique. Antwerp: Kornicker. 150 fr.  
MILLER-HAUENFELS, A. R. v. Theoretische Meteorologie. Wien: Spielhagen. 4 M.  
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##### PHILOLOGY.

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#### CORRESPONDENCE.

##### THE LATE BISHOP COLENSO.

37 Broadwater Down: July 3, 1883.

In several of the accounts which have been given of Bishop Colenso's studies in the Penta-teuch, it has of course been noted that in the

latest Part of his work he still adhered to his original view as to the relative dates of the Elohist and Jehovistic documents, maintaining the priority of the former, in opposition to the conclusions of Kuenen and the Dutch school, or, to use a term which now seems justifiable, the modern school of Biblical criticism. As Mr. Westlake, in the obituary notice published in the last number of the ACADEMY, remarks, Dr. Colenso, in the Preface to his seventh volume, wrote that he reserved "any final judgment, in deference to the opinion of Prof. Kuenen and other eminent writers." It does not appear that he has published since that date (1879) any further expression of opinion on the subject; and I think it will be a matter of much interest to those who recognise the various value of the Bishop's critical investigations, but who think he was mistaken on this important point, to know that he had seen reason to change his position, and to fall in with the general consensus of opinion on the subject. A letter from Dr. Colenso, which I received just a month ago—not improbably the last he wrote on theological matters—contains the following interesting passage:—

"At my time of life, and distracted as I have been from critical studies by the political events in Zululand, in which I have felt it my duty to concern myself (much against my personal wishes), I can hardly expect to be able to compose and publish another critical work, though I still take a deep interest in such labours, and at intervals, amid great interruptions, I have pursued my researches. As, however, in my published volumes I have maintained that the Elohist narrative (Gen. i.—Ex. vi. 5) is the *oldest* portion of the Pentateuch, I wish to leave on record the fact that I have been compelled, by a thorough investigation into the linguistic evidence, to abandon this view, and to regard the Elohist narrative as a 'deposit' (to use Mr. Wicksteed's words) of the later 'priestly stratum' [the reference is to an article, by Mr. P. H. Wicksteed, on the Literature of Israel, in the *Modern Review*, January 1883]. But it appears to me still to stand by itself—i.e., broken off at Ex. vi. 5, and separated from the Exilic and post-Exilic priestly matter, and to be of older age than Ezekiel, to whom Ex. vi. 6-8 appears to be due, and perhaps even to be older than Deuteronomy, which would account for Deut. x. 22 = Ex. i. 5, Jer. iv. 23, which seems to be a reminiscence of Gen. i. 2, Deut. iv. 32; comp. Gen. v. 1 (אָדָם), &c."

Apart from these details of analysis, which may be left for the experts to consider, it would have been interesting to know what was the special linguistic evidence which led Dr. Colenso to abandon the old position which he had defended so tenaciously. If no account of this has been left, the conclusion, at any rate, is to be put on record; and it is satisfactory to know that, as regards the main contention, the author's judgment, which is now, in so deeply to be lamented a sense of the word, his "final" one, was in the direction of that practical unanimity towards which the scientific Biblical criticism of the present day is tending.

R. CROMPTON JONES.

East Dulwich, S.E.: June 30, 1883.

One little incident in the life of the late Bishop Colenso is so typical of his whole career that it may perhaps, and not uselessly, be added to the worthy tribute of his friend Mr. Westlake which appeared in the last number of the ACADEMY.

In 1865 there was perhaps a no more misunderstood and generally suspected body of men than those who composed the then Anthropological Society of London. The reasons were not difficult to find, its existence being a revolt against the slower, if more patient, method of ethnology, and constituting an energetic struggle to transform at once the facts of that science by their application to a

broader theory—in fact, to build a science of anthropology on applied ethnology. Some of the most burning questions that could then be dealt with were most unflinchingly discussed; and, as the subjects of the "Negro" and "Missionary Enterprise" were in turn taken up, the society, in time, was described in some quarters as an assembly of Atheists and slave-owners.

A paper having been read by the late Winwood Reade on "Efforts of Missionaries among Savages" which treated the question with tomahawk and club, the Bishop of Natal, who was one of the audience, subsequently contributed a paper himself on the same subject. Of course, it was more or less in the nature of a reply to Mr. Reade, but may remain a standard of fair controversy. Dr. Colenso began by stating, in reference to the controverted paper:

"There were some statements in it from which I dissented, and some which I much regretted; yet I felt that it was good to have the question raised—to have had the work of missionaries among savages inspected and discussed from a layman's point of view; and I was too well aware, from my own observations and experience, that some of Mr. Reade's strictures were far from being undeserved."

The general tone and contents of that paper (of which the ACADEMY is not an arena for discussion) were phenomenal alike as coming from a bishop and as addressed to the Anthropological Society of that day.

W. L. DISTANT.

#### THE MSS. OF JUSTINIANUS AT HOLKHAM.

Oxford: June 28, 1883.

Montfaucon, in his *Diarium Italicum* (Paris; 1702), pp. 433-37, gives a brief account of the library of Julius Justinianus at Venice, adding that he had desired to work it up more carefully, but could not because the library at Justinianus' death had fallen into unknown hands. It may not be without interest to scholars to learn that many of these MSS. of Julius Justinianus are now in the Earl of Leicester's library at Holkham. If the genial librarian and vicar, the Rev. Alexander Napier, would compare the list in Montfaucon with the volumes extant it would be a valuable service. I saw a number of the volumes in the list during a cursory glance at the library a few days ago, but will only refer to a MS. of Chrysostom on St. John of the eleventh century, and to a copy of the Gospels with Theophylact's commentary, dated 1228. Many of these MSS. contain a note at the top of the first page in Montfaucon's hand. By omitting to observe that the month was October, Montfaucon subtracted 5508 instead of 5509, thus making the date 1229. Roscoe's MS. catalogue of the Holkham Library corrects Montfaucon for making a  $\zeta$  of a  $\beta$ , Roscoe himself, and not Montfaucon, being wrong; it is one of the zetas with a preceding vertical stroke, followed by a 3-shaped line; hence, Roscoe gives the date as 1224.

CASPAR RENÉ GREGORY.

#### A SIAMESE BESTIARY.

St. Bede's College, Manchester.

With reference to Dr. O. Frankfurter's letter in the ACADEMY of June 16, allow me to say that a large collection of Siamese *suphasit* has been lately translated into French by M. Edouard Lorgeon, and published, with a brief Introduction, in the *Bulletin de l'Athénée orientale* (Nos. 1, 2, and 4, 1881; Nos. 2, 3, and 4, 1882). The two sayings quoted by Dr. Frankfurter are given by M. Lorgeon on p. 273 of the *Bulletin* for 1881, in a slightly different translation, and with the substitution of the heron for what Dr. Frank-

furter translates stork. The version "il ne mange que des cadavres: il est innocent" sounds certainly more natural than the rendering "it eats only dead animals free from guilt and sin."

These *suphasit* are full of similar curious observations concerning all kinds of animals and birds. I venture to quote one or two specimens:—

"Le crabe n'a pas de tête, et sait pourtant faire usage de ses pieds; le serpent n'a pas de pieds, et il atteint en rampant le cime des arbres. La poule n'a pas de lait, et cependant elle réussit à nourrir ses poussins; quand un homme porte la haine dans son cœur, si impuissant qu'il paraisse, ne le méprise pas."

"Le crapaud qui naît abrité par la fleur du lotus, ne sait pas goûter les parfums de la fraîche corolle épanouie. Le *phumara* (scarabée géant), fût-il à quatre lieues de distance, vient d'un vol rapide s'enivrer de la douce poussière renfermée dans le sein de la fleur."

"Il y a quatre choses fort difficiles à trouver: les pieds dans un serpent, le fiel dans un rat, le sang dans un crabe, et la vertu dans la guerre."

It is worthy of remark that one at least of the birds mentioned in these "animal moralisations"—viz., the swan—is unknown in Siam, and is only spoken of according to Indian traditions.

L. C. CASARTELLI.

#### SCIENCE.

##### CURRENT SCIENTIFIC LITERATURE.

*Physiological Cruelty.* By Philanthropos. (Tinsley Bros.) This is one of the best-written answers to the sensational arguments of anti-vivisection agitators that has come under our notice. Beginning with an enquiry into the nature of pain and what we mean when we speak of "cruelty," the author proceeds to discuss the limit of our rights over the lower animals, concluding that "to make painful experiments upon living animals lies within an universally recognised right over them, and is not wrong in itself, but depends for its morality or immorality upon the circumstances and motives of each particular act." The next chapter, on vivisection, disposes of the popular fallacy that physiological experiments are necessarily, or even frequently, painful. The immense debt that physiology owes to the experimental method is then insisted upon; and the true relations between physiology and practical medicine are pointed out with great force and clearness. There cannot be a greater mistake than to suppose that the chief use of physiological experiment has been to provide specific answers to pressing questions in medicine and surgery. Experiment has often done this, and the brilliancy of its occasional contributions to practice has tended to blind both its advocates and its opponents to its far greater and more beneficent, though more indirect, achievements in the theoretical field. It is not this or that discovery in physiology which might not be dispensed with, or arrived at by some other road; it is the entire change in the intellectual atmosphere surrounding the medical practitioner, in his way of looking at things, that constitutes the real debt owing from the practical to the scientific department of biology. This is well seen by the author, who does not exaggerate in saying that physiology without experiment would be

"a hazy pseudo-science, working by guess, rashly trying by-paths in the dark, or timidly standing still for fear of making a mistake, blundering about among human lives, taking up a theory to-day and dropping it to-morrow, nebulous, in-consequent, untrustworthy."

*Man before Metals.* By N. Joly. (Kegan Paul, Trench and Co.) So many works have been

written of late years on the subject of man's antiquity that there is scarcely room for much novelty in telling the story once again. Prof. Joly, of Toulouse, in writing a volume for the "International Scientific Series," necessarily traverses the familiar ground, and discourses on stone implements, bone-caves, kitchen-middens, lake-dwellings, and the like. The slender geological sketch at the beginning of the volume is by no means satisfactory, and might have been omitted with advantage. It will be seen from the title that the work does not profess to compass the whole range of prehistoric archaeology, but is limited to those obscure ages in which man is supposed to have been a stranger to the use of metals, excepting, perhaps, gold. In the second part of this volume Prof. Joly deals with the subject of Primitive Civilisation, and repeats the facts and arguments well known to English readers by the writings of Tylor, Lubbock, Evans, and Dawkins. Although the work is written by a distinguished disciple of the French school of anthropology, it exhibits rather the cautious spirit which breathes in the writings of the anthropologists of this country. Prof. Joly is free from any suspicion of rashness; he seems anxious to keep within the pale of orthodoxy, and even has misgivings as to the existence of Miocene man.

*Celebrated American Caverns.* By Horace O. Hovey. (Cincinnati: Clarke and Co.; London: Crosby Lockwood.) The Rev. H. Hovey is well known as an enthusiastic explorer of subterranean America. The papers on cave exploration which he has contributed from time to time to *Scribner's Magazine* and other American periodicals have prepared the way for the work which he has just issued. In the early chapters he discourses on caves in general—their origin, their uses, and their contents; but the reader who is familiar with the well-known volumes of Prof. Boyd Dawkins need not linger over this part of the book. In fact, the interest of Mr. Hovey's work centres in his description of the caves with which he is personally familiar. By far the greater part of his book is devoted to popular descriptions of the three grandest known examples of caves—the Mammoth cave in Kentucky, the Wyandot in Indiana, and the Luray cave in Virginia. The Luray cave, which was discovered as recently as 1878, is now illuminated with the electric light and placed in telephonic communication with the neighbouring hotel. Mr. Hovey's picturesque descriptions are illustrated with some capital wood-engravings and plans, the latter being in many cases of especial value since they are the results of his personal surveys.

*The Life of John Duncan, Scotch Weaver and Botanist.* By William Jolly. With Portrait. (Kegan Paul, Trench and Co.) Two years ago the author appealed to the benevolent public for assistance in smoothing the declining years of the subject of this memoir, then about eighty-six years old, who, after a life of untiring industry, had fallen, through no fault of his own, into the direst poverty. And the appeal met with a generous response. Only for a few months did he enjoy his happier fortune; and his friend now brings his biography before the public. Few men have entered life under sorer auspices than John Duncan. With the ban of illegitimacy on his birth; treated in childhood with revolting barbarity by his masters and companions; not even learning his alphabet at school—every chance of happiness seemed wrecked by a most unfortunate marriage. His indomitable energy led him to teach himself, when a youth, to read and write, till, in later life, he even made some progress in the Greek New Testament; his keen powers of observation and his deep love of nature made of him a botanist and an astrono-

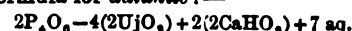
mer; and to these qualities must be added a true Scotch fervour of piety. It is well that the lesson of such lives should be on record. Our only doubt is whether, if Mr. Jolly could have compressed his 500 pages into 250 or less, the biography would not have been more widely read, quite as interesting, and more useful.

*The Sun: its Planets and their Satellites. A Course of Lectures on the Solar System by Edmund Ledger. "Gresham Lectures."* (Stanford.) Books on astronomy multiply rapidly, and the course of discovery is slow, so that, if something sensational is aimed at, the writer is driven to draw on his imagination, or to put it in a more favourable light, to discuss probabilities which are at present unproven. Much of the vague half-knowledge with which the reading world is possessed concerning the worlds of space is derived from this sort of literature. Mr. Ledger's excellent lectures, if carefully studied, will form a useful corrective to the fanciful literature of which we speak. There is not much in his pages that cannot be understood by any thoughtful person who will read it carefully. Not that it is easy reading: on such a subject knowledge is not to be gained without some effort. As an introduction to astronomy for those who do not desire to make the science a special object of study, we know no book better suited. It is so carefully written that we apprehend that, when a thing is stated as certain, it is quite safe to receive it as such. The explanation of the methods used in estimating the relative weights of the members of our solar system seems to us remarkably clear. The comments, also, on the supposed influence of the moon on the weather are very good. Mr. Ledger makes a suggestion, which we have heard more than once before, but which always strikes us as very funny. He is of opinion that it would be a wise change to let Easter be a moveable feast no longer, but that the day should be fixed once and for all. That some amount of convenience would follow we admit, but how is it to be done? Does Mr. Ledger think that a short Act of Parliament would accomplish it. Astronomy may lay claim to be the queen of the sciences—though somewhere or other, in his wilderness of collections, Bandal Holme argues that this august title really belongs to heraldry—but she is not the only science in which man is capable of taking interest. History has some claims upon our attention, and such a wanton violation of historic tradition would rouse the ire of every man who had read a chronicle or examined the date of a charter. The disputes for long weary centuries between Constantinople and Rome on this very question, which are unsettled yet, make us dread any further complication.

*Modern Metrology.* By Lewis D'A. Jackson. (Crosby Lockwood.) We have deferred too long a notice of this useful book on the metrical units and systems of the present century. In the hope of doing justice to the author's original and laborious treatment of a complex and perplexing subject, we have waited for leisure, not merely to read the 450 pages of Mr. Jackson's text and tables, but to verify his re-calculated values, and to appraise his proposed English metrical system. But in the end we find ourselves obliged to be content with a general but cordial recommendation of *Modern Metrology*. For exhaustive tables of equivalent weights and measures of all sorts, and for clear demonstrations of the defects of the various systems that have been proposed or adopted, Mr. Jackson's treatise is without a rival. We are not, however, in love with his new metrical system. This is founded on the weight of a cubic foot of water at 32° F.—namely, 998.79 commercial ounces, which are assumed to be 1,000 scientific ounces, each thus differing from the old

ounce by .12 per cent. One thousand ounces, or a foot weight, are called a *talent*; the divisions of the ounce are thousandths, called *mile*, and these are again subdivided into thousandths, called *dots*. The time has not arrived for the construction of a new metrical system, the constants and standards on which it must be based having to be re-determined. Till this has been done, we must accept for scientific use the French system, although we acknowledge its defects—notably the absurdity of measuring the kilogram-weight of distilled water at 4° Cent., while the measuring vessel itself is assumed to remain at the temperature of 0° Cent.

*The Typo-Nucleus Theory.* By Otto Richter. (MacLachlan and Stewart.) The papers which together form the greater part of this pamphlet have, we think, previously appeared in the *Chemical News*. We confess ourselves unable to grasp the meaning of most of Dr. Richter's views, nor can we accept much of that residual portion which we do understand. His fundamental hypothesis assumes that all elementary molecules are made up of an equal and even number of individual atoms so disposed with reference to the three conjugate axes of space as to exhibit the configuration of an "elongated six-sided parallelopipedon." Neither this "tube-like prismatic structure" nor the imaginary detail of its constituents and functions commends itself to an ordinary chemist. The absence of diagrams, the errors in mineral formulæ, and the cumbersome and obscure diction of the whole paper do not encourage further study. What can we say to Dr. Richter's new formula for *autunite*?—



#### AN EROTIKON FROM POMPEII.

On a piece of wall belonging to the *theatrum tectum* or Odeon of Pompeii, a building which Nissen dates about 75 B.C., excavations conducted under the superintendence of Mau have recently laid bare several new *graffiti*, a full account of which, including his own transcripts, has been given by Sogliano in the *Notizie di Scavi* for February of the present year (p. 52). Many of these are in Latin elegiacs, unfortunately, in most cases, imperfectly preserved. One tetrastich, however, exists almost entire, and forms an interesting addition to the scanty remains of Roman erotic poetry in the first century B.C. The supplements are Prof. Bücheler's.

"Quid a]t? vi me oculi, posquam deduxistis in ignem,  
no]n ad vim vestreis largificatis genis.  
Verum] non possunt lacrumæ restinguere flammam,  
hæ]c os incendunt tabificantque animum."

The elision of the final *s* in *largificatis*, the peculiar compounds *largificare*, *tabificare*, the *ei of oculi vestreis genis*, the spellings *posquam deduxistis lacrumæ*, combine to show that these verses were written before 700/54, and belong to the Sullio-Ciceronian period. Possibly, like many others of the Pompeian *graffiti*, they are written from memory—the composition of some known poet, copied by the love-stricken scribbler exactly or inexactly. In any case, their tone and style—nay, the very conceit of tears extinguishing the fire of love—is a close reproduction of the well-known epigrams by Valerius Aedituus, Porcius Licinius, and Q. Catulus which A. Gellius has preserved (*N. A.* xix. 9).

Another distich contains a remarkable pun, quite in the style of Plautus:—

"Sei quid Amor valeat nostei, sei te hominem scis,  
Commiserescere; mihi da ueniam ut ueniam."

R. ELLIS.



## OBITUARY.

WILLIAM SPOTTISWOODE.

MR. WILLIAM SPOTTISWOODE, whose death we briefly recorded last week, was born on January 11, 1825. He was educated at Harrow, and at Balliol College, Oxford. He graduated in mathematics and carried off the mathematical scholarships of the university. Since then he has contributed largely to mathematical literature, to which, indeed, he mainly devoted himself until quite a recent date. His favourite department seems to have been those new branches of geometry and algebra in which such conspicuous progress has been made within the last forty years. As a complete list of Mr. Spottiswoode's publications has been recently published in *Nature* (April 26, 1883), it is unnecessary for us to discuss in detail his work in this direction. Somewhat late in life he gave much of his time to physical subjects; and one of the first-fruits of this changed attention was the course of lectures on the "Polarisation of Light," afterwards published under this title in the "Nature" series. This excellent little book is even now the best elementary introduction to the subject accessible to the English student, though it is impossible that the entire field could be covered in ten elementary lectures printed almost as they were delivered. Mr. Spottiswoode's power of exciting interest in this beautiful but difficult branch of optics was shown by the popularity of these lectures at the Royal Institution. Of late, Mr. Spottiswoode had been concentrating his attention on electrical investigations; and he was, we believe, at the time of his death engaged in a research the results of which we hope may still be given us.

But, remarkable as Mr. Spottiswoode was as a *savant*, he was still more remarkable as an organiser and as a friend. There was no one who was more generally loved, or who better deserved to be so. In no society was he, or, in fact, could he be, ill spoken of. To his power as an organiser both the success of his own private business and the value placed on his services by such bodies as the British Association and the Royal Society, to both of which he was treasurer for several years, are a sufficient testimony. These are not the only societies of whose councils he was a permanent member. The Royal Institution and the Mathematical Society owe him much. And his power was not merely that of the good man of business, but seems to have sprung from an exceptional combination of business aptitude with sound judgment and a generous sympathy with the highest aims. This same generous sympathy has often aided his friends, and was extended to his relations with his workmen, who always regarded him with confidence as well as affection. In few cases has there been so striking a concurrence in the feeling of loss which has befallen the scientific world.

## SCIENCE NOTES.

It is proposed to celebrate, on November 1, the fiftieth anniversary of the Edinburgh Geological Society. A *conversazione* will be held in the Museum of Science and Art at Edinburgh, and an address will be delivered by the Duke of Argyll, the patron of the society.

SINCE the re-opening of the Parkes Museum at 74a Margaret Street, W., by the Duke of Albany, weekly lectures have been given on subjects connected with the science of hygiene. The Dean of Llandaff will take the chair at the next lecture, on Thursday, July 12, at 8 p.m., when Dr. C. H. Ralfe, assistant-physician to the London Hospital, will give an address on "The Hygiene of Schools." Admission is by ticket, free on application to the secretary, or by payment at the door.

MESSRS. MACMILLAN will shortly publish, in a little volume, the papers by Dr. T. Lauder Brunton on "The Nature of Inhibition and the Action of Drugs upon it" which have recently appeared in *Nature*.

DURING several years' residence in Naples, Mr. H. J. Johnston-Lavis has been a close student of the geology of Vesuvius and Monte Somma. His studies have led him to recognise, in a paper lately submitted to the Geological Society of London, eight successive phases in the history of the volcano. The first phase of which any well-marked record still remains appears to have been one of chronic activity, manifested by the outflow of lava and the ejection of scoria. This was followed by a period of inactivity, when denudation was at work. The third phase was characterised by violent paroxysms, to which succeeded a period of chronic activity. Then came a quiescent stage, followed in due course by the paroxysms of the sixth phase, and the less violent manifestations of the next epoch, which at length subsided into the chronic activity characteristic of the modern period of Vesuvian history.

## MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.

(Tuesday, June 12.)

PROF. FLOWER, President, in the Chair.—Dr. E. B. Tylor read a paper on "Old Scandinavian Civilisation among the Modern Esquimaux." Among other evidences of contact with European civilisation the author made particular mention of the lamp used by the Esquimaux for cooking and for warming their dwellings. One of these primitive-looking lamps was exhibited by Dr. John Rae. It consists of a flat, semi-circular dish of steatite, or pot-stone, about fifteen inches in diameter and two inches and a-half deep, with slightly sloping sides. In it the natives burn oil, using for wick fragments of sphagnum, arranged along the edge of the lamp. Dr. Tylor considered that the metal lamps used in the South of Europe, and some of those used in Scotland at the present day, were exactly the same in principle as these Esquimaux lamps, and that they must all have been developed from the same original idea.—The Director read a communication from Mr. J. H. Rivett-Carnac describing some palaeolithic stone implements found by himself and Mr. J. Cockburn in Banda, a hilly district of the North-western Provinces of India. Specimens of these implements were exhibited, presented by Mr. Rivett-Carnac to the Institute.—Dr. E. B. Tylor read a paper by Mr. A. W. Howitt on "Australian Beliefs."

(Tuesday, June 19.)

A SPECIAL meeting was held on June 19, at Piccadilly Hall, by invitation of Mr. Ribeiro, to view the Botocudo Indians brought over by him to this country.—Hyde Clarke, Esq., V.-P., was in the Chair, and Mr. A. H. Keane read a paper on the Botocudos.—Mr. Ribeiro presented the Institute with a small collection of typical Botocudo weapons.

(Tuesday, June 26.)

PROF. FLOWER, President, in the Chair.—Mr. Worthington G. Smith exhibited a collection of palaeolithic implements from Leyton and Walthamstow.—Mr. R. B. White read a paper on the aboriginal races of the North-western provinces of South America. This paper referred to a strip of country about 600 miles in length by from 100 to 250 in width, bounded on the west by the Pacific Ocean, and extending from 1° North latitude to the 8th parallel. It is now embraced by the States of Cauca and Antioquia, two of the nine States of the Columbian Union, which was formerly called New Granada.—Mr. J. Park Harrison read a paper on the relative length of the first three toes of the human foot. The author adduced evidence to show (1) that a long second toe was a racial characteristic existing at the present day in Egypt (according to Pruner Bey), in South-west Africa, and in many of the Pacific islands, including Tahiti. It appears also to have prevailed among the ancient Peruvians and

Etruscans. (2) When met with in Europeans, excepting, perhaps, in Italy, it may be attributed mainly to narrow shoes, but sometimes to mixture of blood. (3) Mr. Harrison had ascertained, by measurements, that a second toe even slightly longer than the first was not, as generally supposed, common in statues of the best period of Greek art, nor in accordance with the rules laid down in Flaxman's lectures at the Royal Academy. (4) Unfortunately, the peculiarity was being perpetuated by casts of the feet of Roman or Graeco-Roman statues, which, in some cases (as, for instance, that of the left foot of the Farnese Apollo), were modern restorations. Travellers were asked to observe the respective lengths of the toes in foreign countries, and especially in Italy.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, June 27.)

J. HAYNES, Esq., in the Chair.—Mr. Robert N. Cust read a paper on "Algeria, Tunisia, and the Sahara," from observations made by him during a recent tour in that part of the world. Arrived at Algiers, the first thing that struck him was the beauty of the country and the abundance of herbage. The old houses are very interesting, but everything has been completely Frenchified, except the strangely mixed population of Moors, Negroes, Kabyles, &c. There are no signs of oppression. The railroad now traverses the province from one end to the other—from Oran to Tunis. The Arab buildings, though beautiful and even fine, fall far short of the great Muhammadan structures of India. Constantine (the ancient Cirta) is the wonderful city of the Eastern provinces, and between it and Algiers is the mountain country of the Kabyles—at present well under French rule, but ready to break out again, as in 1870, at the first reverse to their masters. From Constantine Mr. Cust made his way into the Sahara, partly by rail to Batna, partly by *diligence*, seeing a good deal of the "indigènes," the ancient Numidians, who have outlived Carthage, Rome, the Vandals, the Arabs, and the Turks. Much of their land has, however, been taken from them, 90,000 soldiers being required, even in the time of peace, to hold Tunis and Algeria. The Roman ruins in various places of the North of Africa are remarkably fine, especially those of Tysdrus (El-Djem), and Theveste (Tebessa). Copies of many of the best of these may be seen in Col. Playfair's *Travels in the Footsteps of Bruce*.

SOCIETY OF ANTIQUARIES.—(Thursday, June 28.)

C. S. PERCEVAL, Esq., Treasurer, in the Chair.—Gen. Pitt Rivers exhibited a collection of locks and keys of all dates and countries, explained the gradual steps by which improvements were made, and called attention to the great similarity of form and plan in specimens from widely different places.—Mr. Kirby exhibited a few deeds relating to Hyde Abbey found at Winchester College, ranging from the thirteenth to the sixteenth centuries. Several names of manors occur in the attestations which were hitherto unknown.

## FINE ART.

## OLD MASTERS AND SCOTTISH NATIONAL PORTRAITS AT EDINBURGH

A RICH and interesting collection of works by the Old Masters and of Scottish National Portraits has been brought together by the Board of Manufactures, and displayed in the galleries of the Royal Scottish Academy, Edinburgh. It is the first time for many years that the public of that city have had an opportunity of studying the productions of the great schools of the past; for, though the Scottish Academy have on three occasions—by their general exhibitions of 1863 and 1880, and their Raeburn exhibition of 1876—illustrated the history of Scottish art, no collection representative of the work of the Old Masters has been on view in Edinburgh since 1830, the year of the last display of the Royal Institution. In the present exhibition special prominence has been given to the department of national

portraiture; but this has been supplemented with so rich and varied a gathering of other works as to afford something approaching a regular and complete view of the art of the past. Hardly any school or period is quite unrepresented, proving what a mine of art-wealth exists in the great houses and the public institutions of the country, and with what energy and success these treasures have been collected by the Board from their courteous and generous possessors. It is to be hoped that the exhibition will be largely patronised by the Edinburgh public and by the tourists who throng the city during the summer and autumn months, and that so its promoters may be encouraged to plan frequent displays of a similarly delightful and educative character.

Chronologically considered, the exhibition opens with a series of examples of the early Italian and Flemish schools—works that are interesting and characteristic of their periods, though in several cases the attributions to the various artists are more than doubtful. Two excellent and authentic Holy Families represent Botticelli—one, a picture of the usual circular form, lent by the Marquis of Lothian, being full of the rich colour and tender wistfulness of expression so characteristic of the master; the other interesting for its fine rendering of a classical bas-relief of mounted figures which appears behind the kneeling St. John. A fair-haired Madonna, with an angel presenting to Christ a peasant child, who offers a sprig of lily of the valley, is a richly coloured example of Dürer—executed during his visit to Venice—wanting, however, somewhat in quietude and repose, as is frequently the case in the paintings by the artist. Quintin Matsys is seen to great advantage in a subject of "The Gamblers"—a crowded little composition, full of exquisite brightness of hue, and truth, and variety of attitude and expression, with a most charming vista of wooded evening landscape seen in the distance through a window. Some ten works bear the name of Holbein, mainly pictures of small size, the most interesting being "Wishart the Martyr," "Margaret Tudor," and an unknown portrait lent by Sir Arthur Halkett. They, however, include the noble life-sized "Sir Nicholas Carew," accepted as a genuine Holbein by Waagen and Scharf, though some doubts were cast upon its authenticity when it was seen at the Academy in 1880. Its handling certainly presents marked differences from the Duke of Norfolk's "Duchess of Milan," which may be accepted as a sufficient standard of the master at his highest; but it is difficult to think of any other painter of the time possessed of skill sufficient for the production of so splendid and impressive a work. It is the property of the Duke of Buccleuch, from whose collection comes another of the gems of the exhibition—a portrait by Rembrandt of his "Second Wife [or, more correctly, Saskia Ulenburg, his first wife] in the Character of a Jewish Bride," a work strongly recalling the master's etching which bears a somewhat similar title. It is executed in his more delicately finished and detailed manner. The fair-haired, portly lady stands fronting us, bearing in one hand a bunch of flowers, and in the other a staff garlanded with leaves. The lighting is singularly tender and effective, and the details of the rich drapery are treated with the most exquisite and artistic elaboration. Among the works of the other Dutchmen is a charming and solidly painted family group by Nicholas Maas, and a fine cabinet portrait of this artist's wife. By Ouyt are no fewer than ten works, mostly authentic, including a large landscape with mounted figures, seen under his customary mellow warmth of golden sunshine, and a study of poultry distinguished by quite exceptional richness and force of colour. The

painters of still-life in Holland are admirably represented by several of the most delicate subjects of John van Huysum and the De Heems.

Of the art of the great time in Italy we have some noble examples, the collection being especially rich in Titians. The most complete is the "Holy Family" lent by the Marquis of Lothian—a small cabinet picture, in perfect preservation, and of unsurpassable finish, with the colour of the master at its richest and fullest. A large unfinished classical subject is interesting as showing the artist's way of work; and beneath it hangs a weird piece, with wonderfully potent and juicy colour, entitled "The Triple Mask"—three human faces, representative of youth, manhood, and age, set upon the heads of a dog, a lion, and a wolf. Among the works by Veronese is a bright and charming sketch for one of the Louvre pictures. Bassano is represented by an imposing Venetian Doge; and Bonifacio by a spacious canvas—"The Return of the Prodigal," notable mainly for the splendid panorama of blue Alpine peaks which rise in the distance. The painters of last-century France are conspicuous by their absence; but a small circular subject by Watteau of a red-clad, standing male figure and a group of seated ladies is thoroughly representative of this their greatest master, and might compare, for its sweet interweaving of delicate colour, with the "Fête Champêtre" placed in the Scottish National Gallery by the bequest of Lady Murray.

Passing to the department of national portraits we find examples of Gerards, Zuccaro, a striking likeness of Dobson by himself, and Lelys and Knellers in plenty. Vandyke is represented by some fine canvases like the full-length "First Earl of Denbigh" and that "Marchese di Spindola" which figured in the last winter exhibition of the Royal Academy; but several of the works which bear the artist's name are too cold and poor in colour for us to believe that they are by the hand of the great pupil of Rubens.

The three leaders of English portraiture are well represented—Gainsborough, by "Henry Duke of Buccleuch," the well-known figure with the arms round a terrier's neck, and other portraits and landscapes; Reynolds, at his best, by works like the full-length "Elizabeth Gunning" and the superb head of "William Beckford," who is also portrayed by Romney in a most graceful and perfect gallery-subject—which comes, like the other, from Hamilton Palace—standing in sweetly coloured costume beside the ruins of a classical temple and beneath the embrowned foliage of autumn. The work of such of the Scottish portraitists as Ramsey, Aikman, the two De Medinas, and Raeburn is displayed in singular profusion; and George Jameson becomes at last something more than that mere name which he has hitherto been to the most of even cultivated Scotemen. "The Penny Wedding" and "Blind Man's Buff" of Wilkie come from the Royal collection; and the delicate landscape art of Patrick Nasmyth is represented by four examples. The works in colour are supplemented by a series of nearly a hundred drawings by the Old Masters lent by Mr. Francis Abbott.

J. M. GRAY.

#### TENTURES ARTISTIQUES.

DESPITE the interesting exhibitions of painted tapestry which we have noticed from time to time, there has never yet been one in England which showed fairly the decorative capacity and usefulness of this branch of art. The superiority of the present exhibition of "Tentures artistiques" at the Studios of Mediaeval and Industrial Art, 175 and 176 New Bond Street, is twofold. It is entirely composed of masterly work, and the draperies are arranged

so as to show their practical effect in the decoration of a house. Staircase, passages, and a suite of rooms are fitted up with painted tissues, showing their adaptability to hangings for the wall, curtains for the windows, coverings for chairs, cloths for tables, and even for the decoration of ceilings, so that no one can call in question the variety of beautiful uses to which the art can be applied. With a few exceptions the paintings have been executed by celebrated French artists, and have been recently exhibited at the *Exposition des Beaux-Arts* at Paris.

Although most of the paintings are upon humbler stuffs, there are admirable examples of painting on silk, on satin, and on velvet. The nature of the material produces a great variety in the quality of the effects produced. The transparency and brightness of silk, for instance, give to it a charm all its own when dyed with the pellucid and brilliant colours at the command of the tapestry painter. Ravvier, painting on this tissue, has achieved a very remarkable success. His elegant and beautifully modelled nude female figure called "The Falling of the Leaves" is an exquisite illustration of perfect artistic command over materials. As a picture it is beautiful, but it is lustrous beyond example. The touch has been so sure and the penetration of the liquid colours so perfect that the effect is almost as fine on one side of the silk as on the other. The paintings on white velvet are almost as remarkable; the glistening pile when left for the high lights lends itself to a marvellous imitation of iridescent surfaces like the gleaming sides of fresh fish or the opalescence of shells. Such experiments as these open out new vistas of possible decorative triumphs to be won by the artistic perception of the peculiar capacities of different tissues.

For those who care little for the minor luxuries of play of light and colour, and all the thousand dexterities and ingenuities which this kind of art seems naturally to foster, the exhibition will yet afford much scope for delight; for tapestry-painting brings the class of effects hitherto peculiar to real tapestry and mural-painting within the range of ordinary householders and moderate purses. Such fine designs as those which, in illustration of scenes from Molière, Mazerolle has painted on the ceiling of the *Théâtre français* can now be transferred without loss to a piece of cloth which can be moved at will and rolled up and cleaned without difficulty or damage. Two of these scenes, "Le Misanthrope" and "Le Dépit amoureux," are among the grandest of the tapestries exhibited in the lower gallery. Other notable works on a large scale are "Baiting Horses," by T. Lewis Brown; "Coquetterie," by Hippolyte Dubois; a "Cavalier," by Luminais; "Telling Fortunes," by J. Cornilliet; and "The Procession of the Peacock," by C. Monginot. A large landscape by A. Guillon; a "Hunting Scene," by E. Gluck; Feyen-Perrin's "Astarte"; Joseph Blanc's "Aphrodite"; and two pretty *genre* scenes by Leron, exhibit in the upper gallery the ability of tapestry-painting to deal with nearly every class of subject usually treated on canvas, while the staircases are hung with imitations of old tapestry which have all the effect of woven work.

Such paintings as these are, indeed, fit only for apartments of unusual size—for public halls and galleries, for palaces and hotels; but there are enough of these to supply ample employment for all able hands that may be willing to turn to such honourable and beautiful work. For tapestries of this class alone there would therefore seem to be a large and immediate future, and it is difficult to estimate the effect upon public taste of such a means for multiplying swiftly and economically the masterpieces of decorative

art. But perhaps the place in which this beautiful branch of painting will develop most quickly and fruitfully is the ordinary household. It is as applicable to small as to large designs, to pure ornament as to scenic pictures. Rooms which would be all too small for the "Blood-hounds" of O. de Penne would be enlivened and enriched by such a piano panel as that numbered 62, or such a charming screen as the "Children after Legrain" (168). Of the numerous minor applications of the art to curtains, portières, &c., we can only notice the charming effects produced by colouring patterns already woven in white cloth. By taking advantage of the different tones and tints produced by the incidence of light on the various surfaces of damask-like fabrics, endless beautiful and unexpected results may be obtained by the union of a little work and a good deal of taste. COSMO MONKHOUSE.

### THE EGYPT EXPLORATION FUND.

By the kind leave of the Managers of the Royal Institution, the Egypt Exploration Fund held a general meeting in their theatre to receive M. Naville and hear his report of his discoveries.

Sir Erasmus Wilson, as president, opened the meeting in a short address, in which he forcibly stated what the Fund had achieved, and especially dwelt on the happy fortune which had secured the invaluable services of M. Naville, one of the first Egyptologists of our day.

Miss Amelia B. Edwards, as one of the hon. secretaries, then read a summary of the work of this spring, showing the great value of the discovery of Pithom-Succoth and its bearing on Egyptian and Biblical history.

Mr. Reginald Stuart Poole, the other hon. secretary, after communicating Lord Dufferin's regret at his inability to be present, and his warm sympathy with the society, made the financial statement. The work of one year having been completed, it was important to determine at what date subscriptions should be renewed. It was proposed, as the most convenient method, to adopt the financial year, and to reckon all contributions received before April 1, 1883, as of the year 1882-83, and all subscriptions since received as of the year 1883-84. Sir Erasmus Wilson had contributed £500 last year. He now contributed £1,000. The receipts up to the day of meeting amounted to £2,209 8s. 6d., inclusive of £75 promised and £100 conditionally given, Mr. W. Fowler, M.P., having promised £50 if nineteen other persons would give the same sum; three had already done so, two of whom had paid their donations. The working expenses, partly met by a gift from Sir E. Wilson of £10, and the cost of starting the project would, it was believed, fall short of £50; the exact sum could not be stated until the advertisement bill was received. The excavations at Pithom cost about £650. The balance available for future excavations was therefore about £1,600. It was the intention of the council to print M. Naville's memoir on Pithom-Succoth, and present it to every subscriber or donor for 1882-83 of £1. Mr. Poole suggested the advantage of small subscriptions, and that friends should club together and send in a subscription of £1 under a single name in order that no one should lose the opportunity of reading the memoir.

The President then communicated to the meeting the donation to the society of two important monuments discovered by M. Naville at Pithom-Succoth—a granite hawk bearing the name of Ramses II., and a squatting statue of a recorder of Pithom.

The Earl of Wharnccliffe moved a vote of thanks to the Egyptian Government, and spoke of the interest with which he had visited M. Naville's works during their progress, and

of the great importance of their results in illustration of Bible history.

Mr. Villiers Stuart, M.P., seconded the vote, and, also speaking as an eye-witness, warmly eulogised M. Naville's conduct of the excavations, and congratulated the society on the great results achieved.

Rogers Bey acknowledged the vote on the part of the Egyptian Government, and stated the warm interest taken by H.H. the Khedive in the antiquities of Egypt and all well-directed efforts for their elucidation.

The President then, in a few telling words, proposed the presentation of these monuments to the Trustees of the British Museum. The motion was warmly seconded by Mr. William Fowler, M.P., and unanimously carried. Mr. E. A. Bond, Principal Librarian of the British Museum, cordially thanked the society on the part of the Trustees, and stated how glad he was to be able to place these treasures under Dr. Birch's care, where all England could see and study them.

M. Naville then delivered his discourse on Pithom-Succoth, which was listened to with deep interest. He stated that, on reaching Cairo, he consulted with M. Maspero as to the best mound to attack. Tell-el-Maskhutah, the supposed site of Ramses, was decided upon. Before undertaking the work, M. Naville visited Ismailia, where some monuments previously discovered at Tell-el-Maskhutah were placed in the great square. He read their inscriptions; and, finding Tum to be the chief god of the place, he formed the conclusion that its sacred name was Pithom, or the "House of Tum," and that it was most probably, from its neighbourhood to Goshen, the Pithom of Exodus. This was the more probable as Dr. Brugsch had already discovered, from geographical documents, that a Pithom in eastern Lower Egypt was called by the civil name Succoth. Having secured the valuable aid of M. Jaillon, a French engineer, and having had a *dahabeah* placed at his service rent free by the liberality of Messrs. Cook, M. Naville began operations. He examined the site of the town, and found that its broad crude-brick walls enclosed a temple, but were mainly filled with large store-houses, most carefully constructed of crude bricks in the style of Ramses II. From a careful examination of the monuments and fragments unearthed, he proved that the place was Pithom-Succoth; that, like the Pithom of Exodus, it was a store-city, even bearing the name the "store-house," Ar, whence the Greek and Roman Heroöpolis, Hero, &c. The oldest name found was that of Ramses II., who was unquestionably the builder of Pithom—therefore the Pharaoh of the oppression, as Menephtah, his son, was the Pharaoh of the exodus. M. Naville then discussed the route of the exodus. He said that three lines had been proposed—the old line, from opposite Memphis to Suez, now abandoned by all scholars; the line of Dr. Brugsch, passing from Zoan to Kantarah and Magdolon, and then along the narrow strip of land which separates Lake Serbonis from the Mediterranean; and, lastly, the line of the Sweet-Water Canal, which passes by the mound of Pithom-Succoth. M. Naville, while speaking with extreme caution as to the direction of the exodus-route, stated that the northern line advocated by Brugsch was now untenable. It was evidently "the way of the Philistines," which the Israelites were commanded not to take. But he noticed that the successive stages rather indicated districts than towns; there was a land of Ramses, a land of Succoth, and probably also a land of Etham, and this idea would accord with the movements of a vast body of people. Further excavation was needed for the complete clearing up of this problem.

Not the least curious of M. Naville's dis-

coveries was that of a great tablet of Ptolemy II. Philadelphus, which deserved to be called the Stele of Pithom—a record of the work of this king on the canal of the Red Sea, his building of Arsinoë, of his expedition to Ethiopia and foundation of a town there, with his transport of elephants, concluding with a summary of tribute received. This document is a most valuable addition to our knowledge of the history of Egypt under the Ptolemies. It will be published and fully discussed, with the other monuments discovered, in M. Naville's memoir.

M. Naville was cordially thanked by the meeting for his deeply interesting memoir; and the kindness of the Managers of the Royal Institution, and that of Sir Erasmus Wilson in presiding at this important meeting, were heartily acknowledged.

### EGYPTIAN ANTIQUITIES FOUND AT ROME.

Rome: June 21, 1883.

THIS year has witnessed many discoveries of Egyptian antiquities in Italy. In the ACADEMY of March 31 I referred to the statues of Osiris and Isis Taposiris found in the district of Faesulæ, and I ought to have mentioned another Osiris discovered in this city on the Esquiline between the Via Principe Amedeo and the Via Napoleone III., on the same spot where a statue of Hades with Cerberus also came to light. The effigies of these Egyptian divinities are of interest because they throw light on the influence exercised by the religion of ancient Egypt on Roman civilisation. We have, however, lately discovered in Rome some remarkable remains of pure Egyptian art.

A magnificent temple to Isis and Serapis stood in *Regio IX.*, which took its name from the temple, but we know little or nothing of this building. On its ruins, and above the very sanctuary, was built the church of Santa Maria Sopra Minerva, near which many Egyptian antiquities have been found at different times. Here some discoveries were made in the sixteenth century, and others have occurred in our own days. In the garden of Sig. Tranquilli's house, behind the church of Minerva, were found statues, sphinxes, and a granite obelisk with hieroglyphs. Many persons believed these antiquities to be Roman imitations of the time of Hadrian. There is no doubt, however, that they are genuine relics brought from Egypt. No competent archaeologist who has examined the antiquities which were bought from Sig. Tranquilli by the Italian Government for the Florence Museum (see Catalogue 1225) can have any hesitation on this point. Another fine example of Egyptian art is a sphinx in gray granite, supposed to represent Queen Hatsépu, now in the possession of Baron Giovanni Barracco. This gentleman, who possesses a collection of Greek and Roman sculpture which has been figured in the *Gazette archéologique* by M. Lenormant, has taken much interest in the Egyptian remains of the temple of Isis; and this purchase by the State was mainly due to his exertions. His learned essay on the Hatsépu sphinx was published by Prof. Schiaparelli in the Catalogue to the Egyptian Museum at Florence (vol. i., p. 154). A short time ago Sig. R. Lanciani began an excavation, at the instance of the Archaeological Commission of Rome, in the Via S. Ignazio, not far from the Casa Tranquilli; and at a depth of about six mètres he found a sphinx of basalt, of Egyptian make. The sphinx was taken to the Museum of the Capitol, and is believed to be an effigy of King Amasis, of the XVIIIth Dynasty. Sig. Lanciani read a paper on this find at the last meeting of the Reale Accademia dei Lincei, in the presence of the Crown Prince of Portugal and the Duke

of Oporto; and he exhibited a photograph of the sphinx and a plaster cast of its inscription. He remarked that the hieroglyphs are nearly effaced, as if by hammering; and he stated that, in the opinion of some scholars, this was done by order of King Cambyse, who, according to Herodotus (books ii, iii.) outraged the memory of Amasis. Sig. Lanciani has finished a monograph which sums up all that is known about the temple of Isis and Serapis, and all the discoveries that have been made from the street of San Stefano to the church of San Macuto. In his opinion, nearly all the materials of the temple were brought from Egypt.

As I write, I hear of a fresh find. Near the spot where the sphinx was excavated, a portion of an obelisk has been discovered. Its proportions are much the same as those of the obelisk in the Piazza della Minerva, which also was found on the site of the sanctuary of this temple. Some persons read the name of Rameses II. on the base of the obelisk now coming to light. At present a small portion only of the monument has been exposed, and I reserve further remarks until the work is finished. F. BARNABEI.

### CORRESPONDENCE.

#### PICTURES BELONGING TO THE LATE VITAL DE' TIVOLI.

London: July 4, 1883.

Many will have heard with regret of the death of Sig. Vital de' Tivoli, Italian teacher to the University of Oxford, which happened lately at Pisa, after a long illness and much suffering. A number of pictures belonging to him, some formerly in the possession of Baron Kirkup, are now offered for sale, and can be seen at the studio of Sig. Buggiani, Howland Street.

The following are the most interesting:—A number of early Florentine pictures of the fourteenth and first half of the fifteenth centuries, chiefly from churches in Florence, and all in very genuine, untouched condition. The finest of these is a large *retable*, or altarpiece, in five compartments, with central figure of the Madonna, and four single figures of saints—a very delicate and beautiful painting, attributed to Orcagna. Several of these early paintings are still in their original frames. Among the later pictures there is a fine half-length figure of Christ—an *Ecce Homo*—similar in design to that by Fra Bartolommeo in the Pitti Palace. It is painted on canvas, and is apparently the work of one of Perugino's pupils. A carefully finished portrait of a youth, with deep-green background, is a noble piece of work both in drawing and colouring. It is attributed in the catalogue to Antonio Moro, and may possibly be an early work of his. A small seated portrait-figure of a lawyer or professor in his study is very rich in colour, and finished with miniature-like refinement—a good example of Steinwyck's style, especially in the careful treatment of the architectural details of the room. A highly finished study in oil by Nicolas Poussin of Pluto and Proserpine—one of the panels of a ceiling in the Barberini Palace, Rome—is a very remarkable piece of work for the Venetian-like richness of its colouring and the great technical skill of its execution. It might almost have been from the hand of Tintoretto.

Perhaps the most noteworthy painting in the collection is a small half-length painting of the Madonna, which, both from the internal evidence of its style and from its well-authenticated pedigree, appears to be an undoubted work of Murillo in his second, or "calido," manner. This little painting (described in Stirling's *Annals of Spanish Painters*) was known as

"La Virgen de la Servilleta;" it was designed to decorate the door of the Tabernacle for the Host in the Capuchin church at Seville, and was stolen thence by the French during the Peninsular War. J. H. MIDDLETON.

#### HYDE PARK CORNER AND ITS SURROUNDINGS Burlington Fine Arts Club: July 2, 1883.

Now that a clearance has been effected on this highly important site, the public has a good opportunity of judging of the effect of what may be called "crowding" in more senses than one. How the arch which has just been removed ever came to be placed in a corner in such a confined space right against St. George's Hospital on one side, with nothing on the other, like a pig with one ear, has long been a puzzle to persons of taste. An arch of such a size should have ample space about it on each side. We seem to sadly lack a sense of proportion in our architectural compositions. This arch was erected many years before the Duke's statue was thought of. They had no affinity for each other; but, the arch being on the spot, it was thought a fine opportunity for utilising it. So up went the statue, without much thought about its appropriateness as to size or position when aloft. The late Lord Carlisle (when Lord Morpeth, I think) saw this, and would have had the statue taken down again directly; but the Duke of Wellington, having been appealed to, said he thought the people would not like its removal, so the statue has remained an eyesore in one of the most conspicuous spots in the metropolis ever since. The artistic view of the question probably did not trouble the Duke much. Before it is too late, allow me to suggest what was recommended for the statue—viz., that a rough timber model of the arch should be placed *in situ*, that we may judge of its effect. The home proposed for it will not, I fear, be found an improvement on its former position, any more than was the change of place selected for the beautiful marble arch of Flaxman, which was, at a great expense, thrust into a corner on one side of Park Lane, and ruthlessly uprooted from its first-rate position as a grand entrance to Buckingham Palace when the frightful *façade* was erected, looking for all the world like an ordinary row of houses, and surmounted with the most incongruous and grotesque ornaments, of which the less that is said the better. I will but refer to the lamented Mr. Street's last lecture on this irreparable injury done to Buckingham Palace.

As to the statue, it is by this time pretty clear, I suppose, to most people that it looks no better on *terra firma* than it did in the air; and Mr. Reinagle was probably not far wrong when he is said to have remarked that its best place is the melting-pot. It is a ghostly, not to say ghastly, "dead alive" looking thing at the best, but, more than that, everything is out of proportion. The cocked hat is too big for the Duke, the Duke is too big for the horse, and the horse was too big for the arch. Then no horse of any breed, even a war-horse or charger, need have something very like a snout to account for his "sniffing the battle and the breeze." "Such a neck-stretching animal," as Reinagle is said to have called it, "the Duke would never have mounted." Again, the neck is thrust into the chest without much consideration for withers and shoulder, which accounts for the same artist's remark that its body is too short, making the legs appear too long. If the statue is destined to remain in existence (which I cannot help thinking will be a great mistake), the best site for it is probably that selected—viz., within the rails of the park opposite the Horse Guards, where it will be least seen.

A word or two, in passing, on our love of

"crowding" in ornament as well as in mass, as illustrated in our Houses of Parliament, and I have done for the present. Barry was so led astray by that beautiful little *bijou* Henry the Seventh's Chapel as to suppose that harmony would be secured by building an immense structure alongside of it in the same minute style of ornamentation. There never was a greater mistake. It is a triple—nay, a quadruple—loss, for the effect disappears at a distance, from which alone so large a building can be properly seen; the quantity of needless—nay, injurious—work is more than doubled, while the expense of keeping it in repair is doubled also; and, lastly, from the perishable nature of the stone, which was selected from a bad part of a quarry of excellent building material (the mountain or carboniferous limestone), the building has actually to be recased. This operation, I understand, costs the nation £2,000 every year! R. WINN.

#### NOTES ON ART AND ARCHAEOLOGY.

AFTER serving the seriously artistic public for a period of forty years in the Print-Room of the British Museum, and having for half that long period filled the chief post in that department to the satisfaction of all who may rightly conceive its obligations, Mr. G. W. Reid has retired. The announcement was first made several days ago, and the language of eulogy has already been justly exhausted *à propos* of the event. Mr. Reid has been a model Keeper—such an one as it will be impossible to replace. He has always united with true learning a happily instinctive taste and power of discrimination. He has, with equal zeal and discretion, added impartially to the great collection of prints and drawings under his control. His stores of knowledge, and his yet more precious gift of fine observation, have been placed willingly at the service of all who had even the very slightest claim to seek his aid. We chronicle with genuine regret the disappearance of Mr. Reid from the scene of his active and unceasing labours.

THE announcement that Prof. Sidney Colvin will be appointed Keeper of the Prints in the room of Mr. Reid is, to say the least of it, premature. Next week the Trustees will meet, and the vacancy caused by Mr. Reid's retirement will be filled; but, until that has taken place, nothing can be said with certainty, and as little should be said as possible.

THE project for the establishment of a British School at Athens, which took a definite shape at the brilliant meeting held at Marlborough House on June 25, has since received very numerous promises of support, and its ultimate success seems assured. It has been resolved to invite a number of those who have already expressed their approval to join the general committee elected on June 25. A full list of the committee, as thus enlarged, with a list of the subscriptions already promised, will be published at an early date; and a public meeting in connexion with the scheme will in all probability be held in the autumn. Meanwhile, subscriptions, or promises of subscriptions, will be received by the bankers, Messrs. Grindley and Co., 55 Parliament Street; or by either of the acting honorary secretaries, T. H. S. Escott, Esq., 38 Brompton Crescent, S.W., and Prof. Jebb, Springfield, Cambridge.

DURING his recent visit to town, Card. Newman gave a sitting to Mr. Barraud, of 263 Oxford Street, the result of which is an admirable photograph, happy alike in pose and in expression. The Cardinal looks well, but has aged much since the date of Mr. Oulless's fine portrait.

MR. HENRY BLACKBURN, encouraged by the success of his *Academy* and *Grosvenor Notes*,



purposes to issue immediately a similar volume, on a larger scale, containing full-page illustrations of pictures now exhibiting not only at the Academy and the Grosvenor, but also at the other exhibitions. The publishers will be Messrs. W. H. Allen.

THE Académie des Inscriptions has awarded its prizes for numismatics to two members of the British Museum staff—Mr. Barclay V. Head and Prof. Percy Gardner. As another proof of the increasing attention paid to numismatics in England, we may mention that a first class in the final classical school was recently obtained at Oxford by a candidate who took up this as his special subject.

WE were several weeks ago enabled to refer to a movement for carrying to its proper completion the late Alfred Stevens's monument to the Duke of Wellington in St. Paul's; and we are to-day rejoiced to be able to say that a memorial, influentially signed, will shortly be presented to the Government, praying them to appoint a committee of experts to advise upon the completion of the monument and its transfer to the site originally designated for it. It will be within the recollection of a few of our readers that the full-sized model of the equestrian figure to surmount and complete the monument is now preserved in the crypt, and that such of the monument as has been executed—the incomplete monument, to speak more accurately—stands in the Consistory Court on the south side of the cathedral, and at a spot where a wooden screen prevents its being viewed from the nave. We sincerely trust that the prayer of the memorialists will be granted with promptitude, and that thus there may be shown, now at last, a fitting honour to the great Duke and a no less necessary measure of respect to an original and powerful artist. Stevens was one of the few sculptors of the last or of our own generation whose work had in it the energy and individuality which are necessary elements of permanence, and of this anyone who either sees a little of Stevens's work or reads the critical biography of the artist by Mr. Walter Armstrong may speedily persuade himself. When so many of the public places of London are made ridiculous by the presence of effigies into which—as has been said elsewhere—Art does not enter, it is a curious extravagance to allow the genius of Alfred Stevens to be wasted.

SIR FREDERICK LEIGHTON has, we understand, consented to be president of the branch committee of the Viennese Society of Graphic Arts, now being formed in London for the purpose of ensuring the adequate representation of England at the International Exhibition of the Graphic Arts which will shortly be held in the Künstlerhaus at Vienna. The object of the exhibition is to illustrate the progress of the arts since 1860. The objects exhibited will include engravings on steel, wood, and copper, etchings, lithographs, and chromo-lithographs, and other reproductive processes; oil-paintings will be excluded. The vice-presidents of the committee include Mr. Seymour Haden, Mr. W. L. Thomas, and Mr. Louis Fagan. Those who wish to send contributions to the exhibition, or to join the British committee, should apply to Dr. Pick, 28 Queen's Road, St. John's Wood.

### THE STAGE.

A MEASURE of fashionable impropriety [having now been introduced into the French plays, and Mme. Chaumont, with her witty "cheek" and her adroit innuendo, having succeeded to the quieter and more dignified art of Mme. Blanche Pierson, the audiences at the Gaiety have been this week a little larger. But Fashion, as we hinted last Saturday, has to some extent deserted the speculation of M. Meyer; and only the sensational attraction of Mme. Sarah

Bernhardt, for the week after next, will be potent to recall it temporarily. Nor can we profess to profoundly sympathise with the desire to see the great French actress of the day under the conditions in which she will chiefly be beheld in London. Seen in "Fédora," Mme. Bernhardt can do little but gratify a silly curiosity—the piece is so repulsive, so equally devoid of comedy and beauty. "Fédora" is a sensational play directed to the stalls; and the more intelligent admirers of Mme. Sarah Bernhardt's art will prefer to witness the exhibition of her art in a play which has more claim to be considered a work of literature. "Fédora" is an adroit and ingenious patch-work, best designed to display the least humane characteristics of a woman of genius. As for Mme. Chaumont, and the performances of this week, there is little that it is necessary to say about them. Mme. Chaumont remains clever, but does not become more acceptable; and, in the opinion of some, "Divoçons" does not, on further acquaintance, become less coarse. "La Cigale" has shared with the better-known comedy much of the attention of the piquant actress. It was played on Tuesday night, Mme. Chaumont having "opened," as the phrase is, in "Divoçons."

THE attempt to re-arouse at the Globe Theatre an interest in so ancient a melodrama as "Flowers of the Forest" has not been well advised, and will probably be soon abandoned. "Flowers of the Forest" was made for the Adelphi, and for Mme. Celeste, and for thirty years ago. If it had ever been a first-rate piece, it might be a first-rate piece to-day. But, with the second-rate, fashion changes more rapidly than with what is excellent, and it was always to the second-rate that "Flowers of the Forest" belonged. Report says that Mr. Charles Kelly has been especially unfortunate in this new revival, but that Miss Harriett Jay has confirmed, so far as was possible, the good impression she made in her last part. Without recourse to such a piece as "Flowers of the Forest," a good place may surely be found on the London stage for a lady of such marked energy and of such various gifts.

THE performance of "Charles the First" given at the Lyceum a few days ago proved the vitality of a piece in which historical accuracy is by no means conspicuous. One does not require to be a partisan of the Round-heads in order to discover in the relations of Charles and the Puritan warrior, as they are presented by Mr. Wills and his interpreters, a measure of burlesque. But the dramatist need never be invited to make a philosophical study—it is sufficient that he presents us with characters in whose fortunes we may sympathise. Now it is impossible for the playgoer who enjoys emotion, and asks nothing better than that he shall be given cause to weep, to refrain from sympathising to the full with the woes of Charles and Henrietta Maria. This is due in a measure to the stage-craft as distinguished from the pure literary art of the writer. It is due, as the similar result in "The Lady of Lyons" was due, to the writer's appreciation of what would be profoundly effective, not in a book, but on the stage. The late Lord Lytton and Mr. Wills are alike, by their work, proved to be experts in adapting or subduing pure literature to the conditions of the stage, and both have been fortunate in their interpreters. Nor is this surprising, for, given a drama of such great acting qualities for the two principal performers as "The Lady of Lyons," and every leading man or *jeune premier*, and every leading lady or *première amoureuse*, of the theatre will desire to appear in it. Charles the First and Henrietta Maria in Mr. Wills's play are well-nigh as favoured as Claude Melnotte and Pauline in Lord Lytton's. There is no likelihood that they

would cease to be found attractive parts even if they were abandoned by the genius and the grace of Mr. Irving and Miss Ellen Terry. At present, however, it must plainly be admitted that in the performance of these artists lies much of the acceptability of the piece. The chivalry and elegance, the expression of pride and of pathos, at the command of the two leading players at the Lyceum are never, we think, beheld to greater advantage—at least they are never more clearly manifested—than in Mr. Wills's imperfect chronicle and popular and dexterous drama.

### MUSIC.

#### RECENT CONCERTS.

THE last subscription concert of the Henry Leslie Choir was given at St. James's Hall on Thursday evening, June 28. The first part of the programme concluded with an unpublished Motett for double choir, "Thou wilt content them," by Gounod. The MS. score in the possession of the Choir bears the date 1851. It is a short piece, of smooth and graceful writing, but not in any way remarkable. Another novelty was a part-song by Henry Leslie, conducted by the composer, entitled "Kind Words." Like many of Mr. Leslie's songs, it shows facility and experience. In the performance, the Choir dropped considerably in pitch. The rest of the programme consisted of well-known madrigals and part-songs, and Mr. Caldicott's humorous glee "Little Jack Horner." Miss Clara Samuelli and Messrs. Lloyd and Santley were the vocalists; Mr. Lazarus and M. Hollmann the instrumentalists. With the exception of the Leslie part-song, the whole of the concert was conducted, and in an efficient manner, by Mr. A. Randegger.

The ninth, and last, Richter Concert took place at St. James's Hall on Monday, July 2, and the large audience listened most attentively to the last orchestral performance of importance which will probably be heard in London for several months. Herr Richter announces three concerts in October and November, and the usual summer series of nine next year. The present series has proved most successful, and the Richter Concerts are now justly regarded as a special feature of the London musical season. We hope that Herr Richter, in addition to the Beethoven and Wagner works by which he has established his fame, will next season add to his *répertoire* some novelties of interest and importance. The programme last Monday included Schubert's unfinished Symphony in B minor; Beethoven's Choral Symphony, with Miss Annie Marriott, Miss Orridge, Mr. Barton McGuckin, and Mr. Frederic King as solo vocalists; and Wagner's *Kaisermarsch*. The performances were all extremely fine. Herr Ernst Schiever gave a conscientious, if not very brilliant, rendering of Max Bruch's first Violin Concerto. At the close of the concert Herr Richter was rapturously applauded.

The Browning Society's entertainment at University College on Friday evening is noticed in another column of the ACADEMY. Mr. Robert Browning has not attracted many composers; and some explanation of this fact may be found in the philosophical character of his muse. There are, nevertheless, many lines worthy to be set to music in his Dramatic Lyrics; and, with the exception of "You'll love me yet" from "Pippa Passes," sung by Miss Emily Lawson, the songs in the programme were taken from this source. "One way of love" and "Is she not pure gold, my mistress," were composed by Mr. Malcolm Lawson in his usual fanciful and characteristic style; the former was sung by Mr. M. Shepherd, the latter by the composer himself. There was also a pianoforte solo by Mr.

Lawson in the second part of the programme, which we could not stop to hear. It was entitled "Toccata Galuppi." Let us hope that, like the poet's "brave Galuppi," Mr. Lawson "sat and played his toccata stately at the clavichord," and conveyed to his hearers a musical picture of the "plaintive sixths," "com-miserating sevenths," and "answering octave" mentioned in the poem. The programme included also the Cavalier tunes "Marching along," "King Charles," and "Boot, saddle, to horse, and away," composed by Mr. O. Villiers Stanford for solo (Mr. Brereton) and chorus. There is a certain quaintness and originality about the music, though perhaps not quite the true "Cavalier" ring.

There are various concerts about which we ought to speak, but space compels us to notice only a few, and these very briefly. Mdme. Helen Hopkirk gave a pianoforte recital at Prince's Hall on Thursday, June 28; and, in a programme including a Beethoven Sonata, Schubert's *Grande Fantaisie* in C, and pieces by Chopin and Liszt, proved herself an able and intelligent interpreter of composers of various styles. Sig. Pirani, at his recital in the same hall on the following day, displayed excellent mechanism in Bach's Prelude and Fugue in A minor, and played with taste some trifles of his own. The Chopin selection was, however, not very satisfactory. The programme included songs by Mdme. Hersee and Signorina Barri; and a duet of the concert-giver's played by himself and Mr. W. Ganz.

Mdlle. Hélène Armin gave a morning concert at the Steinway Hall last Tuesday. In spite of the hot weather, the room was crowded. The vocal portion of the programme gave great satisfaction. Mdlle. Armin sang with much taste and intelligence various songs, and, with Mdlle. T. Friedländer, some pleasing little duets by Jadasohn. Miss Carlotta Elliot, Mr. R. Hollins, and Mr. H. Thorndike contributed solos; the last-named was very successful with Marzials' "My love is come." Miss Agnes Zimmermann and Mr. C. Armbruster in solos and Liszt's "Les Préludes" for two pianos added greatly to the success of the concert.

Mr. Quatremayne gave his evening concert at Steinway Hall on the evening of the same day. He sang a *Cavatina* from Rossini's "Zelmire," and Carissimi's "Vittoria," the latter suiting him far better than the former. He also gave (by desire) Hatton's "Fair is my love" and a new song by Duvivier. He was in good voice, and his singing was much applauded. Out of a long programme we would mention Miss Agnes Larkcom's excellent singing of Ganz' still popular "Sing, sweet bird," Herr Wiener's clever performance of a Spanish dance by Sarasate, and the graceful playing of Miss Clarissa Mills, who ought, however, to have chosen a piece more suited to her capabilities than Chopin's *Ballade* in G minor.

J. S. SHEDLOCK.

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## LITERATURE.

*Frederic the Great and Maria Theresa.* From hitherto Unpublished Documents, 1740-1742. By the Duc de Broglie. From the French, by Mrs. Cashel Hoey and Mr. John Lillie. (Sampson Low.)

"THERE are many historians," writes Gibbon, "who put us in mind of the admirable saying of the great Condé to Cardinal de Retz: 'Ces coquins nous font parler et agir comme ils auroient fait eux-mêmes à notre place.'" This well-founded complaint would have little force if writers of history came equipped to their work like the Duc de Broglie, whose well-known accomplishments as a scholar have been completed by a varied experience as politician, diplomatist, and Prime Minister of France, well calculated to qualify him as an exponent of the conduct and motives of statesmen, ambassadors, and kings. His present book may be less imposing as a literary monument than his *History of the age of Constantine*. But it is an exhaustive, lucid, vivacious account of the origin of the rivalry of Frederick the Great and Maria Theresa, from which only the professional student of history will care to turn to the native authorities, most of whom are Dryasdusts of an appalling description—suitable to consult, but impossible to read. Some scribblers of the Berlin "reptile-press" have ventured to call it a mere lampoon on Prussia and Frederick, inspired by French spite, fatuity, and ignorance. The Duc de Broglie, as is natural, does not adopt the style of prostrate adulation appropriate for Hohenzollern hacks. But he has as thorough an appreciation of Frederick's greatness as any Prussian need have, and his criticisms on "the great King" are not more severe than those current in non-Prussian Germany, or than the judgments of Macaulay and Stanhope, or than those of the father of Prussian history—we mean Old Fritz himself.

In his Preface the author observes that a portion of the interest of his narrative arises from the resemblance between 1740 and "the more tragic dramas of recent times," meaning the campaigns of Sadowa and Sedan. In the case of readers with the true historic instinct, this portion will be infinitesimally small, or *nil*; history, like music and painting, is a separate kingdom of the mind, and its value is independent of its bearing on contemporary politics. The Duc de Broglie claims, and with justice, to have "successfully resisted the temptation to warp historic truth by seeking in the past misplaced allusions to the present," saying, that if, notwithstanding his care, 1740 looks like 1866 and 1870, the

reason lies in the survival of certain traits of national character whereby his countrymen of the present day closely resemble their ancestors. According to the Duc de Broglie, the phrase with which all Europe got so nauseated under the Empire—the readiness of France to "go to war for an idea"—was not mere newspaper or diplomatic nonsense, but was an accurate description of a permanent attribute of the French, who, under Louis XV., as under Louis Napoleon, preferred "an ideal aim whose generosity and grandeur appealed to their imagination, to practical and positive results." Now, in the modern period named, the foreign policy of France contained some ideal elements; but then these were the fruits of the Emperor's cosmopolitan mind, and were utterly hateful to his nation: witness the Italian war against Austria. Of the "generosity and grandeur" that inspired the cry "à Berlin" thirteen years ago it is as superfluous to speak as of the "ideal aims" by which the French have been guided in Tunis, Madagascar, and Tonkin. But we will take a look, under the Duc de Broglie's guidance, at the policy of 1740, when, as the Preface says, France espoused Marshal Belle-Isle's "idea" of re-establishing the German "empire according to its primitive conception." The question was whether, on Maria Theresa's accession to the Austrian throne, France, faithful to her treaty engagements, should help the Empress-Queen against Prussia gratuitously, or should extort a territorial compensation for her services. The first course, says M. de Broglie in his narrative, would have been one of "almost ideal disinterestedness," the second "sufficiently honourable." France had also the option "of breaking all her engagements without either provocation or excuse, and throwing herself blindfold into the hazard of a Continental aggression . . . in concert with a faithless ally like the invader of Silesia. This line of action would strangely combine every kind of wrong with every sort of danger, and unite imprudence to perfidy. Nevertheless, the third course was, after due reflection, adopted by France."

Thus does our author in his narrative justly castigate the policy which, as we saw, he describes in his Preface as guided by an "ideal aim, whose generosity and grandeur appealed to their imagination!"

Further light is thrown on the author's theory by his animated description of French society in 1740, which shows the character of those by whom the said policy of "generosity and grandeur" was conceived and executed. The normal morals of the time were those of the Château of Cirey, whose mathematical mistress, Voltaire's "learned and loving Emilie" (a respectable person as things went), solved her differential equations by help of a husband and two lovers. It excited no remark that Louis XV.'s inner seraglio included four sisters, three of them simultaneously present, of whom Mme. de Mailly and the less beautiful but more attractive Mme. de Vintimille were now in possession. This Paphian pair and the other affectionate Circes of the *cil-de-bœuf* were in the hands of the *petits-crêvés*, who, again, owing to the privileged position of the aristocracy at the King's *levers*, *couchers*, hunts, Mass, parties, and picnics, had full command of the royal

ear. Card. Fleury, the Minister, then nearly ninety, was sinking into decrepitude, and only wanted to be allowed to go on in imbecile inactivity. The *petits-crêvés*, anxious to play at soldiers, and seeing Austria in trouble, supposed that it must be the right thing for France to seize the opportunity of hitting a final blow at her hereditary rival. A thoroughly stupid notion, says the Duc de Broglie, which showed their ignorance of the elementary fact that the rivalry of the Bourbons and the Hapsburgs had been definitely closed, after a hundred and fifty years of fighting, in favour of France, which now enjoyed perfect security under the balance of power fixed by the Treaties of Westphalia and Utrecht, and had no motive whatever for destroying Austria, and setting up the Elector of Bavaria as Kaiser in place of the natural tenant of the throne, the husband of the Empress-Queen.

The cries of the *petits-crêvés* for war with Austria were re-echoed by the mistresses, who longed to ape the military progresses of Mlle. de la Vallière and Mme. de Montespan in view of the battles and sieges of Flanders. Their clamours, which were backed by some of Fleury's colleagues, prevailed; the Cardinal was forced to go in for "generosity and grandeur," and sent for the Count de Belle-Isle to crumple up Austria into several separate States, for which little operation he was designated by the public voice as the one adequate man, on the very slender grounds that he had in other days commanded a division under Berwick, and was said to have *in petto* a plan for the invasion of Germany. The Sun-god, as he is called by Carlyle with his usual felicity in nicknaming, is surrounded in history by a certain halo, through which we discern, as facts, that he had great talents, or luck, as a financial gambler; that he talked incessantly and persuasively, though not, it seems, eloquently; that he had all his grandfather Fouquet's boundless capacity for flirtation, and a rare talent for courtly swagger and display. D'Argenson calls the Count "Gulliver in the Senate of Lilliput," and the Duc de Broglie speaks of him as the one Frenchman of the period with a real individuality; but Voltaire, who must have known, does not write as if he thought much of him, and remarks that his reputation depended on his promises, not on his deeds. Nor does he seem to have particularly impressed Frederick, who wrote that, whereas in Germany the French were believed to be mostly fools, Marshal Belle-Isle and his suite were "sensible persons." The author's view is a little fluctuating; he does not attach much weight to the opinions of the *cil-de-bœuf*; and, knowing his Parisians well, warns us that they were, and are always, ready "to mistake audacity and genius." We must confess to entertaining a suspicion that the Sun-god was something of a solar myth, not, perhaps, so mere a "mud-dog" and utter sham as the rest of them, but still essentially a humbug. A man who is to go abroad as commander-in-chief and ambassador requires a body as well as a soul; and Belle-Isle was totally disqualified by sciatica and other ailments for generalship in the field, and his army of invasion went to total wreck. His diplomacy, in spite of his legion of cooks and

scullions, was not much more brilliant than his strategy, for he was gulled by Frederick, only succeeding with the episcopal electors, and with them merely by enormous bribing. Then his gallantry, of which the Duc de Broglie speaks with respect as a scientific factor in Belle-Isle's political intrigues, is subject to considerable deductions. In that promiscuous age, in order to prevail with beauty, a lover did not need to possess great fascinations, or to be a supreme artist in the use of sentimental dynamite. Belle-Isle's terms to the Circes of the *cil-de-bœuf*, as to the bishops in Germany, were ready cash; according to his friend President Henault, his summons to the King's councils followed on a tip of 200,000 frs. given by him to his friend and protectress M<sup>me</sup>. de Vintimille—a story questioned by the Duc de Broglie on deductive, but inadequate, grounds.

If we are to look in the past for allusions to the present, we shall find them in these proceedings in abundance, but not in the way indicated by our author. From 1740 to 1870, and later, what M. Comte calls an "ordre invariable" of facts is constantly recurring in French history. We see a great nation gifted with high intelligence, but destitute of political instincts, being constantly carried away by gusts of ignorant passion, and surrendering its destinies to the hands of jobbers and quacks whose audacity it mistakes for genius. M<sup>me</sup>. de Mailly and her sisters are seen to be a permanent institution. If France is concerned with Croats or Kroumirs, the historian must never forget the rule, "*cherchez la femme*."

G. STRACHEY.

*The Poetical Works of William Wordsworth.* Edited by William Knight. Vol. III. (Edinburgh: Paterson.)

THE poems of 1804 and 1805 are contained in this volume. Setting aside the Prelude, towards ascertaining the chronology of which Prof. Knight does good service, these were with Wordsworth comparatively unproductive years. The poem "To the Cuckoo,"

"O blithe New-comer! I have heard,  
I hear thee and rejoice,"

dated by its author in his elder years 1804, belongs almost certainly to the spring of 1802. "A mild morning," Miss Wordsworth wrote in her diary, March 22, "William worked at the Cuckoo poem;" and on March 25: "A beautiful morning, William worked at the Cuckoo." More than a mere date is involved in this correction. There is no poem of 1804 with which the "Cuckoo" links itself; but it falls precisely into its proper place if dated March 25, 1802. For what is the central point of personal sentiment in "The Cuckoo"? The continuity of feeling in youth and manhood: this shout of the cuckoo can still (Wordsworth was thirty-two years old) recall the visionary glory of nature which may fade all too soon into the light of common day:

"And I can listen to thee yet;  
Can lie upon the plain  
And listen, till I do beget  
That golden time again."

This verse belongs, in all probability, to March 25, 1802; and on March 26 Dorothy

Wordsworth enters in her journal, "W. wrote the 'Rainbow':"

"My heart leaps up when I behold  
A rainbow in the sky;  
So was it when my life began,  
So is it now I am a man."

It is the feeling of "The Cuckoo" re-embodied in song. The visionary sound, the visionary sight, alike prove to Wordsworth that his former self, to whom the world appeared "apparelled in celestial light," is not extinct. Let the "Cuckoo" and the "Rainbow," therefore, live together henceforth in our memories, and let the two poems appear side by side in future anthologies. The "Ode on Intimations of Immortality"—which acknowledges the fading of this supernatural light of imagination, and asserts that this may, without breach of moral continuity, transform itself into a sober, but tenderer, colouring of humanised passion—belongs to 1803-6. In the interval the heroic death of Wordsworth's brother had occurred:—

"A deep distress hath humanised my Soul."

Therefore, though nothing can bring back the hour

"Of splendour in the grass, of glory in the flower," Wordsworth will not grieve, but find strength in what remains; and every sunset will remind him, who has seen the sunset of a heroic life, that

"Another race hath been, and other palms are won."

The beautiful verses beginning

"She was a Phantom of delight"

belong to 1803-4. As Wordsworth with characteristic honesty stated, they were not originally inspired by his wife's presence. A seed of song blown from the poem "To a Highland Girl (at Inversneyde)" was fertilised in feelings that had gathered about Mary Wordsworth. It is classed as a poem of the Imagination, not of the Affections. And it is worth observing that the motive of the poem has much in common with the train of thought which forms the "Ode on Intimations of Immortality." The glory of nature passes away, and a sober colouring takes its place, yet the fountains and the groves are none the less beloved. So this Phantom of delight, this lovely Apparition, transforms herself into a being wholly human, yet dearer and of more worth because "a traveller between life and death."

Many readers of these exquisite verses have stumbled, or have been obliged to pull up, at the lines—

"And now I see with eye serene  
The very pulse of the machine."

Machine! Was Mrs. Wordsworth a spinning-jenny or a hand-loom? Prof. Knight writes:

"The use of the word *machine* . . . has been much criticised. For a similar use of the term see the sequel to *The Waggoner*—

'Forgive me then; for I had been  
On friendly terms with this Machine.'

The progress of mechanical industry in Britain since the beginning of the present century has given a more limited, and purely technical meaning to the word, than it bore when Wordsworth used it in these two instances."

Being part of the regularly moving apparatus of carriage, Benjamin might, perhaps, be viewed as a kind of human clock, marking

day as well as hour, "a living almanack." And yet I am loath to name that "frail child of human clay" a machine; and, on the whole, I prefer to live on wedded to my error of supposing that the Waggon and not the Waggoner was the machine. But how about the domestic machine, Mary Wordsworth? I do not know whether the suggestion has been thrown out (which I throw out very timidly) that Wordsworth may have used the word here in the sense defined by Johnson—"Machine, supernatural agency in poetry." Bossu gives us a chapter in his treatise on epic poetry, "*Quand il faut user de machines*." "Aeneas," says Dryden, "knew nothing of the machine of Somnus." Can it be that Wordsworth chooses the word under the influence of its associations with the supernatural? In stanza 1 the Phantom, the lovely Apparition, is sent, as if from some superhuman power,

"To haunt, to startle, and waylay."

In stanza 2 the Spirit is found to be a woman by all the sweet visible tokens of womanhood; but the secret of her being is not yet touched. In the third stanza the identification of spirit and woman is completed, and the inner law of her being is discovered. The machine has a pulse, the supernatural agent has a human heart and conscience! I disbelieve in far-fetched interpretations of poetry; and if this be far-fetched, let it be dismissed.

In a former article, while commending the plan, and in part the execution, of Prof. Knight's edition of Wordsworth, I noticed his inaccuracy in the work of collation. Of the present volume only a hundred pages admit of collation, the remainder of the volume being occupied with "The Prelude," for which only a single text exists. I have not fully tested the collation of the shorter poems of 1804-5; but, so far as I have examined Prof. Knight's work in this volume, it is good, though not faultless. The most serious slip I have found is the omission of a stanza of the "Ode to Duty" in its earliest form (1807)—a stanza which appears between "Through no Disturbance" and "Stern Law-giver":

"Yet not the less would I throughout  
Still act according to the voice  
Of my own wish; and feel past doubt  
That my submissiveness was choice:  
Not seeking in the school of pride  
For 'precepts over dignified,  
Denial and restraint I prize  
No farther than they breed a second Will more wise."

It is also worth setting right the record of the interesting series of changes in the second stanza of "The Cuckoo" by altering the last line of the 1827 version as given by Prof. Knight to

"As loud far off as near."

An affecting alteration in "The Kitten and the Falling Leaves" is noted by the editor. In the text of 1849, "Laura" is changed to "Dora." Wordsworth's daughter, Dora, died in July 1847; the sorrowing old man now expressly connects this poem of animal frolic and infant glee with his dead child, whose laughing babyhood it pictures.

This volume, like its predecessors, contains many excellent notes on the topography of Wordsworth's poems.

EDWARD DOWDEN.



*Samuel Sharpe, Egyptologist and Translator of the Bible.* By P. W. Clayden. (Kegan Paul, Trench & Co.)

THIS handy and well-printed volume treats of a character fast becoming scarce among us—the man who, through quiet habits and early hours, contrives to combine shrewdness and care in business matters with accurate investigation of obscure literary problems.

The family history contained in the opening pages, though not so bewildering as that of the Caesars, would be more easy to grasp if illustrated by a genealogical table after a fashion commended by Mr. Sharpe himself. It is, however, set forth with great care; and for most purposes it will be sufficient to note that Samuel Sharpe was descended on the mother's side from Philip Henry, the ejected clergyman, and was a nephew of the poet Rogers. He was born in 1799. At the age of seven he was left, by the death of his parents, to the care of his half-sister, Catharine, who devoted the best of her life to bringing up the orphan family. From 1807 to the end of 1814 he was at the school of Mr. Cogan, of Walthamstow. Mr. Cogan could reckon Lord Beaconsfield among the many distinguished men who were once his pupils. Of the future statesman the schoolmaster's judgment is thus recorded:—"I don't like him. I never could get him to understand the subjunctive." Samuel Sharpe's studious habits began early. Those acquainted with the ordinary English school-boy will be somewhat astonished to hear that during play hours he "read many of the best English histories and other standard works." On leaving school he entered the banking-house of his uncles, Samuel and Henry Rogers, and soon gained a reputation for carefulness and punctuality. We are told "that the keeper of the turnpike-gate at the end of Paradise Row set his clock for several years by the young clerk as he passed through the gate on his way to the City." During his clerkship he continued his school studies before breakfast and in the evening. He says of himself:—

"My reading at this time was as much the effect of quiet habits as from a love of knowledge. I enjoyed the pleasure of feeling my progress, but I sat at my books because I had neither pocket-money nor high spirits to lead me into more foolish amusements."

In fact, as his biographer remarks, he despised society too much.

This withdrawal from the world enabled him to carry out two laborious undertakings—the investigation of Egyptian hieroglyphs and the translation of the Bible. The value of his contributions to the former must be decided by the few who are competent to speak with authority. All, however, should respect the untiring zeal which gave to those who could profit by them most important materials for the study of hieroglyphs. He says of his *Egyptian Inscriptions*:—"My publications are wholly an expense. But I have my satisfaction in it. It is not more expensive than keeping a saddle-horse." As a translator of the Bible and a commentator he was indefatigable. His New Testament, translated from Griesbach's Text, reached before his death its thirteenth thousand. This large issue was of course due to his habit of giving it away freely—in fact, sow-

ing it broadcast wherever there was a chance of its bearing fruit. There can, however, be little doubt that his efforts greatly stimulated the demand for that revision of the Authorised Version which was undertaken in 1870.

But many of the readers of Mr. Clayden's book will be more interested in the glimpses it affords of Mr. Sharpe's work in connexion with ordinary education. Whether himself teaching poor children in Harp Alley School, or contributing thousands of pounds for the support and development of more ambitious institutions, he showed throughout his life the warmest interest in all that tended to the spread of sound and enlightened views as to the training of the young. In this, perhaps, his special characteristic lay. Other men have turned from the counting-house to study and to illustrate the most important branches of literature and science, but few have combined with this so much successful effort to raise their less fortunate brethren on the ladder of learning. One of Samuel Sharpe's most practical forms of benevolence was to provide for the education of promising children who, without his aid, would have been left untaught. That he paid the fees for many boys at University College School is well known, and it may be surmised that similar benefits were conferred elsewhere. His liberal hand was guided by strong common-sense. He might have founded a scholarship, or endowed a chair for some out-of-the-way branch of study representing a special hobby of his own; but he was far too practically benevolent. Where real need was shown he was ever ready to open his purse. The cloister of University College let in the east wind and the snow on young people too heedless to guard against such dangers. Mr. Sharpe, being taken to the spot when a keen March wind was driving in showers of sleet, simply asked the cost of glazing the open arches, and forthwith sent a cheque for the amount. This was, however, but a small part of his munificence to University College. How he dealt with his income is thus shown in his own words:—

"I saw the folly and even the wickedness of accumulating without a rational motive, and I seriously turned over in my mind how to spend money usefully. Besides ordinary charities, the three lines then open to me were—to print and give away my books, which were of a class very little saleable; to help University College, which I saw was moving the education of the nation; and, thirdly, to help the unpopular cause of Unitarianism. . . . In thus giving away money, my daughters nobly encouraged me, and were quite content with our quiet, inexpensive way of living."

Mr. Clayden gives interesting sketches of the political and theological movements of the time, in all of which Mr. Sharpe took a warm interest, and also extracts from his diary, which (among more serious matter) contains anecdotes often gathered at the table of his poet-uncle. Among names thus introduced are those of Lucy Aikin, Bonomi, Dyce, Horne Tooke, and Crabb Robinson. The volume also contains a graphic account of his four brothers, Sutton, William, Henry, and Daniel; but the interest naturally centres round Samuel Sharpe himself. His character is indeed drawn with a friendly hand; but those who had the good fortune to know him

will admit its substantial accuracy. Shrewd, patient, genial, generous, so strict a follower of conscience that he eventually differed from almost every man and every body of men with whom he came in contact, Samuel Sharpe was so good, so earnest, so frank, and withal so kindly an opponent that to differ from him was only less pleasant than to agree.

TALFOURD ELY.

*Worcester.* By the Rev. J. Gregory Smith and the Rev. Phipps Onalow. "Diocesan Histories." (S. P. O. K.)

THE editors of this volume—who have done their work with the conscientious care and literary skill which might have been expected of them—claim for the see of Worcester special importance as being a border-see; but, as a matter of fact, a very few pages suffice to chronicle the events which its frontier position either caused or influenced. In truth, Diocesan Histories, like County Handbooks, must vary in interest with their subject-matter; and as Worcestershire does not rise above the high average of the Western counties in the wealth of its historic associations or in the beauty of its scenery, so, also, its diocesan annals are undistinguished, though far from being uninteresting.

The antiquity of the see is no matter of dispute or doubt. The territory of the Hwiccas (or Wiccii), which embraced the whole of modern Worcestershire, was an important province of the kingdom of Mercia; and, through the instrumentality of Archbishop Theodore, the wish of its prince for episcopal government was conceded as early as the seventh century. The Bishop of Lichfield, who had hitherto exercised jurisdiction over all Mercia, opposed the measure, but in those simpler times obstruction was readily met by forcible remedies. Winfrid, therefore, was deposed, and in 680 a partition was effected, and Worcester at once erected into a separate see. The limits of the diocese followed—as was then the rule—the tribal boundaries. In them were included Gloucestershire east of the Severn; the southern part of Warwickshire called "the Feldon"; and the county of Worcester, except the deanery of Burford, which belonged, and still belongs, to Hereford. In thus describing the see we have necessarily made use of modern terms, but it must not be forgotten that dioceses existed before counties, and that, in point of antiquity, parishes take precedence of manors. At the Reformation the diocese of Worcester was reduced in size with a view to the formation of the new diocese of Gloucester; and, although in the reign of Edward VI. the two sees were temporarily united, and Bishop Hooper for a few months held both of them together, a final severance was effected by Queen Mary. The only change since made has been the addition of North Warwickshire, in which, however, is included the important town of Birmingham.

Among the bishops of Worcester will be found not a few names of note. Wulfstan, who was canonised in 1218, left his mark upon the diocese, which he administered for two-and-thirty years. To him it owed not merely the commencement of the cathedral, but also the conception of Great Malvern Priory.

"It was at his bidding, also, that Heming, the monk of Worcester, carefully and laboriously compiled the valuable collection of charters and other historical documents which bears the name of *Hemings Cartularium*." Walter de Cantilupe (1237-66) was a fine specimen of the "baronial bishop"—a prelate of noble origin, large ideas, and lordly will, who took a genuine interest in the welfare of his diocese, as a baron would take in his barony. In contrast with him we have, in the period immediately preceding the Reformation, a succession of subtle, self-seeking Italians, including Julian de Medici (afterwards Clement VII.), who enjoyed the revenues of the see for a year, and seems never to have visited it. But the most conspicuous name in the list is, of course, Hugh Latimer, an Englishman of Englishmen, whose vigorous powers of mind and speech must have recalled to the memories of some in his diocese the plain-speaking of John Langland, the Malvern clerk, who denounced in scathing language the corruptions of the Court and Church. Among Latimer's successors, the most eminent were Hooper, burnt at the stake in 1555; Sandys, who, in another sense than that meant by the editors, was "a man of metal," as his will testifies; Thornborough, from whom Richard Baxter received ordination, and Morley, who failed to keep Baxter in the Church; Gauden, the reputed author of the *Eikon Basilike*; Skinner, whom the editors dismiss in far too summary a fashion; Hough, whose resistance to James II. at Magdalen College, Oxford, is a matter of history; and Hurd, "the amiable, learned, and ingenious" biographer of Warburton, and an admirable specimen of the "Greek-play" bishop whom it is the fashion now to disparage.

In any account of the religious condition of Worcestershire in the seventeenth century we should expect to find reference made to the authorship of *The Whole Duty of Man*. It has generally been ascribed to Dorothy Lady Pakington, who seems to have been assisted in its composition by Dr. Fell, but the evidence is not conclusive; and the editors are judicious in declining to give a verdict. They are cautious, also, in their expression of opinion upon the celebrated "Worcestershire agreement." But the efforts which are now being made to effect what is called "Home Reunion" point towards some of the same objects which Baxter's scheme had in view; and it is impossible to doubt that in the Church of the future "the right of the people to 'try and discern' the proceedings of the ministers" will meet with far greater acknowledgment than has hitherto been the case.

The editors have been able to bring together a great deal of valuable information about the condition of the clergy and the state of the churches at various periods from the MSS. collected by Dr. Prattenton, and now deposited in the library of the Society of Antiquaries. The Diary of Mistress Joyce Jeffries is well known to every student of Herefordshire and Worcestershire; and the Diary of Mr. Townshend, of Elmley Lovett, is evidently of even greater value, and well worthy of publication. By means of such materials as these the editors have been able to give freshness and vitality to their pictures of the

past, and, we hope, to secure for their useful work acceptance outside the diocese to which it especially relates.

CHARLES J. ROBINSON.

*First Annual Report of the Bureau of Ethnology, Smithsonian Institution, 1879-80.*  
By J. W. Powell. (Washington: Government Printing Office.)

THE first impression produced by a volume of this sort is almost one of envy at the happy position of a country which, not requiring to maintain large armaments in time of peace, is enabled to apply considerable sums to the support and encouragement of science. From the Director's prefatory remarks we learn that the Bureau of Ethnology was founded by the liberality of Congress, in 1879, for the purpose of continuing the anthropological work hitherto carried on by the various geological and geographical Surveys, which were in that year replaced by the general United States Survey. The new department was wisely attached to the venerable Smithsonian Institution, and placed under the management of Major Powell, who had already distinguished himself by much useful ethnological work, especially in connexion with the former Geological Survey of the Rocky Mountain region. The rapid progress already made by the Bureau in organising anthropological research throughout the North-American continent is sufficiently attested by the varied contents of this first volume of its transactions, which, besides the official Report and several ethnological and philological papers by the Director, contains valuable and often profusely illustrated contributions by H. C. Yarrow on the Mortuary Customs of the North-American Indians; by E. S. Holden on the Picture-writing of Central America; by C. C. Royce on Cessions of Land by Indian Tribes to the United States; by Col. Garrick Mallery on Sign Language among North-American Indians. The volume, which consists altogether of 640 quarto pages, concludes with a useful catalogue of linguistic MSS. in the library of the Bureau, and a few illustrations of the method of recording Indian languages from the MS. papers of J. O. Dorsey, A. S. Gatschet, and S. R. Riggs. There is also an Index, which, though not very copious, has evidently been prepared with much care.

The Director's contributions deal mainly with such general questions as the evolution of speech, of primitive mythologies, religious and social institutions, and other subjects of a more or less speculative character. Although often treading on dangerous ground, his views are, on the whole, sound, moderate, and always well expressed. Exception may perhaps be taken to the theory that languages have been evolved in numerous independent centres after the spread of mankind over the face of the earth. But even here Major Powell has at least the authority of one or two distinguished names on his side, although the theory itself must on many grounds be unhesitatingly rejected.

Mr. Yarrow's elaborate paper on Mortuary Customs, which is illustrated with a large number of coloured and plain lithographic plates and cuts, will be read with much

interest. It forms a continuation of a preliminary treatise already issued; and, when all the materials have been collected, it is intended eventually to embody the whole in a final quarto volume, forming one of the series of "Contributions to North-American Ethnology" prepared under the direction of Major Powell. Meantime, the present instalment constitutes by itself a valuable contribution to the subject, which is treated under the several sections of burial by inhumation, embalmment, deposition in urns, surface burial, cremation, aerial and aquatic sepulture. It should be stated that materials from all quarters "will be most gratefully received and acknowledged in the final volume," and that "criticism and comments are earnestly invited from all those interested in the subject" (p. 203).

In his attempt to decipher the Palenque, Copan, and other Central-American writings, Mr. Holden has at least arrived at the negative conclusion that these inscriptions are not phonetic, but true pictographs, or perhaps it would be more correct to say *ideographs*. This point he seems to have fairly established by an ingenious process of induction, and he concludes "that we may safely say that in proper names at least a kind of picture-writing was used which was *not* phonetic" (p. 236). Of such names he claims to have deciphered three, all "pure picture-writing except in so far as their rebus character may make them in a sense phonetic" (p. 243). Thus is got rid of the "misleading and unlucky alphabet handed down by Landa," which he agrees with Dr. Valentini in regarding as "a Spanish fabrication." The proper names now known, concludes Mr. Holden,

"will serve as points of departure, and it is probable that some research will give us the signs for verbs or adjectives connected with them. It is an immense step to have rid ourselves of the phonetic or alphabetic idea, and to have found the manner in which the Maya mind represented attributes and ideas" (p. 245).

Unfortunately, to all this it must still be replied that *adhuc sub judice lis est*. M. H. de Charencey, who has also been recently at work on the Yucatec, or "calculiform writings," as he calls them, and who has the advantage of some knowledge of the Maya language, still adheres to the Landa alphabet, and considers that, like the Egyptian, the Maya graphic system "admettait la co-existence d'éléments idéographiques, syllabiques et alphabétiques, et souvent, suivant l'occurrence, le même caractère pouvait y jouer successivement le rôle de syllabe ou de simple consonne."\* The results obtained by these two palaeographers are often as conflicting as are their respective methods. Thus the open hand forming part of the sign for the god Cukulcan (the Aztec Quetzalcoatl) is taken by Holden to represent the "Strong Hand," one of this god's titles. But de Charencey treats it as purely phonetic, sometimes representing the syllable *nab*, because *nab* = hand in Maya, sometimes representing the letter *n* only—that is, the initial of that word, as in the Egyptian system. Hence, also, Holden takes the whole sign for

\* *Mélanges de Philologie et de Paléographie américaines* (Paris, 1883), p. 181.

Cukulcan as the rebus of his name, "Snake-plumage," whereas de Charencey reads it off phonetically, *Cu-kul-can*. But while the balance of probability appears to lie with Holden, both essays display much ingenuity, and will repay perusal.

Of Col. Mallery's treatise, which has already been issued in a separate form, it is not too much to say that it creates the science of inarticulate speech in the same sense that the writings of Sir W. Jones, W. von Humboldt, and Bopp may be said to have created the science of articulate speech. This new science, which must henceforth be studied, not as the rival, but as the complement, of comparative philology, finds its justification in a remark of wise old Dalgarno, who well observes that "*non minus naturale fit homini communicare in figuris quam sonis*." And, before Dalgarno, Quintilian had already said that "*manus non modo loquentem adiuvant, sed ipsas pene loqui videntur*." Col. Mallery, who supports himself with these authorities, fairly argues that voice and gesture were both originally instinctive, as they still are; consequently, that neither has ever entirely usurped the functions of the other.

"With the voice man at first imitated the few sounds of nature, while with gesture he exhibited actions, motions, positions, forms, dimensions, directions, and distances, and their derivatives. It would appear from this unequal division of capacity that oral speech remained rudimentary long after gesture had become an art" (p. 284).

But, according as articulate speech grew in perfection, the cruder method naturally fell more and more into abeyance. And thus it happened that among the most cultured peoples the very principles of the process became gradually neglected and ultimately forgotten. But they still survive among many savage races, and for obvious reasons more vigorously among the prairie Indians than elsewhere. Hence North America certainly affords the very best field for the study of gesture speech, and there would accordingly appear to be a certain fitness in the coincidence that here the science has been developed and established on a solid foundation.

What is true of sign language is largely true of anthropological research generally; and the manifold contents of this first "Annual Report" give warranty that its magnificent opportunities will not be neglected by the new Bureau of Ethnology founded by the munificence of the United States Government in the federal capital. A. H. KEANE.

#### NEW NOVELS.

*Farmer John*. By George Holmes. In 3 vols. (Hurst & Blackett.)

*A Modern Lover*. By George Moore. In 3 vols. (Tinsley Bros.)

*Hélène*. By Mrs. Arthur Kennard. In 2 vols. (Bentley.)

*Poppy*. By Mrs. Beresford. In 3 vols. (White.)

*The Wild Birds of Killeevy*. By Rosa Mulholland. (Burns & Oates.)

*Farmer John* is a story, or rather a sketch, of

rural life belonging to the school of composition whose most accredited exponent is Mr. Thomas Hardy. It is as definitely modelled on his lines as the stories in *Household Words* used to be on those of Dickens, but the pattern has not yet become trite, so that no harm is done by the resemblance. The scene is laid in the West country (North Somerset, it would appear, just where it borders on Devon), and a great deal of it—more than a ripper judgment would approve—has been written in dialect. Mr. Holmes knows his locality well, and makes no mistakes that we have noticed in the vocables of his characters; but, as he depicts the exceptionally clever and educated parson of the story as hopelessly unable to guess the meaning of his parishioners when speaking in their vernacular, it might have occurred to him that the average reader may be in the same plight. Mr. George MacDonald has fallen into the same error in more than one of his novels; yet he is entitled to plead that North British is no mere uneducated provincialism, but a tongue with a copious literature, illustrated by such names as Burns and Scott, to go no farther back. The wiser plan in other cases is that of George Eliot, who accentuates a few pronunciations and idioms, writing the bulk of the dialogue in ordinary English, and not performing such works of supererogation as spelling "Hawker" as "Ah'ker" every time it is uttered by a yokel. There is almost no plot in the tale before us, whose interest depends wholly on the force with which two or three characters and situations are drawn, exhibiting strength and promise, but showing a little crudity and inexperience. John Hawker, the hero of the story, is described as a man of unusual capacity, of rugged and unsocial disposition, and as having a strain of insanity in his blood, and a past of which all that we learn is that he emerged from it with a triple vow against drink, shaving, and marriage. He is chosen by the new vicar as parish churchwarden, thereby ousting a former holder of the office, who is thus made an enemy to both of them. The parish is in a very low moral and religious condition; and the vicar, finding himself quite unable to get touch of the people, welcomes a mission of the Salvation Army, here described as the "Heavenly Railway," and asks Farmer John to attend the first service and to report upon it, that it may be decided how far it deserves encouragement. The scene is boldly sketched. Farmer John is himself affected by the contagion of theopathic hysteria, and, besides, falls irrevocably in love with a girl he sees there; and the remainder of the book is mainly taken up with the progress of his wooing, which is soon discovered by his sister and others of the villagers, exposing him and the girl to serious misrepresentation. Besides these troubles, he is torn by scruples arising out of his vow, and nearly dies of an illness brought on by his hesitation between the two. At last he determines to marry and emigrate, when, on the eve of his wedding, he is fatally injured by a blow of a stone during a riot directed against the revivalists with whom he has identified himself. That is the whole of the mere plot; but there is much more in the story itself than so meagre an outline suggests, so that,

in despite of many faults (such as no reason being given for his vow, nor any adequate explanation of his strange illness), the book deserves to be read, and may be viewed as the forerunner of a more artistic and finished work.

No sharper contrast could be found than between the rough Puritan farmer and the sensuous, effeminate, and wholly immoral hero of *A Modern Lover*. Lewis Seymour is a young artist of merely third-rate capacity; receptive but not creative, idle, self-indulgent, cowardly, and lying. He is an effeminated Tom Jones, and with a Lady Bellaston too, though matters do not go quite so far, owing rather to chance than to restraint on either side. He is handsome in person and caressing in manner, being one of those people who are not only petted by women, but even win on such men as have no special reason for dislike. He gets his first real chance in art from the devotion of a poor work-girl who lodges in the same house, but who wisely flees after she has risked her self-respect for his salvation from famine. He is taken up by a lady much older than himself, separated from her husband, whom he all but seduces, and on whom he sponges to the last; he deserts her for a beautiful girl of high rank, who is madly in love with him, and whom he marries, mainly by the elder woman's help; he loses her affection by his shameless infidelities, and is left at the end of the book a thriving, fashionable portrait-painter and A.R.A.—a rank he has achieved not by merit, for he is described throughout as merely a facile and superficial duffer, but by a social intrigue managed by his wife before she finds him out. There is a great deal that is very clever in the story, and the art-talk is specially well done; but the atmosphere is unwholesome, and the book does not leave a pleasant taste on the palate. It is Zola in evening dress and with a clean face, but Zola all the same.

*Hélène* is a society novel, not badly planned, and with three or four characters fairly well drawn, but written in a slipshod style, sometimes actually ungrammatical, and with the pestilent solecism "different to" showing its ugly face every now and then. The heroine is the child of a young French noble and his mother's English companion, whom he has persuaded into a marriage unrecognised by the Civil Code, though ecclesiastically valid. He is drowned before he can repair his false step by a regular marriage; but one of his relations provides a small annuity for the widow, and obtains the family's sanction for her to bear his name. She marries Hélène, while still a mere child, to the Count de Ferrin, an elderly gentleman, from whom she conceals the truth about the girl's birth. He dies not long after, and the mother and daughter come over to London, where they live with her brother, an ex-Roman Catholic priest and present revolutionary writer; and Hélène supports her mother by painting fans and such-like work. She is presented to the reader at the beginning of the story as staying in the country with some friends she had made in Paris; and while there she meets with a young guardsman, Sir Maurice Perceval, heir of an old, but impoverished, family. They fall in love, and she rejects him, on grounds which she does

not assign—his poverty, which makes a wealthy marriage expedient for him, their differing creeds, and, above all, her own illegitimacy. In pique he makes a rich marriage; and the latter part of the book is taken up with his attempts to have his cake as well as eat it—to persuade Hélène to yield to his passion on strictly Platonic grounds. She has taken up dramatic recitation as a profession, and has become the fashion, so that they often meet in society; and the malice of a cousin of Perceval's, with whom he had more than flirted in the past, contrives to spread a good deal more than the truth about the pair, and to make general mischief. In the end, Hélène sees no solution of the entanglement except to enter a convent, and the last page depicts her as bidding farewell to Perceval and his wife the day before she takes the final vows. Both she and Perceval are sketched with some vigour and individuality; and, in particular, his hereditary and conventional polish is shown to overlie a coarse and selfish nature, with little of true nobility in it. The writer makes a good many minor slips in touching subjects with which she is not familiar, and even comes to grief over the English system of titles, describing a Miss Purvis, after marriage to Lord Hopkins (!), the eldest son of an earl, sometimes as Lady Hopkins, but more often as Lady Maud Hopkins.

*Poppy* is a book which justifies its title by its soporific quality. Though sensational, it is deadly dull; though crowded with long passages of very fine writing, it is in particularly slovenly English; though professing great knowledge of the world, it is full of clumsy mistakes, such as representing a man of position preparing to commit a public bigamy, though he is closely watched by his clever and unscrupulous wife, and his marriage is known to at least one friend of higher social standing than his own; making a shrewd banker execute a new will, with only one witness, to whom a legacy of several thousands is left; and causing an American citizen to stand for an English constituency. Every character of importance in the book acts as a lunatic or a fool, and never contrives to interest or amuse under either condition; and, whereas much might be pardoned were this a first effort, as its crudeness would lead a reader to suppose, the writer claims the authorship of at least one previous story, and presumably more, so that she has no excuse for thrusting such "skimble-skamble stuff" upon a much-suffering public.

Miss Mulholland's graceful idyl is intended, she tells us in her brief Preface, to show English readers a more favourable side of the Irish peasant character than that with which political troubles have lately made them familiar. She has borrowed from the late Prof. O'Curry the picture of the pride and pleasure taken by some of the peasants in the legendary lore of Celtic times; and she has idealised two figures—a young lad and a girl-child, to whom he acts as guardian and playmate. The girl, Fanchea (Fainche), has a wonderful gift of musical song; and Kevin, the boy, has a faculty for seeing poetic visions which her songs call up, though he is slow

at books, and accounted dull by his kindred and neighbours. The girl is stolen by gipsies because of her voice, and the lad quits home to seek her. After many adventures, they meet again as man and woman, to marry and be happy, he being a poet of mark, and she a successful *prima donna* who has abandoned the stage after one entire triumph in her *début* at Milan. But none of the preparation for this future takes place in Ireland. It is in England that both find the friends and the culture which lead them to distinction and happiness; and, accordingly, the story does not fulfil the author's intention, for even the Irish home to which they return at the end of the story is the gift of an Englishman's bounty, and ranks them with the landlord class. The book has many merits, and some vivid bits of description—notably an appreciative sketch of Verona. But only the mere beginning of the story is concerned with Irish peasants and their ways; and the English reader will hardly learn the lesson it is intended to teach him, but will more probably be inclined to say that if Kevin had remained at home, instead of getting to London, he would either have never bloomed into a poet at all, or would have devoted his powers to writing lampoons and denouncing "land-grabbers."

RICHARD F. LITLEDALE.

#### SOME HISTORICAL BOOKS.

*Chronological Chart, Synchronistically and Ethnographically Arranged.* By E. J. Ensor. (Stanford.) The plan of this chart is good. There are perpendicular lines for every ten years in a century, and horizontal lines to carry on the history consecutively. Periods and, from the Christian era, centuries are coloured according to a plan, so as further to assist the memory. The horizontal central division is devoted to literature. Only the leading events—the landmarks of history—have been given, that the general impression may not become confused. Thus, to take an instance. Elizabeth succeeded to the throne in 1558. On looking down the line we see all that was happening in those ten years between 1550 and 1560—the exact state of things that Elizabeth had to consider. Charles V. was just dead, having abdicated two years before in favour of Philip II., while his brother Ferdinand had been elected Emperor in his place, and was struggling hard for Hungary with the great Sultan Soliman the Magnificent. Philip was on the point of forcing Henri II. of France to make the disadvantageous Peace of Cateau Cambresis, which restored Savoy to Philip's general, Emanuel Philibert. Mary Queen of Scots married the Dauphin Francis, and assumed the title of Queen of England as against Elizabeth. Paul IV., a bitter enemy of Spain, had been compelled by Alva to make peace, and so Italy ceased to be the battle-field of Europe. Tasso was just coming forward into life. In Portugal, Sebastian was beginning his ill-fated reign. The Northern princes who had established the Reformation were still reigning—Christian III. in Denmark, Gustavus Vasa in Sweden, Joachim II. in Brandenburg, Albert the Grandmaster of the Teutonic Order, who had secularised Prussia; and the Diet of Augsburg had, in 1555, confirmed the Religious Peace of Passau. While the old Polish line was passing away with Sigismund Augustus, Ivan the Terrible was consolidating the power of Russia, and the English had opened up a trade with Archangel in 1553. We miss the

Indian events. The great Sultan Akbar reigned almost contemporaneously with Elizabeth. At the same time, Persia was rising in power under the Sophis. But the author expressly excludes China and India, and only a few later Indian events occur as connected with English history. The main objection to the chart is its size, but this could hardly have been avoided. Its utility must be tested by actual use, and a teacher would add or omit something for his special period.

*The Jesuits : a Complete History of their Open and Secret Proceedings from the Foundation of the Order to the Present Time.* Told to the German People by Theodor Griesenger. Translated by A. J. Scott. (W. H. Allen.) We were once upon a time in a second-hand bookseller's shop, amusing ourselves by turning over a pile of books, every one of which seemed to our unenlightened mind utterly worthless. On our remarking this to the owner of the volumes, he said:—"There is a purchaser for everything; the problem of my trade is to find him." We sincerely hope and confidently believe that the problem of finding purchasers for this History of the Jesuits will be found very difficult of solution. A more worthless book we never encountered. The Jesuits have a most complex history. For anyone to call his account of them "complete" shows no little assurance. Griesenger's rhapsody may, however, be considered fairly complete in its own way. It seems to contain nearly every wild statement against the Order that has been uttered during the last three centuries. To read such a book through would be an almost impossible task for anyone who had come to years of discretion, unless, indeed, he had been brought up in a hotbed of theological controversy. We have not attempted it. The few chapters we have examined have convinced us that neither instruction nor amusement was to be gained by going farther into the mire. As a specimen of the sort of information a student will gain who enters on the task we give the following, which is a fair and temperate sample. Under Mary the First we are told that

"thousands of Protestants perished on the scaffold. Under Mary's successor matters were, however, altered. . . . She had the generosity and sagacity not to persecute the Catholics, but gave her protection to all those who recognised her sovereignty and rendered her complete homage as loyal subjects."

The number of Protestants who suffered in the Marian persecution is given by the late Dr. S. R. Maitland as 277. This is, we are sure, a very nearly correct estimate. Maitland was a most accurate and painstaking student, and spent much time and labour in making his catalogue as complete as possible. The chapter on the morality of the Jesuits is disgusting in a high degree, most of the statements made therein, whether true or false, have but little bearing on the character of the Order.

*The Chair of Peter.* By John Nicholas Murphy. (Kegan Paul, Trench and Co.) This is a book which it is impossible to read without respecting the writer. It is the work of a Roman Catholic, who wishes that Protestants, "instead of misapprehending or misrepresenting the tenets of the Catholic Church, should accept her own account of the faith which is in her." Perhaps Mr. Murphy is making a larger demand than he realises. One cannot expect that one's opponents should take one's principles, motives, and actions at one's own estimate. But if all controversialists wrote with Mr. Murphy's good feeling and obvious sincerity, misunderstandings and misrepresentations would be less common. Mr. Murphy's book is expository, and aims at showing the grounds on which the Papal Primacy is asserted, and the historical develop-



ment of that doctrine. Mr. Murphy takes his stand on "the Catholic belief," and those who differ from it will have no difficulty in seeing where their divergence begins. There is a transparent simplicity about Mr. Murphy which disarms criticism. He states his own point of view, and finds corroboration for it everywhere. Thus of the condition of the Church before the Reformation he says:

"That there were abuses there can be little doubt, as there must have been very great laxity of morals, and the necessary consequence, weakening of faith, among the clergy, especially in Germany. This may be inferred from the fact of so many shortly afterwards abandoning the Church of which they were ministers, to profess the doctrines of the innovators."

This is, indeed, a splendid instance of pure logic applied to facts; but, unfortunately, we possess definite information concerning the comparative morals of Wittenberg and Rome. We give this as a sample of Mr. Murphy's historical method. But we can commend his book to the reading of those who ask themselves how it is possible for an intelligent man to become a Roman Catholic. The study of Mr. Murphy's mind, as shown in its pages, will go far to supply an answer.

UNDER the name of *A Short History of the English Parliament*, Vol. II. (Williams and Norgate), Mr. Bisset presents the reading public with a few discursive thoughts on matters which happen from time to time to attract his notice. It is no doubt interesting to know what he has to say about Lord Beaconsfield's policy, the conduct of the Irish landlords, and Sir James Outram's skill in shooting tigers; but the human mind is unfortunately feeble, and is apt to look for some consecutiveness in the books from which it derives sustenance. Mr. Bisset, too, is a good hater, and he keeps up his old contempt not only of kings and persons in authority, but also of everyone who has not had the supreme good fortune to be born as "a happy English child." The following extract is a good specimen of Mr. Bisset's sympathetic treatment of the classes which he dislikes. The Duke of Wellington, he tells us, had once spoken of himself as an English gentleman—

"which [p. 19] is altogether a different thing from a French *gentilhomme* or a German prince, to say nothing of a German baron, a rank having some affinity to that which Lady Joan Fitz-Warene, the granddaughter of a waiter, assigns to English baronets. 'Our physician,' observes her ladyship, 'is a baronet, and I dare say some of our tradesmen, brewers, or people of that class.'"

It is needless to add that of any scientific conception of history or politics Mr. Bisset is entirely guiltless.

*Johannis Burchardi Diarium*. Par L. Thuasne. Tome I., 1483-1492. (Paris: Leroux.) This is the first instalment of a new and complete edition of a work round which much controversy has raged. The diary of Burchard, Papal Master of Ceremonies under Alexander VI., supplied, for a long while, material for Protestant invective against the immorality of the Popes who preceded the Reformation. The work was only known by extracts—first those of Leibnitz, then of Ecard and De Brequigny. The genuineness of the German and French MSS. from which these extracts came was denied, and it was said that there were interpolations due to Protestant malice. In 1855 Genarelli published the first part of Burchard's diary from the Florentine MS., which, presumably, had never passed through the hands of heretics. The original MS. of Burchard is jealously guarded in the Vatican, and M. Thuasne has not been able to use it for the present edition. But a copy of the Vatican MS. was made by order of Alexander VII., and is now in the Chigi Palace in Rome.

M. Thuasne has collated the Paris, Florentine, and Chigi MSS., and has found few differences of importance. A comparison of his edition with Genarelli shows a much more scholarly treatment and a more adequate edition of the text. The work will occupy three volumes, and M. Thuasne reserves for the last volume his critical remarks and illustrations of the many interesting questions which Burchard's diary raises. We will defer our remarks on the work till its appearance in a complete form.

*Ungarns Geschichtsquellen im Zeitalter der Arpaden*. Von Heinrich Marczali. (Berlin: Hertz.) This handy little book is a German version by the author himself of a work crowned by the Hungarian Academy. We recommend it to the attention of all who, without knowing the Hungarian language, take an interest in Hungarian history. In the brief compass of 163 pages M. Marczali discusses the original authorities for Hungarian history to the end of the thirteenth century. They are classed as of native and of foreign origin; and the former are subdivided into legends of the saints, chronicles, annals, and monographs. The most interesting portion of the book is the account given of the development of the national chronicle and the filiation of the different mediaeval Hungarian Histories that have come down to us. The annalistic form and local point of view that characterise the contemporary work of the monks of France and Germany are but slightly represented in the Hungarian sources. The reason of this, as M. Marczali says, is to be found in the fact that Hungary was, with England, the most centralised State in Latin Christendom. The Hungarian chronicles are marked by their national patriotism and the interest with which they follow the fortunes of the kings, who are identified with the State and the nation. In the vividness with which they unconsciously reveal the national feelings of their times the student of the history of the Arpads will find a compensation for their want of chronological precision and their scantiness of detail. In the section devoted to the foreign authorities the largest space is allotted to the Byzantines, who, in M. Marczali's opinion, have not yet received all the attention due to them.

THE *Journal of the Royal Historical and Archaeological Association of Ireland*, Nos. 47-52, 1881-82. The papers on the Geraldine family which appeared in previous numbers are now supplemented by copious notes, by Mr. A. Fitz Gibbon, extracted from the State papers and elsewhere, in illustration of the pedigrees; and to these are added some charming engravings of the Dominican house at Kilmallock, now in ruins, where Edmond the White Knight and his son Maurice lie buried. The east window, of five lights, is a very beautiful specimen of early English architecture. Another fourteenth-century transept window is almost equal to it. Part 47 contains a drawing of a remarkable processional cross found at Bally Longford, which we believe was exhibited at the Society of Antiquaries' in London. The lacelike open-work border is most exquisitely finished, contrasting strongly with the rude and archaic style of the figure, or, correctly speaking, the crucifix. It is a specimen of modern slovenliness in the use of language to apply that word to what our ancestors more accurately called "a cross with a crucifix." The date is inscribed on the upper limb thus, "m. xxi. ooooo." And Mr. Hewson has shown from the pedigree of the persons whose names occur in the inscription that this must be read 1479—i.e., 1000 + (500 - 21). The common forms iv. xl. xc. are instances of this form of numbering, but such an elaborate subtraction sum is almost unique in the Roman or any other system of numerals. Mr. Knowles contributes some

remarks on Irish beads, with coloured illustrations of some of the more remarkable specimens which he has seen. As a warning to collectors he tells a story of his making an imitation antique to convince a dealer that his goods were not necessarily all genuine, and subsequently finding this identical forgery in the cabinet of his friend Canon Grainger. Mr. Shearman's paper on the Celto-Britons of Armorica is full of out-of-the-way information about a very obscure period.

## NOTES AND NEWS.

WE understand that Mr. Edwin Arnold has finished another Indian poem, which Messrs. Trübner will probably publish in October. It will contain five idylls from the Sanskrit of the *Mahabharata*—"Savitri, or Love and Death," "Nala and Damayanti," "The Enchanted Lake," "The Saints' Temptation," and "The Birth of Death."

AT about the same time an illustrated edition of Mr. Arnold's *Light of Asia* will also be published by Messrs. Trübner.

WE hear that Mr. Austin Dobson will edit *The Vicar of Wakefield* for the "Parliament Library."

AMONG the articles in the next volume of the *Encyclopædia Britannica* will be "Mexico," by Prof. A. H. Keane, "Mummy," by Miss Amelia B. Edwards, and "Municipalities," by Mr. C. I. Elton.

THE Duke of Devonshire has lent Mr. Griggs his quartos of *Richard II.*, and the Heyes *Merchant of Venice*, as well as that of *Richard III.* To the first, Mr. Harrison, of the New Shakspeare Society's committee, is preparing an Introduction; for the second, Mr. Furnivall is doing the like work, so that the facsimiles of these plays may soon follow that of *Richard III.* with Mr. Daniel's Introduction.

MR. GRIGGS was from the first convinced that the fire at his late place of business was the act of an incendiary, who threw inflammable materials through a skylight. He now has no doubt that it was done by a Fenian, for he finds that he was mistaken for a photographer living within a minute's walk of his old place, who made the negative of "No. 1" (Tyman) from which were taken the prints of that murder-organiser lately exposed in the shop windows.

ON Monday next, July 16, a meeting will be held at the Home Office, on the invitation of the Dutch Minister, in support of the project to erect a statue of Grotius at Delft. In this connexion we may mention that Dr. H. O. Rogge, librarian to the University of Amsterdam, has just issued part i. of a Bibliography of Grotius, which is not only interesting on its own account, but is also an admirable example of bibliographical method. It is published by Nijhoff, of The Hague; and it may be obtained in this country from Mr. Quaritch.

M. EMILE DE LAVERGNE, of Liège, is at present travelling in South-eastern Europe; and we shall doubtless have before long the result of his impressions. At Bucharest he was entertained at a public banquet, at which the Roumanian Minister for Foreign Affairs took the chair.

A NEW novel by Miss Anne Beale, entitled *Squire Lisle's Bequest*, will shortly be published by Messrs. Hurst and Blackett in three volumes. The same firm have also in the press *Adrian Bright*, by Mrs. Caddy.

THE Rev. Charles Stubbs, Vicar of Granborough and author of *Village Politics*, has just sent to press with Messrs. Sonnenschein a volume of sermons preached before the Uni-



versities of Oxford and Cambridge. They all deal with the attitude towards social and political questions which, in the opinion of the author, the National Church must adopt if she would seek to influence the modern democratic movement in England.

MR. STUBBS has also in preparation a volume of selections from modern writers on Christian ethics. The work is designed partly for school use, and partly as a general Reader and manual of devotional thought. The author has endeavoured to avoid all sectarian interpretation of Christian doctrine, bringing into prominence the true catholicity of Christian ethics as distinct from dogmatic theology. This volume Messrs. Sonnenschein promise before the close of the present year.

MR. WALTER LEWIN, of Bebington, Cheshire, has printed as a pamphlet, under the title of *Evolution and Religion*, the speech made by Prof. J. Fiske, of Harvard, at the farewell banquet to Mr. Herbert Spencer at New York in November of last year. He has added a Preface, quoting from letters recently written on the subject by Mr. Spencer himself.

MR. JAMES GIBSON CRAIG, of Edinburgh, whose reprint of Craig's *Catechisms* we recently noticed, has just issued, in an edition limited to twenty-five copies for presentation to friends, a series of *Facsimiles of Old Book Binding* from some of the examples in his own collection. As the Preface informs us, the publication of the volume was not contemplated from the first, when Mr. Craig had one after another of his rare and beautiful volumes reproduced by chromo-lithography; it was only after a considerable number of plates had accumulated that the idea of publishing them presented itself. It is to be regretted that, as a consequence, some of the specimens are only given in colours and gold, and without the extra printings by which, in the majority of cases, the surface and texture of the original leather has been so admirably rendered by the skill of the Messrs. Waterston. Among the specimens of the work of the great binders are examples by Grolier, Le Gascon, the Deromes, and Padeloup; while among the treasures that are interesting from their historical associations are a calf-bound copy of Pardin's *Chronique de Savoie*, impressed with the lion rampant and tressure flory counterflory of Scotland, and the initial M ensigned with a crown—a book which formerly belonged to Queen Mary, and is mentioned in a list of "Jowellis, Plenissing, &c.," in the Castle of Edinburgh, dated 1578, as "pertening to oure Sovereane Lord" James VI. and "his hienes dearest moder;" a volume from the library of her husband, the Earl of Bothwell, bearing his shield of arms on the side; another with the bear and ragged staff of Robert Dudley, Earl of Leicester; and a fourth with the coronet and three castles of M<sup>me</sup>. de Pompadour.

LAST Saturday, July 7, Mr. George MacDonald, with eight members of his family, gave a dramatic recital in costume, at the Steinway Hall, of an English version of Corneille's "Polyeucte." This is to be repeated to-day, and followed on the next two Saturdays by "Macbeth."

THE University of Zürich is about to celebrate the fiftieth anniversary of its foundation. An Academiesches Gymnasium, provided in course of time with a staff of seventeen professors, was established at Zürich in 1520. In the year 1833 the old Gymnasium, the Medizinisch-Chirurgisches Institut, the Collegium Humanitatis, and the Politisches Institut for the Education of Men for Political and Civil Service were amalgamated and constituted into a university. The only old university in Switzerland is that of Basel, founded in 1459. The

Universitätspedell Henke is drawing up a memorial for the jubilee, which will contain a complete list of degrees, &c., since the foundation of the university and other historical materials.

THE latest issue in the "author's edition" of Mr. W. D. Howells' works (Edinburgh: David Douglas) is *Italian Journeys*, in two volumes. Nothing could be more pleasing than the format of this series, which is sold at the incredibly low price of one shilling a volume; but we confess that we prefer Mr. Howells' later novels to his earlier books of travel.

IN the same series has also appeared recently Mr. George W. Cable's *Old Creole Days*, which consists of a collection of studies—very vivid in colour and very graceful in expression—of life in Louisiana some thirty or forty years ago. The book is one symptom out of many of the renaissance of the South in literature.

MESSRS. SOTHERAN have published this week two more volumes (vii. and viii.) of their library edition of Richardson, completing *Clarissa Harlowe*. As the volumes increase they look well upon the shelf, but we have found by use that the binding is by no means so carefully stitched as it ought to be. There is no point which more demands the attention of publishers (for it is they alone who can enforce an improvement) than this matter of binding. It is quite common for pages to tear away and backs to crinkle even after a single reading.

#### AMERICAN JOTTINGS.

THE many colleges throughout the United States have been holding their "Commencements," or public degree days, during the latter part of June. Special interest attached to the Commencement at Harvard, where the board of overseers, after an acrimonious public debate, had, some weeks earlier, refused to confer the degree of LL.D. on Gen. Butler, the Governor of the State of Massachusetts. Gen. Butler, however, was magnanimous enough to be present at the Commencement, and seems to have been well received. His speech on the occasion certainly does him credit. At Madison University, in the State of New York, the prize for the best oration was awarded to Akyahugo Myattway, a native of Burmah, who has passed through the full academical course.

It is stated that Mark Twain has succeeded in obtaining a Canadian copyright for his new book, *Life on the Mississippi*. Last year he failed in a similar attempt for his *Prince and Pauper*. On that occasion it was held that a temporary residence in the Dominion was not enough; but this time he has effected his object in a roundabout way. Temporary residence in Canada, together with prior publication in England, sufficed to give an English copyright to his English publisher, who forthwith acquired a Canadian copyright in his own name.

PROF. MAX MÜLLER's *India: What Can it Teach us?* has appeared in a cheap American reprint.

THE latest additions to the "Franklin Square Library" (published at twenty cents, or tenpence) are the Duc de Broglie's *Frederic II. and Maria Theresa* and Mr. Black's *Yolande*.

THE American public seem to be buyers not only of paper editions, but also of *éditions de luxe*. Messrs. Lippincott announce a library edition, limited to 250 copies, of the works of Prescott, in fifteen volumes; and also Gray's *Elegy*, with wood-cuts by the best American artists. The same publishers, not satisfied with the English get-up of that pleasant selection, *The Book-Lover's Enchiridion*, have prepared an American reprint of it in larger type.

A RECENT number of the Boston *Literary*

*World* contains an interesting account of a "Browning room" at Wellesley College, though it fails to state where Wellesley College precisely is. The room is named after the poetess, not the poet. In the centre is a marble bust of Mrs. Browning by Story, near which is the autograph of "Little Mattie," with a letter from Mr. Browning—"I beg to present to Wellesley College the original MS. of the first poem in the collection of 'Last Poems by Elizabeth Barrett Browning.'" There are three painted windows, with designs from "Aurora Leigh," "Lady Geraldine's Courtship," and "The Romance of the Swan's Nest." The room is furnished throughout with the aim of exhibiting a standard of artistic decoration; and, judging from the description, the aim would seem to be attained. The students at Wellesley College are women.

THE *Critic*, which changed from a fortnightly to a weekly issue at the beginning of the present year, has had the courage to return to its former rate of issue during the summer and early autumn. As its editors judiciously observe, "the publishing business is stagnant, the theatres and art galleries are closed, the orchestras that make New York their winter home are absent on missionary tours of the States, and the opera singers are fled to Europe, followed by thousands of good Americans."

#### FRENCH JOTTINGS.

THE professors of the Collège de France have selected M. Renan to succeed the late M. Laboulaye not only as the administrator of the college for a term of three years, but also as their representative on the Council of Public Instruction.

IN addition to the names already mentioned (of which that of M. About is probably the best known in England), M. Emile Montégut, one of the leading contributors to the *Revue des Deux-Mondes*, has offered himself as a candidate for the chair in the Académie française vacant by the death of Jules Sandeau. M. Montégut's latest work is a collection of essays on English literature.

M<sup>me</sup>. MICHELET announces a volume upon the early life of her husband, based upon autobiographical memoranda found among his papers.

M. PALLAIN, of the French Foreign Office, will shortly publish, with Plon, a work upon Talleyrand's diplomatic mission to London in 1792.

THE late Louis Veuillot, the well-known editor of the *Univers*, has left behind him a large number of papers, from which his brother intends to publish a selection—two volumes of *Œuvres inédites*; two volumes of *Derniers Mélanges*; and two volumes of *Correspondance*.

M. ALPHONSE DAUDET has resumed in the *Nouvelle Revue* his "Histoire de mes Livres," or chapters of literary autobiography. In the number for July 1 he treats of *Les Lettres de mon Moulin*, which began to appear in a Paris newspaper in 1866, and won no great success when published in 1869 in book form. Two thousand copies were sold with difficulty; but says M. Daudet now—"N'importe! c'est encore là mon livre préféré, non pas au point de vue littéraire, mais parce qu'il me rappelle les plus belles heures de ma jeunesse."

M. MORGAND has just published, under the editorship of M. Alphonse Pault, of the Bibliothèque nationale, a textual reprint of the first edition of the *Maxims* of La Rochefoucauld printed at the Hague in 1664, collated with the author's MS. and with the editions of 1665 and 1678. This *editio princeps*, the existence of which was long doubtful, is described as "a kind of *ballon d'essai* by

no means to be despised." An Appendix contains an unpublished letter from La Rochefoucauld to Mlle. de Soudéry on the subject of her collaboration; and an extract from "the work of an English Protestant minister," translated into very indifferent French, from which, according to a contemporary MS., M. de La Rochefoucauld derived almost the whole of his *Maxims*, "n'y ayant; adjousté que le beau français."

THE same publisher announces for issue by subscription in October next a series of fifty-eight illustrations to the works of Alfred de Musset, etched by M. Lalauze from the original water-colours by M. Eugène Lami.

THE *Revue politique et littéraire* for July 7 prints a letter by M. James Darmesteter, addressed to M. Guillaume Guizot, upon "The Study of English in France," which will serve as a Preface to a forthcoming volume of *Essais de Littérature anglaise* by the former writer. Though short, it gives a careful comparison of the claims of English and of German to be studied in France. The conclusion is—German for science; English for commerce, for literary value, and for political instruction.

AT a recent meeting of the Académie des Sciences morales et politiques, four names were mentioned for a vacancy among the corresponding members in the department of history. Of these four names, three were English; but Prof. Waitz, the veteran historian of Berlin, was elected.

THE longevity of the members of the Institut has often attracted attention. At the present time, no less than seven are eighty years of age or over. The *doyen*, or "father," of the Institut is M. Chevreul, the chemist, now in his ninety-eighth year. He was elected to the Académie des Sciences so long ago as 1826, and still continues to lecture. M. Dumas, the chemist, and M. Milne-Edwards, the biologist, are both of them in their eighty-fourth year. M. Mignet, the historian, is eighty-seven. It is noteworthy that not a single member of the Académie des Inscriptions has reached seventy.

A COMMISSION appointed by the municipality of Paris to draw up a catalogue of the popular libraries has adopted a resolution to exclude from this catalogue the Bible "et tout autre livre controversé religieux pouvant, à quelque titre que ce soit, fausser ou passionner l'opinion."

#### ACKNOWLEDGMENTS.

WE have on our table:—*Lorenz Oken*: a Biographical Sketch, by Alexander Ecker, with Explanatory Notes, Selections from Oken's Correspondence, and a Portrait, from the German by Alfred Tulk (Kegan Paul, Trench and Co.); *The Signora*: a Novel, in three volumes, by Capt. E. D. Lyon (Bemington); *Serge Panine*; or, Can You Blame Her? by Georges Ohnet, Translated by Jessie Hamilton (Simpkin, Marshall and Co.); *A Treatise on the Law of Electric Lighting*, by Henry Cunyngame (Stevens and Sons); *Kallós*: a Treatise on the Scientific Culture of Personal Beauty and the Cure of Ugliness, by F.R.C.S. (Simpkin, Marshall and Co.); *The Mystery of Being*; or, What Do We Know? by J. Tyler (Kegan Paul, Trench and Co.); *Christ Versus Krishna*, with a Concise Review of Hindooism, proving its Derivation from Christianity, by L. A. Sakes (Allahabad; London: Trübner); *The Philosophy of Advertising, and Newspaper Register*, by Henry Sell (Sell's Advertising Offices); *The Stage in the Drawing-Room*; or, the Theatre at Home: Practical Hints on Amateur Acting, by Henry J. Dakin (Griffith and Farran); *Ecarté*, by Aquarius (W. H. Allen); *The River of Life*: an

Allegory, by Webster Strelley (Manchester: Tubbs, Brook and Ohrystal); *Dynamic Sociology*; or, Applied Social Science, as Based upon Statistical Sociology and the Less Complex Sciences, by Lester F. Ward, in two volumes (New York: Appleton); *On a Mexican Mustang*: Through Texas, from the Gulf to the Rio Grande, by Alex. E. Sweet and J. Armoyn Knox (Trübner); *A Tour in the States and Canada*: Out and Home in Six Weeks, by Thomas Greenwood, Illustrated (Upcott Gill); *Philosophy of Landscape Painting*, by William M. Bryant (St. Louis News Company); *Books, and How to Use Them*: Some Hints to Readers and Students, by J. O. Van Dyke (New York: Fords, Howard and Hulbert; London: Trübner); *Libraries and Readers*, by William E. Foster (New York: Leypoldt); *Libraries and Schools*: Papers Selected by Samuel S. Green (New York: Leypoldt); *The Possibility of Not Dying*: a Speculation, by Hyland C. Kirk (New York: Putnam); *Brain-Rest*, by J. Leonard Corning (New York: Putnam); *Atlas*, by Charles Leonard Moore (Philadelphia: Potter); *Annual Report of the Chief Signal Officer to the Secretary of War for 1880*, in two parts (Washington: Government Printing Office); *Report of the Commissioner of Fish and Fisheries for 1879*, Part VII., Inquiry into the Decrease of Food-Fishes, The Propagation of Food-Fishes in the Waters of the United States (Washington: Government Printing Office); &c., &c.

WE have also received the following new editions:—*Lectures on the Science and Art of Education*, with other Lectures and Essays, by the late Joseph Payne, edited by his son, Joseph Frank Payne, with an Introduction by the Rev. R. H. Quick (Longmans); *Twelve Wonderful Tales*, by W. Knox Wigram (Bentley); *Talks about Plants*; or, Early Lessons in Botany, by Mrs. Lankester, with Six Coloured Plates and Twenty-six Wood-engravings (Griffith and Farran); *Margaret Sim's Cookery*, with an Introduction by L. B. Walford (Blackwood); *Phyllis*, by the Author of "Molly Bawn" (Smith, Elder and Co.); *The Theory and Practice of Banking*, by Henry Dunning Macleod, Fourth Edition, Vol. I. (Longmans); *Tobermorey*, by the Author of "Stronbury" (Edinburgh: Macniven and Wallace); *The Standard of Value*, by William Leighton Jordan, Third Edition (Bogue); *Elementary Text-Book of Physics*, by Prof. J. D. Everett, Illustrated with numerous Engravings on Wood (Blackie); *The Public School French Grammar*, Part I., Accidence, by P.-H.-Ernest Brette, Gustave Masson, Elphège Janau, and H.-O. Levandier (Hachette); *Excerpta Facilia*: a Second Latin Translation Book, by H. B. Heatley and H. N. Kingdon (Rivingtons); *Virhy and its Therapeutical Resources*, by Dr. Prosser James, Fifth Edition (Baillière, Tindall and Cox); &c., &c.

#### EPIGRAMS.

##### XXXV.

LIKE leaves on the swollen stream of the swift days  
Do all men somewhither move rushing;  
While Man stands at the brink, with eyes that gaze  
Back to the source and forward to the sea.

##### XXXVI.

The perfect notes of the symphonious spheres  
We never shall so rightly understand  
As music shaken by the singer's tears  
And vexed with tremblings of the harper's hand.

##### XXXVII.

For thee, the gods yet haunt Olympus hill:  
Thou seest beside each muse-frequented rill  
The twice nine feet of song a-straying still:  
For there is nought he may not see, who will.

##### XXXVIII.

For metaphors of man we search the skies  
And find our allegory in all the air.  
We gaze on nature with Narcissus-eyes,  
Enamoured of our shadow everywhere.

##### XXXIX.

I plucked this flower, O brighter flower, for thee,  
There where the river dies into the sea.  
To kiss it the wild west wind hath made free:  
Kiss it thyself and give it back to me.

##### XL.

Onward the chariot of the Untarrying moves;  
Nor day discovers him nor night conceals;  
Thou hear'st the echo of unreturning hooves  
And thunder of irrevocable wheels.

##### XLII.

Thou deemest that the soul through death ascends  
To lordlier halls than sumptuous Life doth rule.  
They needs were bright and wide, to make amends  
For such a strait and lampless vestibule.

##### XLIII.

We are what all the Past hath made us. Who  
Can guess the difference to thee and me  
Had never Julius' heart been stricken through  
Nor Egypt's ripe mouth kissed by Antony?

##### XLIV.

Full high we soar, and dive exceeding deep,  
And tease the gods to fling the unwilling meed;  
And best of guerdons is the grassy sleep  
And dusty end of all our dream and deed.

##### XLV.

Love, like a bird, hath perch'd upon a spray  
For thee and me to hearken what he sings.  
Contented, he forgets to fly away:  
But hush! . . . remind not Eros of his wings.

##### XLVI.

The joy long distant, and at length brought near,  
How dimm'd and flaw'd a thing it doth appear.  
Earth's fruit hath still its bloom! the plucking  
blurred,  
And heaven itself were heavenliest aye deferred.

W. W.

#### MAGAZINES AND REVIEWS.

*Macmillan's Magazine* for July contains an article by Prof. Fawcett on "State Socialism and Nationalisation of the Land." It is a new chapter added to a forthcoming edition of the *Manual of Political Economy*. Mr. Fawcett is opposed in theory to State interference. Most men are so in matters where they are not personally interested; but, none the less, things steadily drift onwards towards what the majority of thinking men condemn. Mr. Frederick Pollock publishes an address which he delivered at the Royal Institution on "The Forms and History of the Sword." It is a pleasant study of the process of evolution applied to a limited subject-matter. *Macmillan's* has begun a series of literary articles signed M. A. W., which are admirably adapted to the purpose of telling the reader all that he need know about current foreign books without troubling to read them. In the present number "M. Benan's Autobiography" is exhibited in all the points which could interest the general reader.

THERE is no very striking paper in the July number of the *Antiquary*. By far the best, as showing original research in a field as yet but seldom traversed, is Mr. Gomme's article on "Rhythmical Laws." The title, however, is misleading. The paper does not relate to the observed laws which govern rhythms, but to those ancient laws which, in the form in which they have reached us, are in rude verse or

jingles. The writer maintains that "one of the means by which it is possible to test the antiquity of certain codes of law is their more or less adaptability to verse or proverbial expression." In this he is no doubt correct. We had no idea, however, until we read Mr. Gomme's article, that there was so much English evidence bearing on the matter. Mr. Keary's second paper on the coinage of the British Isles contains some useful information, but is far too much condensed. The article on Armour, by Mr. Brailsford, with which the number opens, will repay perusal.

WE notice together the second and third numbers of *La Revue du Droit international* for 1883. The second number contains a paper by Prof. Brusa, of Turin, on "La Jurisdiction du Vatican," written from an Italian point of view, which sees no foundation for a claim of sovereignty on the part of the Pope, unless it should be conceded under a convention with the King of Italy. A paper on the Armenian Question, from the pen of M. Ed. Engelhardt, an ancient Minister Plenipotentiary, invites the attention of Europe to an oppressed people, for whom Europe has stipulated much and Turkey has performed little or nothing under the Treaty of Berlin. A third paper is by M. Wijnmalen, of the Royal Library at The Hague, on the "Third Centenary of Hugo Grotius," and on the proposal to erect a statue to the great Dutch jurist in his native city of Delft. The next number contains, among other articles, a paper on the "Question of the Lebanon," by M. Joseph Jooris, Minister Resident, who supports the policy of France as the sole Power which pursues in Syria a policy that is disinterested and conformable to the wants of the populations. Putting aside the strong bias of the writer, who seems to think that France alone is entitled to exercise a protectorate over the Mountain of Syria by reason of her traditional guardianship of the holy places in Jerusalem, the article is of value as introducing the reader to an Asiatic province of the Ottoman empire which is governed by a Christian pacha nominated by the Porte after consultation with the Christian Powers. We should have wished, however, a fuller reference to the Règlement organique of June 9, 1861, the Magna Charta of the Christians of the Mountain, in pursuance of which Great Britain, France, Austria, Prussia, and Russia have a voice in the appointment of the Governor of the Lebanon. The writer adds a postscript, from which it would appear that the recent nomination of Wassa Effendi in succession to Rustem Pacha has been approved by the Christian Powers, and gives to the Maronites of the Lebanon a governor of their own religion. The last article that we shall mention is from the pen of Prof. Emile de Laveleye, of Liège, on the "Neutralisation of the River Congo." It well deserves, as do all the writings of M. de Laveleye, the attention of those who fear to read every day of Central Africa becoming the battle-field of rival European colonists. We are not sanguine as to the practicability of M. de Laveleye's entire scheme as regards the neutralisation of the river, nor do we think that the neutralisation of a great river, whose banks are occupied by uncivilised tribes of African origin—if by neutralisation is meant the total prohibition of armed public vessels to ascend the river from the sea—would be favourable to the police of the river or to the security of European settlers. M. de Laveleye, however, hints at the application to the Congo of the régime adopted in Europe with regard to the lower waters of the Danube. Some arrangement of an analogous kind, we think, might reasonably find favour with the European Powers, who, in concert with Portugal, might agree upon the perpetual freedom of the "navigation" of the

Lower Congo, the police of which river should, in that case, be regulated by an international commission.

### ITALIAN FICTION.

*In Provincia*: Nouvelle e Bozzetti. Per Mario Pratesi. (Florence: Barbèra.) As the immoderate habit of reading has produced in this country the nuisance of the three-volume novel, so, in Italy, there has resulted from the opposite cause a whole literature of scrappy fiction. Italians are too poor to buy novels, as they are too poor to buy pictures; or, at least, three or four crack novelists more than suffice to supply bulky work. Less fortunate writers—and in Italy one may say that everyone is less fortunate—must either starve or adapt their fiction to the wants of the literary monthlies or weeklies, and more especially the weeklies. Now the monthlies (and there are not more than a couple of them) are so crammed with serious matter that they can give but little space to fiction; and the weeklies (the *Fanfulla della Domenica*, the *Domenica letteraria*, and a whole host of provincial rivals) consist most commonly of only one sheet—that is to say, the equivalent of four pages of the ACADEMY. A long *feuilleton* cannot be carried through a weekly paper; and, on the other hand, the whole paper, upon which the literary Italian expends the considerable sum of one penny, cannot be devoted to a single story. The result is that everyone who has any talent for fiction is forced to write things which, if published in the *Nuova Antologia*, may extend to some forty pages of volume print, if in the *Cronaca Bizantina* or the extinct *Rassegna Settimanale* to ten or twelve, but if printed in the penny papers to not more than two or three pages. Hence it comes that the work of an Italian writer of fiction resembles closely those innumerable tiny sketches which cover the studio walls of young Italian painters: studies of single heads, trees, cows, street-corners, &c., which, if framed in huge frames, may possibly take the place of pictures, and which have the advantage of costing not thousands of francs, but two or three napoleons. Of course such a state of things is rather sad; and it implies a frightful waste of invention and observation; for these scrappy works, of which the writer or artist is obliged to produce a number enormous in proportion to their cheapness, require very often only to be magnified in proportions and elaborated in workmanship to be real pictures and real novels. But if the workman starves and the present work loses, the future artistic and literary world of Italy decidedly gains. For this necessity of stopping short at mere studies of single bits of cabbage-field or village lane, or single heads and single trees, entirely precludes the younger generation of Italian artists from becoming, like our English ones, the repositories of a weary tradition of idealism and sentimentality; it brings them in contact with nature, and prepares for any happier future time or for any happy accident (such as those which have given us Morelli and Michetti) men who are bound by no rule save reality and inspired with no purpose save that of their own fancy. And, similarly, the melancholy necessity of writing character-sketches for penny journals (in every five or six numbers of which one may see, signed by Matilde Serrao, Emma Perodi, Renato Fucini, or a number of other names, a remarkable waste of talent) has the advantage of forcing Italian writers of fiction to make slight characters and incidents interesting by mere shrewdness of insight and dexterity of handling; and of preparing, therefore, a vast amount of first-rate rough material of fiction, unspoil by habits of doing the romantic, or the goody-goody, or the society, or

the back-alum sort of novel; and which, when the time is ripe for the production of a real Italian novel, may be cast into a perfectly original, modern, and truly national mould.

This moment has not yet arrived, and the Italian novel is still a hypothetical matter; but even now the humble molecules of Italian fiction can sometimes unite into a work which is remarkable, and beautiful, and valuable, and which must last. Such work is that of Sig. Mario Pratesi, whose volume, *In Provincia*, appeared a few weeks ago. It is the first flower of that seed of realism and fancy which, for the last ten years, has been scattered unnoticed throughout Italy; it is the real reality of humbler Italian life, seen with marvellous accuracy of vision, but selected with admirable instinct for the beautiful and the important; it is the work of a fastidious and wayward fancy, but executed by an eye which has seen everything, and by a hand which can portray anything; it is essentially what the art of the future must be, if it is to be anything at all: impressionism directed by idealistic selection.

To describe, or even define, the principal stories and sketches contained in Sig. Pratesi's book is no easy matter; to tell the mere plot of such things as "Un Vagabondo," "Belisario," "Fra Anacleto da Caprarola," or the little masterpiece called "Un Corvo fra Selvaggi" would be mere loss of time. The best way in which I can indicate the peculiar charm and value of Sig. Pratesi's work is by reminding those who are familiar with Central Italy of the walks which they must have taken along the dusty high-roads, between the old, scarred, weather-stained farms and villas on either side, the walls covered with caper and snapdragon, and surmounted by tufts of rosemary and hedges of roses, the rusty, twisted iron gates leading through the overgrown garden of the spectral *casino* among the hill-side olives, the trellis-surrounded barns painted with faded coats of arms—roads which wind up and down among clay hills just ribbed with cypress avenues and patched with feathery pinewood, or which cut straight through the sere pasture-land, the desolate tracts of canal and pool, of the Maremma; by reminding them also of their strolls up and down the rugged alleys of the hill-side towns of Southern Tuscany and Umbria, where the high, black walls, with iron rings and clamps and massy projections for barricade beam-heads, shut out all but a rift of blue sky, and the passage is stopped by the chairs of whole families of artisans seated in the shade, by the watted carts and bullocks of the men who bring faggots and charcoal from the mountains. I would remind them of such walks as these, and of the almost nostalgic desire which comes over the foreigner to see into the lives and thoughts and feelings of the men and women who thresh the corn in those roadside barns, who dream away their years behind the discoloured shutters of those crumbling villas, who look at him from out of the dark setting of the doorway, or the frame of pot-herbs and carnations about the narrow windows. This desire, more difficult by far to satisfy than the mere aesthete's wish to re-people the old towns and villages with apocryphal historic spectres, is what is satisfied by such a book as *In Provincia*; and herein, as much as in its beautiful descriptions and humorous and pathetic touches, consists its fascination. Sig. Pratesi gives us the actors on this solemn or quaint stage of Central Italian street and high-road. We learn the secret dreams and passions of the cobbler near the highest gate of Siena; the hopes and doubts and hatred of the monk who, banished from his sequestered monastery, wanders vaguely about in his black and white robes, seeking sympathy in the dark lair of the apothecary and the wax-light maker, where no odious ex-

Garibaldian or Piedmontese "buzzurro" can intrude; we penetrate into the kitchen parlour of the tanner of Fontebranda, and into the sordid study, all dust and cobwebs, where the usurer-notary (one of the most characteristic of Italian types) who has slowly bought large and small of the district out of their heirlooms, their pictures, their tapestries, their palaces, their hovels, their once princely villa or their little bit of heavily taxed field, sits among his papers dealing out loans of a few souidi and working his way to a place as papal chamberlain or as Italian senator. He shows us, especially in the longest story of this collection, called "A Vagabond"—which is a wonderful instance of the romantic charm which can be got out of passionately felt realism—the tragedy, sordid and grotesque, and yet not without a sullen dignity, of those poor Italian lives, worn to the bone by national poverty, by ignorance, by work amid malaria, in which we people of the North, deluded by laughter in the theatres and strumming and shouting in the streets, insist upon seeing only lazy cheerfulness. But there remains a figure, of which I could wish that Sig. Pratesi should draw the moral likeness (the bodily portrait would require an Italian Millet), a figure, frightfully typical of a class, which has remained burnt into my recollection, of a tall, gaunt old peasant of the marsh-land by the Adriatic, bony and hollow-cheeked, like a saint of Pol-laiuolo, grizzled and wrinkled, and bent by premature old age, standing, with feeble knocking knees and bowed back, the embodiment of over-work and famine, and the dull, savage imbecility which accompanies them, staring vacantly at the numbers posted up outside the lottery office of a hamlet near Pesaro: a heap of five or six wretched cottages, without a church, without a school, but with its office of the lottery all covered with coloured advertisements and surmounted by its shield of Savoy, as it was a few years back by its tiara and keys. A figure such as this is missing in Sig. Pratesi's book; but perhaps there are things which a man who feels the miseries of the poor folk of Italy in so vivid and tragic a manner has not the heart to delineate.

VERNON LEE.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ABHANDLUNGEN d. archäologisch-epigraphischen Seminars der Universität Wien. IV. Untersuchungen zur griechischen Künstlergeschichte, v. E. Löwy. Wien: Gerold's Sohn. 4 M. 80 Pf.  
 BERNARD-DEBOSNE, L. Types et Travers. Paris: Calmann Lévy. 3 fr. 50 c.  
 CLARETTE, J. Noris: Mœurs du Jour. Paris: Dentu. 3 fr. 50 c.  
 GUERINATTA, A. de. Carteggio Dantesco del Duca Caetani di Sermoneta. Milan: Hoepli. 3 fr.  
 JONCKHELOET, W. J. A. Geschiedenis der Nederlandsche letterkunde. 3. Deel. Groningen: Wolters. 2 fl. 90 c.  
 ROBERT, F. Afrika als Handelsgebiet. Wien: Gerold's Sohn. 5 M.  
 SCARTEZZINI, G. A. Dante in Germania. Parte II. Milan: Hoepli. 10 fr.  
 SCHREIBLER, D. F. Mozarts verbliff in Nederland. The Hague: Nijhoff. 2 fl. 40 c.  
 SEPP, C. Bibliographische mededeelingen. Leiden: Brill. 3 fl. 25 c.  
 TEN BRINK, J. Letterarische schetsen en kritieken. De litteratuur der Reinaertsagen etc. Leiden: Stijffhoff. 1 fl. 90 c.

## HISTORY, ETC.

- BÉRENGER-FÉRAUD, L. J. B. La Race provençale. Paris: Doin. 8 fr.  
 BERTOLINI, F. Saggi critici di Storia italiana. Milan: Hoepli. 4 fr.  
 BLOK, F. J. Eene hollandsche Stad in de middeleeuwen. The Hague: Nijhoff. 2 fl. 25 c.  
 BROCKMEYER, S. v. Memoiren aus dem Feldzuge in Spanien (1808-14). Hrg. v. P. v. Cybulska. Posen: Heine. 4 M.  
 MONUMENTA graphica medii aevi ex archivis et bibliothecis imperii austriaci collecta. Die Texte der Schrifttafeln hrg. v. Th. Sickel. 10. Lfg. Wien: Gerold's Sohn. 30 M.  
 STEIN, E. v. Catilina u. die Parteilämpfe in Rom der J. 68-63. Dorpat: Karow. 3 M. 80 Pf.  
 PUYER, F. Jan Utenhove. Leiden: Adriani. 3 fl. 75 c.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BIESCHOP, A. H. Planten van Nederlandsch-Indië. Amsterdam: de Bussy. 10 fl.  
 BROCA, P. Mémoires d'Anthropologie. T. IV. Paris: Reinwald. 10 fr.  
 CASPARI, H. Beiträge zur Kenntniss d. Hautgewebes der Cacteen. Halle: Tausch. 1 M.  
 KLIPSTEIN, A. v. Beiträge zur geologischen u. topographischen Kenntniss der östlichen Alpen. 2. Bd. 3. Abth. Gießen: Ricker. 5 M.  
 LEYDIG, F. Untersuchungen zur Anatomie u. Histologie der Thiere. Bonn: Strauss. 20 M.  
 LUEGER, O. Theorie der Bewegung d. Grundwassers in den Alluvionen der Flussgebiete. Stuttgart: Neff. 2 M.  
 MILLER-HAUFENFELS, A. R. v. Theoretische Meteorologie. Wien: Spielhagen. 4 M.  
 SCHNEIDER, A. Das Ei u. seine Befruchtung. Breslau: Kern. 14 M.  
 TOBLER, A. Die elektrischen Uhren u. die elektrische Feuerwehr-Telegraphie. Wien: Hartleben. 3 M.  
 VALLOT, J. Recherches physico-chimiques sur la Terre végétale et ses Rapports avec la Distribution géographique des Plantes. Paris: Lechevalier. 12 fr.  
 WAWRA v. FERNSEE, H. Ritter. Itinera principum S. Coburgi. Die botanische Ausbeute v. den Reisen der Prinzen v. Sachsen-Coburg-Gotha. 1. Thl. Wien: Gerold's Sohn. 80 M.  
 ZINCKEN, C. F. Die geologischen Horizonte der fossilien Kohlen. Leipzig: Senf. 3 M.

## PHILOLOGY, ETC.

- ERACLIUS. Deutsches Gedicht. d. 13. Jahrh. Hrg. v. H. Graef. Strassburg: Trübner. 5 M.  
 LEVY, J. Neuhebräisches u. chaldäisches Wörterbuch ab. die Talmudim u. Midraschim. 16. Lfg. Leipzig: Brockhaus. 10 M.  
 MARTENS, J. L. Concordantie op den Koran. Batavia: Bruining. 6 fl.  
 NAENTWISSE, E. De Juvenalis vita observationes. Dorpat: Karow. 1 M.  
 URLICH, L. v. Pergamentische Inschriften. Würzburg: Stahel. 80 Pf.  
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## CORRESPONDENCE.

## A CAXTON FRAGMENT.

Oxford: July 7, 1883.

College libraries still afford a field for bibliographical research, in spite of the generations of students who as fellows or scholars have lived in close proximity to them. The MSS., indeed, in Oxford colleges have been fully catalogued by the late Mr. Coxe, who was not likely to pass over anything valuable; but only Merton, Balliol, and Magdalen, and (to a small extent) Oriel and Worcester, have issued catalogues of their printed books. With regard to the rest, we may reasonably hope for discoveries in the future; at Queen's, for instance, there is a copy of an undescribed edition of the "A B C" the few known issues of which are fully treated by Mr. Bradshaw in the third volume of the *Communications* of the Cambridge Antiquarian Society. But the present letter will be confined to one or two results of a cursory search among the bindings of the printed books of Merton College.

Of the *Directorium Sacerdotum* or *Pye of Sarum* Use three issues by Caxton are known to exist. Of the first version, printed before 1480, a unique fragment of sixteen pages is in the British Museum. Of the first edition of the second version (1487?) there is a unique copy, also in the British Museum; of the second edition of this second version (1489?) there is again but one perfect copy known, which is in the Bodleian Library; a single leaf is to be found among Bagford's fragments in Harleian MS. 5919. It is of this last issue that another fragment was found at Merton on July 1. In 1544 Dr. Hobhouse, lately Bishop of Nelson, discovered parts of eight leaves in the binding of a book in that library which, although taken out at the time, bound separately, and catalogued, seem to have escaped even the sharp eyes of Mr. Blades. These eight leaves are signatures v 2, v 3, v 4, v 5, v 6, v 7, x 1, and x 8, and have all lost a line or two at the foot of the page and (with the exception of v 5, v 6, and v 7) also a piece of the outer edge of the text.

The new fragment consists of four leaves (signatures p 3, p 4, p 5, and p 6) wanting a few letters, but with untouched margins, which prove the original size of the page to have been eleven inches by seven inches and a-half. They were in a large folio volume of Joannes de Imola, bound in stiff card boards with stamped leather sides. The binding may be recognised by some of the readers of the ACADEMY when I mention that the chief ornament is a double rectangular border bearing the repeated devices of a rose, portcullis, *fleur-de-lys*, deer couchant, and bird, with "I. B." at the top and bottom. It may here be noted that, in the opinion of Mr. Macray, the Bodleian *Directorium* is not in the original cover, as Mr. Blades supposes, but in one of the time of Selden, to whom the volume belonged.

Of the extremely rare poem "Great Brittaines Sunnes-set, by William Basse" (Oxford, 1613)—one perfect copy known, and one imperfect—nearly the whole has come to light in a Merton binding. Small parts of the title, dedication, and stanzas 5 and 6 alone are wanting, but the duplicate leaves with the duplicates in the Bodleian would make up another complete copy if combined. Among lesser finds, a leaf (sign. i 7) of Alexander de Ales on the *De Anima* of Aristotle (Oxford, 1481), many fragments of Thomas Hyll's Almanack and Prognostication for 1572 calculated for the meridian of Oxford, part of the first leaf of the "Tempest" from the first folio of Shakspeare, and a contemporary MS. list of State prisoners at some period in Elizabeth's reign, showing to whose custody each was consigned, testify to the variety and interest of the waste sheets in bookbinders' shops in the sixteenth and seventeenth centuries.

F. MADAN.

## THE NAMES "TRISANTON" AND "ANTONA."

98 Roebuck Road, Sheffield: July 5, 1883.

I wish to offer one or two remarks by way of supplement to my letters in the ACADEMY of April 28 and May 19. Since the publication of those letters I have endeavoured to discover whether my emendation of *Ann. xii. 31* has been anticipated. I have not been able to find that any editor of Tacitus has made a similar suggestion; but the editor of the new Didot Ptolemy has proposed to read the words of Tacitus as *cunctaque castris cis Trisantonam*. This reading had occurred to me as a possible alternative to the one which I actually proposed in the ACADEMY. My reasons for rejecting it were that the word *castris* is not necessary to the sense, and that it is unlikely that Tacitus would have perpetrated such a jingle as *castris cis Tris*. The Paris editor has not forestalled my identification of the Trisanton with the Trent, which, so far as I know, is entirely novel.

Mr. R. Neville's statement (ACADEMY, May 26) that the Arun appears in old maps as the Tarant is decisive with regard to the identity of Ptolemy's Trisanton; and my own suggestion of the Sussex Ouse must therefore be withdrawn.

The name of Trisanton, or Trisanton, appears to have belonged to no fewer than six British rivers. In addition to those which have already been mentioned, the Midland Trent, the Sussex Tarant, and the Montgomeryshire Taraunon, there are the Tarrant and the Trent in Dorset, and the Hampshire Test. The last-mentioned name (*Tersta* in the *Cod. Dip.*) differs from the rest in having been corrupted from an earlier form of the British name. This may be explained by the fact that the territory traversed by the lower waters of this river belongs to the very oldest of the Saxon conquests. In support of the identity of the names of *Tersta* and *Trisanton*, it may be remarked that the maps



give a "Trent Hill," situated on the bank of the Test. The name of Hurstbourne Tarrant, near the source of this river, cannot, I fear, be relied upon as affording additional confirmation, since it is stated in Dugdale that Hurstbourne derives its affix from the connexion of the place with Tarrant Nunnery in Dorset.

It has been pointed out to me that in the Pasmaunthal in Tyrol is a river Sanna, formed by the union of two streams called the Trisanna and the Rosanna. The resemblance in sound between Trisanna and Trisanton is certainly striking, whether it possesses any etymological significance or not. HENRY BRADLEY.

#### THE DERIVATION OF "SWEET WILLIAM."

London: July 10, 1883.

With reference to Mr. H. Friend's remarks in your last issue on Dr. Prior's suspicious explanation of the name "Sweet William," I beg to adduce the following passage from an able essay on flowers in the *Quarterly Review* of July 1863. Speaking of the small red pink *Dianthus prolifer*, the writer says:—

"This is perhaps the original 'Sweet Saint William,' for the word 'Saint' has only been dropped since days which saw the demolition of St. William's shrine in Rochester Cathedral. This, however, is but a conjecture; and we must be content to remain uncertain whether the masses of bright flowers which form one of the chief glories of old-fashioned gardens commemorate St. William of Rochester, St. William of York, or, likeliest of the three, St. William of Aquitaine, the half-soldier, half-monk, whose fame was so widely spread throughout the South of Europe."

ST. CLAIR BADDELEY.

#### A YORKSHIRE PROVERB.

July 9, 1883.

Can any of the readers of the *ACADEMY* trace the origin of a curious Yorkshire popular saying, "As throng [i.e., busy] as Throp's wife when she hanged herself with the dish-cloth"? Is the name "Throp" used merely because of alliteration, or could it be a corruption of a name in a popular story? I have in vain made enquiries in the West Riding, and from people living in the East Riding; they only seem to use the expression because their fathers used it. It is probably of great antiquity. I do not know whether it exists in any form in any other county. ENNA HALFDON.

#### SCIENCE.

*Inquiries into Human Faculty and its Development.* By Francis Galton. (Macmillan.)

IN this deeply interesting and very valuable work Mr. Galton has gathered together into a single strand the main threads of all his enquiries into human faculties undertaken since the publication of *Hereditary Genius*. To a great extent his present book may be regarded as supplementary to that classical investigation, though its field is considerably wider, and its excursions on either side of the central line of thought are far more devious than in his earlier contribution to the science of humanity. Many of the papers which go to make it up are already familiar to the readers of contemporary magazine literature; but they are here presented in somewhat fresh

connexions, and the light thus thrown upon their origin in their author's mind often enables one to see new implications in them which would hardly have suggested themselves when the articles first appeared in the naked form.

The peculiar shape which the central Darwinian impulse has taken in Mr. Galton's idiosyncrasy—he, if any man, will forgive us for thus envisaging the matter—is a very original one. In the first place, its intimate alliance with the mathematical faculty in his case has cast him upon the habitual employment of statistical methods which have hardly ever been applied to this class of question by any other investigator. Then, again, his singular ingenuity in discovering devices for rendering into objective form what seems at first sight the most elusive subjective element (conspicuously shown in the invention of composite portraiture) has enabled him to apply these or similar methods with measurable accuracy to many phenomena which most other people would have regarded as hopelessly given over to the vaguest conjecture. Once more, the unusual mixture in his nature of the inductive and the deductive temperaments (for they are temperaments rather than consciously adopted methods in most men) has made him occupy a middle position between the pure Darwinian and the pure Spencerian standpoints, which is productive of much excellent and light-giving conciliatory work. On the one hand, Mr. Galton is never apt to jump at conclusions when, by any possibility of ingenious research, facts and experiments can be forthcoming to test the truth of rival hypotheses; on the other hand, he is never afraid to apply *a priori* reasoning in the boldest manner whenever he has a firm basis of ascertained fact on which to ground it. His work is thus always fresh and, above all things, eminently suggestive. There is hardly a single line of thought pursued in this book which does not open out endless vistas of future research for coming psychologists and anthropologists; hardly a thread which does not serve as a clue to guide us through innumerable minor labyrinths, unexplored, as yet, by the author himself. For general philosophical grasp, and for insight into the deeper problems of human nature, the work is well worthy of Mr. Galton's high reputation.

The same general motive which led Mr. Darwin into his great theory of the origin of species has led Mr. Galton more specifically to investigate the question of the improveability of the human race. This is the key-note of his present book, which deals in particular with the influence of inherited nature, and the possibility of applying deliberate selection to the best family strains. In the matter of inherited qualities, Mr. Galton has pushed scientific determinism to its logical conclusions. For him, the individual is at birth in the main (potentially, at least) all that he can ever become; while making every due allowance, with even Puritanical scrupulosity, for the effects of nurture and circumstances, he feels, probably more fully than anyone else has ever before felt, the paramount importance of the inherited traits. Every man being essentially a compound of his progenitors, the facts of race become the most important

facts of all in the history of the individual. In his essay on twins, Mr. Galton very instructively shows the irresistible power of these predetermining causes, and exhibits the inherited nature as working out its own predestined course almost as relentlessly as the Nemesis of a Greek tragedy. Sad-denying as this idea undoubtedly is, there are, on the other hand, many elements of comfort for the faltering optimist in other parts of Mr. Galton's work. His discussion of the Malthusian problem is certainly the most cheerful chapter in that dismallest dilemma of the dismal science that we ever remember to have read; while his simple discovery that you can absolutely annihilate a feeble or undesirable race, gradually, peacefully, and almost unconsciously, by no more violent means than by never marrying off its women until they are twenty-nine years old, is a most encouraging one for those people who have too readily taken it for granted that the extinction of a race must necessarily imply gross cruelty or great misery. The possible ethnographical implications of this calculation are also very valuable; they help to explain how the descendants of a once very small or insignificant fraction in a population may come at last to swamp and outnumber all the rest.

Of the practical measures by which Mr. Galton thinks such a systematic improvement of the human (or national) stock might be effected, we can only say that they seem for the present perhaps a trifle premature. It will not be till altruism has gained a far wider body of converts than at present that any united action, or even any considerable individual action, can be taken in any such direction. So long as unlimited competition continues to place the balance of material advantages in the hands (on the average) of the least altruistic and often of the least really valuable members of the community, it seems useless to expect either that moral self-restraint will prevent the multiplication of consciously inferior stocks (physically, intellectually, morally), or that special inducements will be given for the multiplication of stocks recognised as superior in one or all of these respects. On the contrary, the actual tendency seems to act towards the repression of such better stocks, inasmuch as merit, growing later and later of recognition, can seldom now marry until its best powers have been impaired. If the spread of Mr. Galton's opinions can do anything towards bringing about a better state of public feeling, it is well; but we must confess we see little prospect of his counsels producing more than the most limited result in the present jarring world of mainly unscrupulous and self-regarding units. Among a society where hereditary insanity, hereditary cancer, hereditary scrofula, hereditary drunkenness, and hereditary crime go on placidly reproducing themselves, each after his kind, from generation to generation, without even a thought of responsibility incurred—nay, more, among a society where merely to suggest the bare notion of such responsibility is regarded as probably wicked and certainly indelicate—what hope is there of such moral and united efforts for the general amelioration of the human race as



Mr. Galton ingeniously suggests? He must pay the usual penalty, we fear, for being so much in advance of the men among whom he lives.

There are two less immediately connected and minor portions of Mr. Galton's work which it would be impossible to pass over entirely in silence. The investigations into the phenomena of visualisation, number-forms, &c., are very curious; and, as so many eminent persons testify to the reality of the phenomena, it is difficult to doubt that there is some truth in them. At the same time, to those introspective people who have never themselves experienced anything in the remotest degree resembling them, they certainly sound, at first hearing, extremely incredible. One's first impulse, indeed, is to believe that hundreds of intelligent and scientifically minded correspondents have entered into a vast conspiracy to deceive Mr. Galton; and, even after one has read oneself out of this primitive incredulity, it is hard to suppose that the "subjects" have not highly coloured their descriptions of their own peculiar faculty. If the phenomena are really genuine, we cannot deny that it is so much the worse for our hopes of raising psychology to the position of a real science; for the existence of such singular diversities of mental faculty between individuals, if proved, would make unification and generalisation in psychological matters even more difficult and more hopeless than ever. The other point is the investigations into the efficacy of prayer. These are narrated with a quaint, scientific naïveté, which is not intended, doubtless, to be ironical, but which is as perfect a specimen of irony, in the pure Greek sense of the word, as we ever remember to have seen. The transparent candour, reverence, and scientific precision of Mr. Galton's reasoning will prove (quite unintentionally) a thousand times more annoying to dogmatism than any other tone that could possibly have been adopted. Abuse the dogmatists can stand, but gentle persuasion and clear logic are really too trying. When Mr. Galton remarks that he has not yet examined into the truth of Father Clarke's statement that "substantial curative effects are often produced by pilgrimages to Lourdes," or notes the absence of any marked answer to the daily prayer "that the nobility may be endowed with grace, wisdom, and understanding," or cites the history of English ducal houses in opposition to the belief of the Psalmist that the descendants of the righteous shall continue while those of the wicked shall fail, he is only honestly applying the methods with which he is familiar elsewhere to the particular subject under dispute; but it is almost impossible for unscientific readers not to suspect him of intentional satire.

Taking the book as a whole, it is the worthy production of a mind which is keen, acute, and subtle, as well as powerful; and it is one which no psychologist, no evolutionist, and no moralist can afford to leave unread. As to the politicians, they need it more than anybody; but what fraction of a chance is there that they will ever read it? And yet, if the blind lead the blind, what wonder that they both tumble into the ditch?

GRANT ALLEN.

# EMENDATIONS OF "SALTAIR NA RANN."

CELTIIC philology has during the last thirty years made great strides forward; but it is not yet advanced enough to give a critical text or a complete version of the 162 Middle-Irish poems recently published in the "Anecdota Oxoniensis," under the title of *Saltair na Rann* ("The Psalter of the Quatrains"). The difficulty is partly due to the obscurity of some of the subjects, partly to the antiquity of the language (which is about eight hundred years old), partly to the licence which the stringency of his rules as to rhyme compelled the author to allow himself in matters of grammar, but chiefly to the occasional carelessness or ignorance of the twelfth-century copyist. Though the text which he has given us is generally accurate and intelligible, of the 8,392 lines about 450 are more or less corrupt. In these he has managed to commit every crime of which an Irish scribe, as such, could be guilty. He omits, for instance, marks of length, letters, syllables, whole words. He joins words that should be separated. He bisects words that should be undivided. He inserts and transposes letters and even words. He confounds the letters *n*, *r*, *f*, and *s*; *b*, *d*, and *l*; *c* and *t*; *a* and *u* which in the Irish handwriting resemble one another. Lastly, like all mediæval Irish scribes, he sometimes interchanges the aspirated *d* and *g*, the sounds of which were similar, if not identical. Many of his errors have already been corrected in the published text; but many more remain. Of these I shall here give the corrections which have the most important bearing on the construction and interpretation of the text, and which—looking at metre, rhyme, alliteration, context, and parallel passages—may be made with the greatest certainty. The figures refer to the lines of the printed poems, which are numbered consecutively from 1 to 8392. Words and letters conjecturally inserted are enclosed in brackets.

40, indao[i]r. 101, Rosuidig secht rinn, réim [cain]. cf. 7719. 131, cain rith rind rethait insain. 133, na ré[e]. 186, rodelb dúili [dia] huagréir ("who formed the elements to his perfect will": cf. 1613). 223, na albe sreith, "the range of the mountains." 235, insert [grían]. 267, for feili, read fáil. 276, oí[a]t[cheim]me[i]s. 288, foda[s]riada ("closes itself," from *for-tadaim* with the infixed pronoun *das*: cf. *fo-t-r-óir-gell*, 3385, from *for-gellim*; *fo-s-r-or-dingsetar*, 5297, from *for-dingim*\*). 291, dorósat. 343, co céit rath. 395, do ohria[i]d. 447, ó thalman treib. 552, Saraph[é]in. 654, targ[ai]. 661, do[a]ib. 669, hin-uachtarchom ("in summo") dat. sg. of *uachtarcham*, the superl. of *uachtarach*). 698, friat[ndrim]. 711, for inalag, read naslóg. 790, dele na (cf. 584). 825, Ciano[m]beth. 840, air[m]itein. 843, bad[t]airnind. 889, tor. 917, Híttu, huacht, [gorta] ocus tess. 933, 'Mad (i.e., Immad, "abundantia") nofail. 1081, [inn]aitheac. 1090, 1354, tochomrao[ht]. 1147, a[t]saindil. 1169, iar [s]ét[ai]b. 1173, O[i]a. 1201, Fo[r]acaib. 1203, omit in. 1221, fia [ba fó]. 1224, dígu ("contemptio"). 1248, dothomailt. 1289, Ifirn [drúad]. 1302, cenfrith[t]uidecht (*f* dotted). 1469, talman traecht. 1601, Th'folt (*f* dotted). 1785, adf[a]sa. 1801, na secht rinn ("the seven planets": cf. 101, 7924). 1855, [fair]sing. 1888, [a]oenur. 1893, abois. 1905, Dia [dil]. 1919, [sain]dil. 1929, 'Sed (i.e., is-ed). 1945, do[t]menmain. 1989, In rí [réil]. 2033, do Dia [dil]. 2050, dogén. 2065, omit Dia. 2066, cid inglan ("though it is impure"). 2077, immsóil. 2078, for cogoe, read cen góil

\* The same strange metathesis of *r* occurs in the Würzburg Codex, 11\*10, *fo-da-r-or-cenn*, "he ended them," from *for-cennaim*, "I end," and in the Ambrosian MS. 25\*5, *fo-da-r-rathmíne[dar]*, "memorat eam," from *for-aithmíneir*, "memoro."

(as in 283, 1099, 3167). 2149, in detaoh. 2169, Roalecht[s]atar. 2189, Fodoralaig féin ("prostrated itself," *foalgaim*). 2201, Beir [lat]. 2263, dó. 2324, cohuag[d]a. 2331, tria riagla ("per regulas": cf. 7961). 2394, do[s]rósat. 2433, [a]ochtur (cf. 7271). 2452, istricha. 2540, cachri[g]. 2544, for tonnaib (cf. 2614). 2694, fo[nim] nél cachnaith Nemruaid ("Nimrod used to sing [teach] under a heaven of clouds": cf. 2141, 2725, 4991, &c., and note the interesting *cachnaith*, the absolute form of the reduplicated secondary present active of *canim*). 2789, Rothairniger[t] (the *n* dotted). 2824, Issau [án]. 2844, co trét no-oisce[d] Iacob ("to the flock which Jacob was tending," *obsequabatur*). 2882, da[i]m (as in 2114). 2890, in ge[i]n ("the offspring"). 2900, ama[i]rsech. 2923, omít dia. 2938, o[c]cáireib. 2942, [i]fál. 2968, cáire[oh]. 2983, Ó na sethar sreith ("from the series of the sisters"—i.e., the sons of Leah and Rachel). 3120, ro[t]togaeth. 3131, na bráthreib (a licence for *na bráthir*, 3493). 3135, nian-anacht. 3160, omít eo. 3203, na didohim (= *tuidchim*). 3250, combat tadcereith dergór ("that they should be redeemed with red gold"). 3251, nogabtais. 3263, dofuctha. 3275, bia[i]d. 3279, nimbai (the *m* dotted). 3297, Ioseph [dó] corath (cf. 3365). 3386, mbladna. 3437, 'Sindara. 3465, andúiri. 3526, aibbl[i]b. 3598, dii[t]. 3658, dofuc. 3735, iarslichtib. 3808, conni. 3824, t'fortaoh—so 3888, d'fortaoh (*f* dotted). 3880, rollin diumus ("pride filled him"). 3884, tabra[i]d. 3945, Ro[s]leicset. 4083, s[l]ocht (cf. 5102). 4142, [a]athair. 4364, [na]stomacha. 4422, dosorra[i]nn (from *doiridim*). 4428, roráid[i]. 4454, domuin [druin]. 4477, amra. 4493, iarsain. 4570, ardb treraib tochomrao[ht] (*treraib*, dat. pl. of *tríur*). 4639, mór d'uloc doromnat[h]. 4685, crúad. 4745, forcachleth. 4767, cir[r]tis. 4778, omít the third ba. 4796, dergthened (cf. 7136). 5026, tri cóic. 5071, ni th[r]uaraid (cf. *doruairaid*, "remansit," 4985, *tarfuairaid* 7627). 5130, la buidnib. 5147, omít orann, a gloss which the scribe has inserted in the text. 5164, inngléroinn (*roinn*, "division"). 5255, condathuib. 5257, 5299, rodassáir. 5276, rodassarái. 5279, rodassádi. 5359, rodáil[i]. 5364, andegdoene. 5410, arc. 5519, ba[t]dimdaig. 5544, [phopuil]. 5603, omít og. 5624, d'foraicin (*f* dotted). 5650, trétu. 5655, coro[s]alig. 5726, 'sinleo. 5752, ba hé dauir [dochraid] dermór. 5811, cia lóg. 5858, bi[aid] he cor ar cartine. 5880, cenluire[i]oh. 5923, [Cise]. 5965, inare[i]th. 5999, tindrem. 6095, censámugud. 6174, 6196, 6212, Achimeliach. 6231, achial. 6377, Dodechaid. 6378, David delb[dae] dréim do drong. 6393, omun. 6405, Corothofind. 6459, cen tuil. 6481, i[c]ocoud. 6549, Rodo[s]ealaig. 6625, imgaes [glain]. 6626, ar airmite[i]n. 6651, co sonairdib eid (cf. 2778, "with happy signs of peace"). 6663, rosmathir (cf. 7955). 6690, domórféirg (cf. Fiaco's hymn 34). 6739, dosrat fo chrúach [orúad] cachta. 6744, fors[é]is. 6761, conam-mad air ("commensus est"). 6766, slúagai[d]. 6797, Dorairohe[i]l. 6889, iarsét[ai]b. 7025, arordan. 7035, [nách]. 7155, roda[s]amach. 7156, ro[m]mallachsat. 7183, atracht cen cheo, ba gním cóir. 7203, fosralaig ("prostravit eos"). 7269, b[i]it. 7272, 7296, doab. 7337, 7361, Bf [rán]. 7414, Siliam (i.e., Silas). 7505, Insa-[cart] dos-raiga ("the Priest," i.e., Christ, Heb. vii. 15, "who chose her," i.e., Mary). 7665, 8003, betha. 7670, segda [Solman] (cf. 6888). 7893, [ind]aigein. 7895, nirfoillaig (the *f* dotted). 7923, rith ro[i]so (cf. 1339). 8014, 8015, transposse atá from the former line to the blank in the latter. 8035, ni[t]teroca. 8055, ánnis. 8074, Dia [dil]. 8157, Beti[t]. 8266, seissit alúag ("hosts will sit," *seisist*, 3d pl. s-fut. active of *seidim*; the 3d sg. *seis*, 8273). 8278, dorósat. 8369, síröite (óite, O.-Ir. óitiu = *iuvetus*).

So much for the scribe's errors. The follow-

ing corrections of the printed text and notes are rendered necessary by mistakes or oversights of the editor:—48, 66, 1642, the *-b*, *-g* of the MS., though ungrammatical, should stand for rhyme's sake. For the same reason, in 631 the *talmaind* (with *nd* for *n*) and in 1548, as in 5612, the *diſgen* (with one *n*) of the MS. should stand; and in 2934 we should probably read *lainerda[ig]*. In 1315 the *ch* should be *n*. In 3936 the *d* of *tened* should stand, as it was obviously inserted to prevent elision. 1317, note, read *Cia*. 1684, read *dott'airchissecht*. 2001, dele "[ba]": *marb* here stands for *romarb*, as *saer*, 7409, for *roshaer*; *cruthaig*, 7879 (and, probably, 33), for *rochruthaig*. 2069, the reading of the MS. *A a ben* may be right. 2615, read *iarnDia* (as in 2995). 3771, 6112, 6761, dele *hyphens*. 3173, 3807, 3864, 3919, 7533, dele *commas*. 1569, 4739, 4740, 5982, and 6828 should have quotation-marks. 5635, read *nis'nacht* (= *ni-s-anacht*) 5835, dele note; *dingéba*, "I will repel" (redupl. fut. of *dingbaim*), is right. 6143, dele first comma. 6762, read (with MS.) *alladaib*. 6969, read *it* foimsid (*it*, "thou art," as in 7800). 7880, read *'na du* ("in its place," *dú*). 8282, dele "[n]." WHITLEY STOKES.

### SCIENCE NOTES.

In recording the appointment of Prof. Huxley to the presidency of the Royal Society, in succession to the late William Spottiswoode, it is needless to do more than join in the universal approbation with which the selection has been received.

So large has been the demand both in England and America for Dr. Klein's masterly work, *The Elements of Histology*, that the first edition, issued a few weeks since, has been exhausted, and Messrs. Cassell and Co. have already in preparation a second edition.

PROF. BABINGTON has prepared two pages of additions and corrections to the eighth edition of his *Manual of British Botany*, which may be had gratis by application to Mr. Van Voorst, 1 Paternoster Row.

THE posthumous writings of Marie Roualt have just been published under the editorial care of his friend, M. P. Lebesconte. Roualt founded the geological museum at Rennes, of which he became curator. He was in many ways a remarkable man. Originally a shepherd, and afterwards a barber, he taught himself the elements of natural science, and worked out with much self-denial the geological structure of a part of Brittany. At his death, in 1881, he left three papers on local geology, dealing specially with the palaeozoic fauna. The work now published is devoted mainly to a study of the amorphous of the Silurian rocks of Brittany, and is illustrated with beautiful lithographs from Roualt's own drawings.

WE have received:—*The Life and Work of Charles Darwin*, by Prof. L. C. Miall (Leeds: Jackson); *Sir William Hamilton: the Man and his Philosophy*, by John Veitch (Blackwood); *Introduction to the Critical Study of Philosophy*, by the Rev. Asa Mahan (Elliot Stock); *The New Principles of Natural Philosophy*, by William Leighton Jordan (Bogue); *The Smithy and Forge: a Rudimentary Treatise, including Instruction in the Farrier's Art, with a Chapter on Coach Smithing, with numerous Illustrations*, by W. J. E. Crane (Crosby Lockwood); *The Ethics of Diet: a Catena of Authorities deprecatory of the Practice of Flesh-eating*, by Howard Williams (Pitman); *The Message of Psychic Science to Mothers and Nurses*, by Mary Boole (Trübner); *The Heavenly Bodies: their Nature and Habitability*, by William Miller

(Hodder and Stoughton); *The History of a Lump of Chalk: its Family Circle and their Uses*, by Alexander Watt, with Illustration (A. Johnston); "Robinson's Country Series"—*The Apple in Orchard and Garden*, by James Groom, *The Potato in Farm and Garden*, by R. Fremlin, *Fruit Culture for Profit*, by E. Hobday (Routledge); &c., &c.

### PHILOLOGY NOTES.

MR. R. D. SETHNA has been appointed lecturer on Marathi at University College, London.

THE new volume in "Trübner's Collection of Simplified Grammars" is *Tibetan*, by H. A. Jaschke, which will be followed by *Danish* by Miss Otte, and *Roumanian* by M. Torceanu.

MESSRS. MACMILLAN announce a school edition of *Juvenal*, edited by Mr. E. G. Hardy, head-master of Grantham Grammar School.

PROF. SIEVERS, of Jena, has been appointed to the Chair of Teutonic Languages at Tübingen.

M. CONSTANS is engaged upon a Chrestomathy of Old French, which will be published by Vieweg.

THE library of the Institut has been enriched by the bequest of all the Oriental MSS. belonging to the late Jules Mohl.

THE last number of the *Calcutta Review* (Trübner) contains an article on "The Behar Dialects," by Syamacharan Ganguli, in reply to Mr. Grierson's claim on behalf of these dialects, or some one of them, to rank as the official language of the province. The writer argues his case with both skill and good temper; and his conclusion is of interest from a political, quite as much as from a linguistic, point of view. Though a Hindu and not a Mahomedan, if we may judge from his name, he advocates the recognition of Hindustani as the one national language of the entire peninsula.

THE following are the contents of the current number of the *Journal of Philology* (vol. xii., No. 23):—*Cicero, De Natura Deorum*, Book II., by J. B. Mayor; *The Cleophones in Aristotle*, by I. Bywater; *Tacitus, Hist. v. 5*, by W. Ridgeway; "Epeus in Homer and in an Olympian Inscription," by W. Ridgeway; *The Age of Homer*, by A. H. Sayce; *Horace, De Arte Poetica*, by H. Nettleship; *Ovid, Metamorphoses*, by R. Ellis; *Placidus, Nonius*, &c., by J. H. Onions; *The Nuptial Number in Plato, Rep. viii. 246*, by J. Gow; *Aristotle, Poetics*, by O. Begg; *Indian Folk-lore Notes from the Pali Jātukas and the Kathā Sarit Sāgara*, by O. H. Tawney; *A Metrical Practice in Greek Tragedy*, by A. W. Verrall; *Ovid, Ibis, 539*, by A. E. Housman.

THE last number of the *American Journal of Philology* (No. 13) contains, besides minor notices, articles by T. R. Price, on "The Colour-System of Vergil;" by M. Bloomfield, "Historical and Critical Remarks Introductory to a Comparative Study of Greek Accent;" and by J. P. Postgate, "Etymological Studies," ii.

### MEETINGS OF SOCIETIES.

ARCHAEOLOGICAL INSTITUTE.—(Thursday, July 5.)

T. H. BAYLIS, Esq., Q.C., in the Chair.—A vote of sympathy with Mrs. Coates on the death of her husband, the Rev. R. P. Coates, was passed.—Prof. Bunnell Lewis read a paper on the Gallo-Roman antiquities of Reims, calling special attention to the Porta Martis, the Mosaic of the public promenades, the Tomb of Jovinus, the Inscriptions, and the Coins.—Mr. Park Harrison adduced further evidence of the antiquity of the inscrip-

tions found by him at Stonehenge.—Mr. W. M. F. Petrie read some notes on a collection of *graffiti* of the fifteenth, sixteenth, and seventeenth centuries from the Great Pyramid.—Mr. E. Wilmott exhibited a further collection of rubbings from the brasses in Cobham church, which were commented on by Mr. Waller.—Mr. J. Nightingale exhibited a fine pre-Reformation chalice from Wyllye church, and a panel gilt tankard of very good design from Fugglestone church, Wilts.—Mr. P. B. Brown sent a watch by Daniel Quare, with a silver "cock," and other watches.

BROWNING SOCIETY.—(Annual Meeting, Friday, July 6.)

THE REV. J. S. JONES in the Chair.—The second annual Report was read and adopted, and the officers for the year elected.—A short paper on "Saul" was read by the Rev. H. O. Beeching, which was mainly an account of the poem.—In the discussion that followed part was taken by the Chairman, Mrs. Sutherland Orr, Miss Hickey, Dr. Berdoe, Mr. Furnivall, Mr. Kingsland, and Mr. Gonner.

### FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

*The Parthenon.* By James Fergusson. (John Murray.)

THIS handsome and well-illustrated volume is really a comprehensive treatise on the various modes of roofing and lighting employed in the temples of the Greeks—a very difficult problem, certainly not dealt with satisfactorily by any of the numerous archaeologists who have hitherto discussed the subject.

The main object of Mr. Fergusson's work—on which he has expended much study both of historical evidence and of the buildings themselves, aided in no small degree by his practical knowledge of architecture—is to combat the old and once universally accepted theory of the "hole-in-the-roof" (hypæthrum) method of lighting the cella, with its statue of the deity to whom the temple was consecrated.

In the first place, Mr. Fergusson denies that any but a very small minority of the temples were hypæthral; and, secondly, that the hypæthrum, when it did exist, was in the cella roof at all. The objections to what may be called the orthodox theory are, first, that rain and snow, during the violent storms not unfrequent in Greece, would certainly wet all parts of the cella and beat upon the statue itself—a very serious matter in the case of one made of gold and ivory. That this could have been allowed is extremely improbable, especially as Pausanias (book v., chap. xi.) is careful to describe the various methods by which the ivory was preserved by a careful attention to the exact amount of moisture it required. Thus, at Olympia, the great statue of Zeus by Pheidias was rubbed with oil on account of the damp nature of the surrounding soil; while at Athens the similar statue of Athene, in the dry air of the acropolis, was cleaned with water to keep the ivory in good state. Such refinements as these would surely have been idle had the statues been exposed to the beat of rain.

The second objection is the inartistic effect supposed to be produced by the sun-light

striking downwards into the cella from the roof-opening. It may, however, be questioned whether this method of lighting would always be ugly in effect. The best preserved of the Egyptian temples—that at Denderah, of the Ptolemaic period—is still completely covered by great slabs of stone, in which a few square openings are cut to admit the light. It is difficult to imagine anything more beautiful than the soft light which is reflected upwards all over the walls and ceiling of the chambers from the brilliant splashes of sunshine which fall on the pavement when the sun is high, thus flooding the whole room with a subdued, but sufficient, illumination. Still, this method of lighting requires a bright, cloudless sky, a condition of things by no means constant in Greece.

Mr. Fergusson seems to attach but little importance to Vitruvius' evidence on the subject, and yet in one point the Roman writer strongly supports a part at least of Mr. Fergusson's theory. Vitruvius, in his classification of temples, sets those that are hypæthral in a category by themselves—mentioning peculiarities, such as their being decastyle and dipteral, which completely exclude by far the greater number of temples which most archaeologists have hitherto included in this class.

In the author's ingenious and detailed derivation of the Doric style from an early wooden type it is difficult to see why he excludes the column from this survival of timber construction. Surely the trunk of a tree is a primitive and obvious method of support to the horizontal beam; and even the abacus would arise naturally from a flat piece of wood being laid at the top of the trunk to prevent the pressure of the architrave splitting it downwards with the grain. At pp. 89, 90, this method of construction is mentioned, and a passage from Pausanias is referred to which records the fact that the original house of Oenomaus at Olympia had wooden columns, one of which was preserved as a relic in the opisthodomos of the Heraion. Even in later times wooden pillars have been not unfrequently used, as in the Holy House at Mecca, the cloister round which in the seventh century was supported by whole trunks of palm-trees.

Before dealing fully with the original and ingenious theory which Mr. Fergusson has for so many years been advocating, the subject of temples admitted by all to be hypæthral is discussed. These are reduced to four—namely, those at Samos, Didyme, Ephesus, and that of the Olympian Zeus at Athens. A plate showing a proposed restoration of this last is given at the end of the volume. The rain-and-weather difficulty is got over by putting the roof-opening, not over the cella, but over the pro-naos (a sort of vestibule), from which the light passes into the cella through a large window in the end wall. The restoration is ingenious, but unsupported by existing evidence; and the kind of roofless attic which admits the light and breaks the line of the roof appears contrary to the spirit of the Greek styles, and will probably not be insisted upon by the author, who does not lay much stress on this particular scheme of restoration.

The most important part of the book is the

second half, which treats of the Parthenon and other well-preserved Doric temples, such as those at Aëgina, Phigaleia, and Paestum. It is to this class that the author applies that system of lighting of which he is so enthusiastic an exponent. Without going so far as to admit that what may be called Mr. Fergusson's "clerestory theory" is proved with mathematical certainty, it must be allowed that it is in the first place perfectly suited to the requirements of the case, both as regards security against the rain and as providing an excellent and well-directed supply of light; secondly, that it cannot be contradicted by any known fact, and is to some extent supported by many of the existing constructive details. Without explanatory drawings, it is difficult to give a good notion of this theory, but it may be roughly described thus:—A range of open metopes or windows are placed over the internal rows of columns; light is admitted to these by small openings in the roof, over the space between the cella wall and its lines of columns—what may be called (except in the case of the Phigaleian engaged shafts) the aisles. These aisles are roofed with marble slabs resting on the upper internal architrave, and the rain which falls on to this roof is carried off by holes through the cella wall, and discharged harmlessly on to the pavement of the open peristyle. In this way an ample supply of well-directed light is provided, while the rain is prevented from beating into the cella. The trifling amount that might during violent storms be driven against the grills with which Mr. Fergusson fills these open metopes could easily be excluded by curtains. By this system a real constructive use and meaning are given to the otherwise rather objectless internal row of columns, which certainly, in the case of cellae as narrow as those at Aëgina and Phigaleia, could hardly have been inserted simply to diminish the bearing of the roof timbers. Mr. Fergusson adopts the name *ῥο δῶρον* for these metope-windows, but it would appear from the classical use of the word that it would more correctly be applied to the rectangular openings in the roof itself. The term *ῥοαία κεραυῖς* (*Plut. Perio. xiii.*) obviously refers to a perforated roof-tile, and would very well suit Mr. Fergusson's external openings.

A very interesting set of illustrations are given to explain the method in which this system was probably applied in the very abnormal temple at Bassae, near Phigaleia, so carefully measured and drawn by Cockerell at the beginning of this century. Mr. Fergusson suggests a different dimension for the height of the internal columns; but, as one of these was found quite complete, its height can hardly be questioned when published by so careful a draughtsman as Cockerell. In plate ii., however, Cockerell's measurements are closely followed, and seem to suit Mr. Fergusson's theory very well. At p. 77 doubt is thrown on the discovery by Baron Haller of the perforated tile with both its upper and lower angles curved. But the existence of this *ῥοαία κεραυῖς* appears to be a very important piece of evidence in support of Mr. Fergusson's own theory, which requires a number of small rectangular open-

ings in the roof, instead of one large open space extending over both slopes. The width of the roof-opening is given by this doubly curved tile, and it is very much too narrow for any possible aperture of the usual hypæthrum class, while it fits exactly a smaller roof-aperture such as that drawn by Mr. Fergusson on p. 76.

It is more difficult to agree with the author in his theory that the strange arrangement on plan of the internal engaged columns at Bassae is due to the architect's wish to set the external roof-openings symmetrically with regard to the columns of the peristyle. In the first place, this temple is not in the valley where Phigaleia stood, as Mr. Fergusson asserts, but at Bassae, on a very elevated part of Mount Cotylios. No one who has ever seen it can forget the glorious extent of the view from the temple steps—a sort of panorama of the oak-clad valleys of Arcadia, with the brilliant blue sea beyond. On this account the roof-openings would be practically invisible; and, again, it would have given quite equal symmetry of external effect if the internal columns had ranged with those of the peristyle, thus setting an opæion over each of the voids. Owing to the loss of the statues and internal fittings of the cella, the real explanation of its mysterious arrangement will probably never come to light.

Mr. Fergusson devotes some interesting chapters to the great temple at Paestum, the recently discovered Heraion at Olympia, and some of the abnormal Greek temples, such as those at Eleusis and Agrigento. The section of the Paestum temple (p. 82) is rather misleading owing to the omission of the end wall of the cella. The rebated upper architrave of the internal range of columns, which Mr. Fergusson suggests, though doubtfully, must be rejected. The evidence of photographs, on which this particular point rests, is always rather uncertain, both from the misleading effects of shadow and also from the stupid practice of painting out the skies, which often quite falsifies the outline. Having climbed up to it with great difficulty some years ago, I can testify to the fact that, on one side at least, the architrave has the usual unrebated form.

In so minute and careful a treatise on the Greek methods of lighting, one cannot but regret that the author has not dealt with the very interesting subject of the so-called "Temple of Concord" at Agrigento, which is, on the whole, the best preserved of all the specimens of Greek architecture, and specially interesting for its two perfectly preserved windows in the end walls of the cella and the posticum, as well as for its stone staircase, still complete and in good preservation. The position of the two remaining windows, which, it should be noted, are wrongly drawn in Wilkin's *Magna Graecia*, show that there were originally two at each end, close under the ridge-piece of the roof. As there are, of course, no corresponding windows in the tympana of the pediments, but little light, sparingly reflected from the peristyle floor, can have passed through into the cella, which may very well have been lighted in addition by the "opæia" of Mr. Fergusson's theory.

The last chapter of the book is devoted to

the Parthenon, and explains the application of the "opaion" theory to the lighting of the cella, with its marvellous chryselephantine statue. The whole proposed restoration of this has been worked out with great care and patience, aided greatly by Mr. Penrose's most valuable work, not on paper only, but with the important—in fact, almost indispensable—aid of a large and accurate model. The large plates showing the section and internal perspective are particularly interesting, as well as the suggestion for the internal arrangement of the plan on p. 108. It is a pity that the plates do not follow the plan in the management of the staircase—surely a much better arrangement than that with open stairs in discordant raking lines behind the statue. This is, however, a matter of comparatively small importance, and does not affect the main question.

The same holds good throughout this very interesting and laborious work; it is the minor points and side issues to which exception may be taken, rather than to the main object which the author is anxious to set forth, and to which he has devoted so many years of thankless and little recognised labour.

J. HENRY MIDDLETON.

#### THE ART MAGAZINES.

MR. J. SADDLER'S engraving on steel after the late Henry Dawson's grand picture of Durham, which is given in the current number of the *Portfolio*, is a sign that the great English school of landscape line-engraving is not extinct. We wish we could accept the plate as a sign that it is reviving.

WRIGHT OF DERBY forms the subject of articles in both the *Art Journal* and the *Magazine of Art* this month. We have seldom seen more beautifully executed wood-cuts than those of Wright's "Convent of St. Cosimato" and the famous "Air-Pump" in the former. That of "Sterne's 'Maria'" in the latter is good, but the other examples of Wright are below the usual level of the *Magazine of Art*. This level is, however, well sustained elsewhere, especially, perhaps, in the full-page illustration of Mr. Onslow Ford's spirited figure of "Mr. Irving as Hamlet," and in admirable representations of Mr. J. D. Linton's noble drawing in the "Institute" and Mr. Boughton's "Peacemaker" from the Royal Academy. With the exception of some extracts from Mr. Ruskin's recent lecture on the "Mythic School" and one of Mr. Walter Armstrong's interesting chapters on the "Year's Advance in Art Manufactures," the *Art Journal* contains little letter-press of interest; but that of the cheaper journal is rich and various, including an admirable note by Mr. Austin Dobson on Miss Margaret Thomas's "Bust of Fielding," two fine sonnets by Mr. Eugene Lee-Hamilton on frescoes by Signorelli, and one of Miss Jane Harrison's capital papers on "Greek Myths in Greek Art."

THE latest parts of *American Etchings* which have reached us contain "Spring" (a ploughing scene), by Peter Moran, and "Hackensack Meadows," by Mrs. M. Nimmo Moran. The latter is by far the more charming of the two—a bright bit of open country, with a sunny sky, like in manner to the work of the etcher's husband, Thomas Moran, but not without individuality.

THE etching of "La Grand'mère," by Mdlle. Lucie Contour, after the picture of Emile Renard in the Luxembourg, is the etching of an engraver. Mdlle. Contour has already earned

laurels with the burin; and it is therefore not surprising that this plate, which is one of the best which has appeared in recent numbers of *L'Art*, is remarkable rather for careful skill than for freedom. As an interpreter of the character and tone of the original it is satisfactory. "La Rafale," an etching by Edmund Yon after his landscape in the Salon, is a painter's etching, and is very brilliant and effective. Among the more interesting articles which have lately appeared in this giant of art magazines may be mentioned one on the proposed alterations in the streets of Florence, by F. Otto Schulze, and M. Octave Lacroix's "Un Voyage artistique au Pays-basque."

#### AUTOTYPES FROM THE HERMITAGE.

THE collection of the Hermitage at St. Petersburg, though little known in comparison with other national galleries of Europe, has a wide and well-deserved fame. It boasts no less than five Raphaels, including the exquisite "Vierge de la Maison d'Albe"; it is exceptionally rich in Rembrandts, Rubens', and Van Dycks, in Murillos and Velasquez'; it contains the "Adoration of the Magi" by Botticelli, one of the best of Andrea's Holy Families, "La Madone dei Latte" by Correggio, Titian's "Toilet of Venus," Tintoretto's grand "Rescue of Andromeda," and two or three admirable examples of Franz Hals. It comprises perhaps the best collection of the Spanish school out of Spain, and is rich in Flemish and Dutch pictures. It has three works of Alonzo Cano, the "Virgin in Triumph" of Quintin Matsys, "La Vierge au Pommier" and "La Vierge à la Tonnelle"—two of Cranach's most important pictures—no less than five Van der Helsts, and a Brouwer. The above summary of the attractions of the Hermitage may give some notion of the importance of the latest enterprise of Messrs. Ad. Braun and Co., of Paris, and the Autotype Company of London, who are now engaged in publishing a series of no less than 432 autotypes from the most celebrated paintings in this gallery. The size of the great majority is about nineteen by sixteen inches, of the rest about twelve by ten inches; and the work therefore exceeds in magnificence even the splendid series from the Prado which the same publishers recently issued.

About eighty of the Hermitage set have now appeared, and there can be no doubt that they are the best autotypes yet executed. This is especially visible in the case of dark pictures like the superb "Abraham entertaining the Angels" of Rembrandt. By some improvements in process, of which Messrs. Braun preserve the secret, they are able to obtain far more detail in the passages of deep shadow, and also tones more truthful in relation to the colours of the original, than has been possible before. Instead of the large spaces of blank darkness to which we are accustomed in photographs from pictures, every corner of these large and beautiful reproductions is as varied as the originals. It is needless to say that no other method has been found which can in any way rival such autotypes as substitutes for the pictures themselves. "The Toilet of Venus," by Titian, may be instanced as a wonderful example of how the colour of an original can be suggested in monochromes. The large scale on which these reproductions are made renders them almost faultless guides in the study of the handling of different artists. Even in some of the minutely painted Dutch pictures this is easy to distinguish. The firm modelling, for instance, of Paul Potter, and the light glitter of his foliage are fully given; and, in the case of artists of more broad and personal characteristics of touch, such as Franz Hals or Rembrandt, it is possible to trace each stroke of the brush.

#### CORRESPONDENCE.

PITHOM, FAYOUM, MOERIS.

London: July 9, 1883.

The report of the Egypt Exploration Fund omits from the interesting discourse of M. Naville a point of great importance. This accomplished Egyptologist did not fail to emphasise the LXX. as a guide to the traditional site of Egyptian localities mentioned in the Old Testament. The Arabs, in their oral and written records, have preserved for 1,240 years, without the slightest variation, the accounts which the companions of 'Amr adopted with the country which they claimed as their ancestral possession. "Ibrahim," "Yussuf," and "Moosa" are their "Moses and the prophets." From the end of the kingdom of Judah, 588 B.C., when the princes were carried captive to Babylon, the fugitives to Egypt also kept for another thousand years, as the Church holds, their sacred books as unspotted from the world in which they lived as those Samaritans who have jealously guarded their rolls amid all the changes of dynasty and name from Samaria to Nablous. After the reign of Solomon (1015 B.C.), if not half-a-century earlier, under David, intercourse between Palestine and Egypt was so intimate that there was in all probability a colony of Jews who, like the Ionians of Herodotus, kept up commercial and religious relations with their brethren in the Holy City. If the exodus took place in 1324 B.C., only a little more than three centuries had elapsed between the proclamation of David as King of Judah at the great Semitic shrine of Hebron and an event which, with its extensive political changes, creation of new landed proprietors, new subdivision of the soil of an important and fertile province, accompanied by the widespread loss of household servants and Government workmen, and the destruction of whole regiments and a royal commander, could never have been effaced from the records of a nation of historians.

It is indisputable that for the last ten centuries not a doubt has been raised that Fayoum is the equivalent of Pithom. The town Sevek yielded to Crocodilopolis, Arsinoë, and Kom el-Fares. The "lake district"—Phiom, Pithom, Faiûm—has not changed its name in 2,500 years.

Saadia ben-Joseph was born, in A.D. 892, in the Fayoum—as Munk says, in his *Notice sur Rabbi Saadia* (Paris, 1838), "l'ancienne Pithôm, dans la haute Egypte." He was called "Alfayyumi" (אלפיימי), ou en Hébreu, Hapithomi (הפיתומי). He translated Pithom in Exod. i. 11, Al-Faiûm, or, as the Latin of the Polyglott puts it, "Aedificaveruntque civitates, horrea Pharaoni, in Phaïum et Ain-Semes." He has always been termed Ha-Pithomi by the Jews in the countless references in Hebrew to him. Masûdi and the Arab historians call him El-Fayoumi when they are testifying to the esteem in which he was held by men of a kindred nationality. Taking up at hazard such a book as *Les Merveilles d'Egypte selon les Arabes* of Murtadi ibn-Gaphiphe (p. 107), "ce que Dieu en dit dans l'histoire de son Prophète Joseph, à qui Dieu fasse paix, quand il parle ainsi au Roy; donnez-moy la surintendance des magasins de la terre," one finds from "Hasame fils d'Isac" down to the shékhhs who live on the Bahr Jussuf and the great shékhhs of the Cairene mosques, as I know from my own personal enquiries Jewish skill and energy are believed to have created the fertile province of Pithom or the Fayoum. "Joseph, . . . quand il fut Maître de l'Egypte, et haut élevé dans la faveur du Baïan [cf. Wadi Reïan] son Pharaon . . . fut envié par les Favoris du Roy. Alphiom se nommait alors la Geoune [qy. גֵּוּנָה] c'est à dire le Marest." In these Arab traditions the nobles say to Pharaoh, "Commandez à Joseph



de détourner l'eau de la Geoune et de l'en faire sortir, afin que vous puissiez avoir une nouvelle Province et un nouveau revenu." Joseph accomplishes the task. The Arabs well knew that an enormous interval of time must have elapsed between the redemption of the Fayoum and their own day. Now the LXX. expressly connects Pitho(m) (Pi-Tum), Raasamee (Ra-Mesee), and On, which is called Heliopolis.

Meri-Tum or Mer-Tum (Meidum), "Beloved of Tum," is the splendid monument erected for some other purpose than a tomb a short distance south of the "horrea Pharaonis," the royal granaries near Memphis, close to On, which is Heliopolis. There is, therefore, good reason to suppose that the children of Israel were employed in the excavation and construction of the vast lake of Moeris and its canals. It would have been a wise and far-sighted measure for the reasons given by the Egyptian king in council.

Should a truly catholic tradition, taught in Calcutta and Cairo, in Rome and in Oxford, in the mosques of Mecca and the synagogues of Prague, be exchanged for "a granite hawk" and "a squatting statue"? This does not detract from the importance of continuing the excavations. In any event, M. Naville will discover and translate such tablets as that of Ptolemy II. He deserves cordial thanks and pecuniary support; but he must have been startled by the exaggerated and dangerous importance given to this Tum.

As for Succoth, it rests, so far as I am aware, solely upon a conjecture of Brugsch Bey, published in the *Zeitschrift ägypt. Spr.*, p. 8, 1875, that the "Palestinian Succoth" was the Egyptian *tuka*. How can a *Tuka* 30' of lat. to the north of Ismailia be connected with a Pithom at Tel el-Maschuta? COPE WHITEHOUSE.

#### NOTES ON ART AND ARCHAEOLOGY.

ON Wednesday Mr. Sidney Colvin was appointed Keeper of the Prints and Drawings in the British Museum, in succession to Mr. G. W. Reid. The appointment, that is to say, was then made by the principal Trustees, subject only to the formal sanction of the Treasury. The nomination may be said to have come from the popular voice, or at least from the unanimous opinion of those qualified. After saying so much, we must add that much is expected from Mr. Colvin in his new post, which he owes not less to his capacity for organisation than to his excellence as a scholar, or his ability as a critic, or his eminence as a connoisseur, distinguished as he is in all these walks of life. Under his rule the Fitzwilliam Museum, from chaos that it was, has become a model of order and arrangement, and an excellent educational influence; while, again, the credit is wholly his of having endowed the university, in the new Museum of Classical Archaeology, with a collection only second in comprehensiveness and completeness to the famous gallery at Berlin.

We are informed that action is being taken by the authorities of the National Gallery in the matter of the National Gallery Loan Act, lately passed. Certain provincial museums have, we believe, been invited to make application for such loans as they may desire, consistently with the provisions of the Act; and, shortly, a certain number of pictures and drawings may be expected to leave Trafalgar Square. But that there may be no misapprehension on this head, it is as well to point out, first, that no picture which can be of substantial importance in London, either for its own distinguished merit or as forming part of a sequence it is undesirable to break, can be permitted to leave the National Gallery; and, secondly, that works received by gift or bequest, even if

they should not be of the first importance, cannot leave the National Gallery under a term of years. And it is equally desirable that it should be widely known that important purchased pictures will not be suffered to quit the gallery. There will remain, however—after the Trustees and the Director have taken the most discreet view of the powers conferred on them—a sufficient number of instances in which the despatch of pictures to provincial galleries will be compatible with the best interests of the student of art in London. The National Gallery possesses many Turners which it is unable to exhibit. Some of these will be sent into the country. It likewise owns a certain number of pictures by Turner's smaller contemporaries which may be profitably spared, and which may be capable of arousing, in provincial places, some legitimate interest in artistic study. As has been said elsewhere, it is to be hoped and believed that the application of the new Loan Act will foster museums in the country, and tend even to encourage their foundation. The provincial museum in France is an institution of usage—a thing of course. Of England the chronicler should one day be able to say the same.

A SUBSCRIPTION has been set on foot to purchase for the Derby Corporation Art Gallery Wright of Derby's famous picture of "The Orrery." The present owner has offered it to the gallery at the very low price of £400. Considering the size and importance of this picture, which is a companion to the celebrated "Air Pump" in the National Gallery, it will be simply a disgrace to the town if the necessary funds are not immediately raised.

AN exhibition is now open at South Kensington, in the new library buildings, of prize works by students of Government schools of art throughout the country. These prize drawings, paintings, models, decorative designs, &c., number somewhat over five hundred, having been thus reduced by a process of national competition out of a grand total of nearly a quarter-of-a-million sent in.

THE beauty of form and the perfection of workmanship of the violin have long allowed to rank among objects of art, or of what the French are fond of styling "haute curiosité." It will therefore be interesting to record in a line or two the prices fetched by certain ancient fiddles of repute at the auction-rooms of Messrs. Puttick and Simpson only the other day. The fiddles had belonged to Mr. Hulce, of Ashton-on-Mersey, in Cheshire. A Stradivarius of characteristic elegance—an Antonius Stradivarius of the date of 1687, the middle period of the maker's life—realised £500. A hardly less desirable instrument than the tenor just mentioned was one wrought by Joseph Guarnerius, whose excellent work yet bears no likeness to that of his still more illustrious predecessor. It was dated 1728, and fetched £290. It belonged to the last of the three periods into which M. Fétis has divided the labours of this master—a period in which, as Mr. Hart tells us, Guarnerius's work was of the boldest, his construction of the most massive kind. A good example of Gasparo di Salo, of Brescia, the founder of the Italian school of violin-making, sold for £45; and for £330 there was sold a noble violoncello, the work of Francesco Ruggerius, a great maker of the cello, whose work in general belongs to the school of Amati.

THE organisers of the forthcoming Printers' Exhibition at the Agricultural Hall are arranging for a comprehensive display of designs for Christmas, New Year, birthday, and other congratulatory cards, and of paintings in oil and water-colour, etchings, &c., of a nature suitable for cheap reproduction and sale by stationers.

THE Royal Cambrian Academy of Art will hold its second summer exhibition at Rhyl from July 23 to September 15.

A CURIOUS story comes from Athens. M. Maletopoulos, a well-known collector of antiquities, has addressed a letter to the Parnassos Society reporting the discovery by fishermen of a large bronze equestrian statue lying under the sea close to the shore of Delos. M. Maletopoulos says that he has in his possession one of the feet of the horse.

#### THE STAGE.

##### MDME. BERNHARDT AND "FÉDORA."

MDME. SARAH BERNHARDT has this week paid her flying visit; and, twelve hours after these lines are in the hands of our readers, she will probably have accomplished the extraordinary task of playing nine times within the space of six days the most arduous part in her repertory. For that is what "Fédora" undoubtedly is—a strain and a sensation from beginning to end. The rush to see it has been remarkable; the palmy days of the French theatre in London appear, for a brief time, to have returned; and M. Meyer, the director of the foreign enterprise at the Gaiety, may, at the last, unexpectedly be encouraged to try his fortune once again next year. The excitement caused by this week's performances would have been ridiculous had they been occasioned only by the piece, of which all that can be said is that Mdme. Bernhardt's literary tailor has guaranteed her a perfect fit. "Fédora," as we had occasion to remark last week, is not literary. It is melodrama, devoid of style, devoid of beauty, and tolerable only by reason of the art of its interpreter. In this respect it is a curiosity. It is, perhaps, only lately that Mdme. Bernhardt has known her genius to be so potent and independent that she could employ it on a piece like "Fédora." Generally, her triumphs have been in association with the legitimate triumphs of the dramatists, though often, it may be, it was she who gave vitality to the efforts of the minor dramatic poets, and she who renewed the youth of Racine. Still, her work has generally been with worthy material; she has been the interpreter of the writer of comedy as distinguished from the mere playwright. Hardly at all, we think, till the moment of her appearance in "La Dame aux Camélias" did Mdme. Bernhardt forsake literature; and even "La Dame aux Camélias" has literary qualities, though these are somewhat hidden in the stage presentation of the piece. But, in "Fédora," literature has been thrown aside by one of its accepted professors, and M. Sardou has been content to produce what one actress of genius could perform with effect. "Fédora" will die with her—nay, it is probable that the actress will survive "Fédora."

A criticism in much detail of her performance in it would be out of place now that that performance is on the point of being seen for the last time in London; and the piece we have on a previous occasion described with care. But of the performance it may at least be said that it reveals nearly every phase of the lady's talent. There is hardly any emotion that Mdme. Bernhardt is fitted to express that does not somehow get itself expressed in the part. We pay the distinguished literary tailor the compliment of declaring that he has understood his business completely. Mdme. Bernhardt pouts and Mdme. Bernhardt caresses; she flirts, she intrigues, she implores, she denounces, she passes from rapture to despair. Nothing could be more clever; few things could be as seizing and as impressive; yet, after all the performance, there must remain the distaste which is occasioned by the presentation of a character in many points repulsive, and varied beyond the natural bounds of humanity. We



have thus, we confess, but little sympathy with the last curious triumph of the greatest actress of the Continent. It is a display of genius, and—what is now, under M<sup>me</sup>. Bernhardt's peculiar circumstances, almost more—of unspoilt and delicate art. But the reputation of the actress ought, of right, to be based on performances in which she excites less violently. The spectator knows that it is within her power to shock him less and to charm him more.

#### STAGE NOTE.

THE Lyceum Theatre has not yet closed; but the crowning event of Mr. Irving's dramatic season—and, in a sense, it may be said, even of his dramatic career—has taken place. The banquet was practically certain to be an immense success; so, indeed, is the American tour. More than five hundred people dined, and as many more would have been glad to dine in his honour, even at the cost of paying a couple of guineas to be waited upon indifferently, and to hear at least one or two speeches which were ill-timed to such an occasion. But Lord Coleridge spoke appropriately; the American Minister was, of course, witty; Mr. Toole was really prodigiously funny; and Mr. Irving himself was simply admirable. The tact and the good feeling, the manner and the matter, of his address were, it is admitted on all hands, alike excellent. Even in columns like our own—devoted generally rather to criticism than description—such a demonstration as the dinner to Mr. Irving has a right to be chronicled. It is an event in the history of the stage, and betrays the attainment by the stage of the highest level in public appreciation that has ever been reached in England. One or two highly sympathetic chroniclers of the event have somehow curiously qualified the recognition of this fact. The "great days" of the stage have been referred to, and we are supposed to be well-nigh as appreciative of the theatre as was the public of those days. The truth is, in one sense, we are far more appreciative, and, in another, far less. Our audiences are less intelligent in theatrical matters. The stupid element has been introduced and fostered by the multiplication of stalls and the fashion of resorting to the theatre in the middle of the first act and when men much too rich, but never too bright, are dulled with recent dinner. But in another sense we are far more appreciative. The best of us allow to the comedian his proper rank as an artist, and it is as possible for a youth from Winchester and Oxford to go upon the boards as to enter some of the professions of longer social acceptance. The youthful actor is not looked down upon. His position may be better than that of the young painter who begins near Fitzroy Square; and, as for the leading actor, he is *choyé* by bishops and great ladies—a distinguished funeral would be incomplete without his presence. This is as it should be; and that this is so is, in a great measure, owing to Mr. Irving. He is not only, as we have so often had occasion to point out, an actor of frequent genius, only occasionally at fault. He has, in his various capacities of tragedian, manager, man of affairs, man of society, done more for the profession of the theatre than has ever in the whole history of the English stage been accomplished by a single person.

#### MUSIC.

##### MDME. SAINTON-DOLBY'S VOCAL ACADEMY, ETC.

THE second of the three students' concerts took place at the Steinway Hall on Thursday afternoon, July 5. The programme contained two choruses for female voices composed by M<sup>me</sup>.

Sainton. The first, "Our Happy Home," is simple and flowing family music; the second, "The Glove on the Snow," with its tramping horses, martial hymns, and pathetic solo for contralto (sung by Miss A. Foster), is well planned and effectively developed. Of the two young ladies, M<sup>lle</sup>. Tenna d'Arbour and Miss Moody, we can speak favourably; the latter was very successful, and had, indeed, to repeat the last verse of an air with chorus from Smart's "Bride of Dunkerron." M<sup>me</sup>. Sainton chose for the second part of the programme Carl Reinecke's Cantata for female voices entitled "The Enchanted Swans." Andersen's charming fairy tale has been arranged as a poem by Karl Kuhn, and translated by L. Novra; the lines connecting the choral numbers were recited by Prof. Plumtre. The music is full of tuneful and therefore pleasing melody; in every bar one traces the hand of a skilful and experienced writer. The pianoforte part, to which are added some interesting accompaniments for violoncello, harp, and two horns, is showy and of considerable difficulty; it was played with great charm and delicacy by M. Leopold. The concerted music was admirably rendered, and was conducted by M. Sainton with his usual care and efficiency.

Mr. Charles Hallé concluded a very successful series of recitals at the Grosvenor Gallery on Friday, July 6. The selection of music, including two novelties, has been throughout of a high order. Mr. Hallé is fortunate in being able to secure the services of such artists as M<sup>me</sup>. Norman-Néruda and Herren Straus and Franz Néruda. Playing together, as they do, season after season, they obtain perfect ensemble and remarkable finish; and thus Mr. Hallé's recitals are known not only for the excellence of the programmes, but also for the excellence of the performances. At the last concert were given Haydn's Quartett in E flat (op. 71), Beethoven's Sonata in E (op. 109), and Brahms' Pianoforte Quartett in A; M<sup>me</sup>. Néruda contributed two solos by Spohr.

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## LITERATURE.

*Poems and Lyrics of the Joy of Earth.*  
By George Meredith. (Macmillan.)

THIS is one of the most remarkable, perhaps the most remarkable, of the volumes of verse which have been put out during the last few years. But, indeed, the name of the author is a sufficient guarantee that so it would be; Mr. George Meredith is known to be little given to offering his readers that which is common.

Mr. Meredith is well known, by name, to the widest circle of readers—the novel-readers. By name, because his name is a label warning them not to touch. They know that in volumes which carry that mark they will not find the comfortable conventionalities and paste diamonds which make up their ideal of “life.” Worse than this, Mr. Meredith’s prose requires attention—an impertinent requirement on the part of a novelist. Everybody knows that we go to a novel in order that we may occupy a vacant mind without giving attention.

To a higher, and vastly smaller, circle of readers, Mr. Meredith’s stories—*The Ordeal of Richard Feverel*, *Emilia in England*, *Vittoria*, *The Egoist*—are known as creations, singular without being eccentric, but whose singularity is marked by an imaginative presentment rather than by any special attraction of the characters and events presented. There is an atmosphere of poetry about the doings of his personages which gives us a happy fairy-land sensation, even when, as is often the case, we do not much care for the doings themselves. The circle (a select one) of the readers of these novels, know that Mr. Meredith is a poet—in prose. Perhaps some of them may not know that he is a poet in the more usual acceptation of the term. Two little ventures of the usual “minor poetry” class, some thirty or more years back, had the inevitable fate of such volumes, came into the hands of but few, and were soon forgotten even by them. As Mr. Meredith does not include these poems in the list of his works which he has allowed to be given on the fly-leaf of the present volume, perhaps he is now unwilling to own them, and desires to have them regarded as “juvenilia.” Any comparison of the present George Meredith with the George Meredith who had not yet stamped his quality upon “*The Shavings of Shagpat*” would be waste of labour. Yet I could almost fancy that more than one of the pieces in the new volume are developments of germs deposited in the earlier epoch of thought.

What is true of a whole poetic career is

also true of any volume of collected pieces composed at long intervals. No one, not even a critic, is always at his best. But in poetry we may go further, and say that the best of any poet is so rare and costly that it is indeed “*paucorum horarum*.” Take, e.g., the six volumes of Wordsworth’s *Poetical Works*, and count the pieces—nay, rather, the lines—in which Wordsworth is at Wordsworth’s best. We may strike out everything written after 1809, the most of it being not only below Wordsworth, but absolutely unworthy of him. All that is instinct with vital power in Wordsworth might be contained in a volume of much less compass than Mr. Matthew Arnold’s *Selections*. A few sheets of letterpress would give us all that can live of Wordsworth—all except the Wordsworthian “Self;” and to distil this essence we must have the whole of the nine books of the “*Excursion*” and the whole of the fourteen books of the “*Prelude*.”

It is, therefore, no disparagement to say of the poems in the present volume that they are unequal in poetic merit. They all have the Meredithian quality, but in varying degrees of perfection. They are all out of the same vineyard, but of different vintages. To come to details. “*Love in the Valley*,” e.g., does not rise in general conception and design above the average level of the “minor poet” as we know him. For this reason it will probably be one of the most popular. It has also the ordinary fault of the modern English poetry—diffuseness, the beating out of a small particle of metal into too thin foil. Yet “*Love in the Valley*” is redeemed from commonness by single strokes which are not within the reach of everyday, as well as by a vigour of language which is Mr. Meredith’s own property among all his competitors. Take this stanza, descriptive of morning light:—

“Happy, happy time, when the white star hovers  
Low over dim fields fresh with bloomy dew,  
Near the face of dawn, that shows athwart the  
darkness,  
Threading it with colour, like yew berries the  
yew.  
Thicker crowd the shades as the grave East  
deepens  
Glowing, and with crimson a long cloud swells.  
Maiden still the morn is, and strange she is and  
secret;  
Strange her eyes; her cheeks are cold as cold  
sea-shells.”

I do not defend “bloomy” here said of dew. Mr. Meredith might have learned the meaning of “bloomy” from Milton, who uses it properly of the spray bursting into leaf in an English April. To apply “bloomy” to dew is too like that displacement of epithet which is one of the tricks by which the modern school of poets seeks to supply a spurious originality.

“*The Lay of the Daughter of Hades*” is also liable to the charge of diffuseness. And it has the more serious fault of being a versified treatment of a legend provided by the Greek mythology. Because the Greek mythology is the most poetical known to us, it is natural to conceive that it must be good “material” for a poem. It was still possible in Milton’s day, it was just possible for Gray, to vivify a classical myth. Even Gray only appeals to “*Delphi’s steep*,” &c., incidentally; he does not insist on the classic

theme. In the time in which we live, classical personages are too remote from the imaginative sphere of all but a score or two of Greek scholars to be helps to illusion. The nineteenth-century poetical reader knows nothing of Grecian Sicily. It is superadding another difficulty, which is superfluous, to one which is inherent in the nature of the case. We have to make a separate effort to get together the Greek imagery, in addition to the effort which all poetry demands of passing beyond the stereotype forms of every-day life to the spirit within them. *Skiageneia*, the daughter of Hades, is a thoroughly Burne Jones maiden, tall as a poplar, with a “throat” and a wan smile, with “redness that streamed through her limbs in a fitting glow.”

The piece which gives its character to the volume, and raises the whole above the average of the reproductions of Rossetti with which we are familiar, is the first, which is entitled “*The Woods of Westernmain*.” This piece seizes the imagination with a power which the vague and rather featureless “*Daughter of Hades*” does not possess. Many poets have signalled the romance that lies in forest depths, “the calling shapes and beckoning shadows.” No poetical forest has surpassed in wealth of suggestion “the woods of Westernmain.” In these woods is no wizardry; no supernatural agents are at work. But if you enter them with a poet’s eye and a poet’s sensibility you may see and hear that natural magic which surpasses all the fictitious tales of sorcerers, witches, wood gods, of Fauns and Dryads. The poem teaches, not didactically—for nothing is farther from its form or its thought than the inculcation of doctrine—how what we see depends upon what we are; how transcendent influences are only to be approached through the real—the transmuted by the soul of the seer:

“Even as dewlight off the rose  
In the mind a jewel sows.  
Look you with the soul you see’t.”

The doctrine is old enough; the psychology of religion and that of poetry agree in it. Keats’s Endymion, baffled in the search of the ideal, learns to find it in the real. In “the woods of Westernmain”—ordinary woods, peopled only by the squirrel and the snake, the green woodpecker and the night-jar—you may read the whole history of the origin and development of things, from the time “when mind was mud,” “earth a slimy spine, Heaven a space for winging tons.” It is wholly in your own power what you shall make of earth. As you choose to look, she is either a dust-filled tomb or radiant with the blush of morning. Gaze under, and the soul is rich past computing. You must not only look, you must put off yourself, sink your individuality, you must let her “two-sexed meanings melt through you, wed the thought.” Your rich reward will not only be in the power of understanding, but in a quickening joy, the “joy of earth” showered upon you without stint.

“Drink the sense the notes infuse  
You a larger self will find;  
Sweetest fellowship ensues  
With the creatures of your kind.”

In contrast with the pessimistic tone and

despairing notes of the modern school, Mr. Meredith offers "a song of gladness," and smiles with Shakspeare at a generation "ranked in gloomy noddings over life."

Such seems to be the drift of this remarkable lyric, remarkable rather for its expression than for its contents. Unfortunately, Mr. Meredith's healthy wisdom is veiled in the obscurity of a peculiar language which makes even his general drift doubtful, and the meaning of many score lines absolute darkness. Some writers, whom it is a fashion to admire, are obscure by twisting plain things into words that are not plain. They make platitudes into verbal puzzles. Mr. Meredith's obscurity proceeds from a better motive. He knows that poetry can only suggest, and destroys itself if it affirms. And as the moods he desires to suggest are remote from common experience, so also must the suggestive imagery be. Even the English language is inadequate to his requirements, and he tries to eke it out by daring compounds. The same resource tried long ago by Aeschylus was found to degenerate into bombast in a language which lends itself more readily to compounds than ours does. In Mr. Meredith's lines these compounds have seldom the merit of being happily formed or of condensing expression. If we allow that their use originated in the poverty of the existing language, the habit of employing them constantly and upon all occasions grows up from their trouble-saving convenience. They are stopgaps, and fill the place when the sense cannot be moulded into words proper without an expenditure of time which no modern writer will give. That the habit has settled itself upon Mr. Meredith's pen the following sample, taken from a very few pages, will show. We have—poppy-droop; bronze-orange; swan-wave; shore-bubble; rock-sourced; lost-to-light; instant-glancing; iron-resounding; spear-fitted; fool-flushed; ripple-feathered; dew-delighted; fountain-showers; stripe-shadowed; treasure-armful; circle-windsails; bully-drawlers; and so on without stint or limit. How many in the above collection, gathered at random, can be said to recommend themselves by their own elegance, or to be indispensable to the sense required, which most do but feebly express?

That I may not take an ungracious leave of a volume in which may be found so much to interest, I give a specimen of the sonnets, of which there are some twenty-three in the volume.

"EARTH'S SECRET.

"Not solitarily in fields we find  
Earth's secret open, though one page is there;  
Her plainest, such as children spell and share  
With bird and beast; raised letters for the blind.  
Not where the troubled passions toss the mind,  
In turbid cities, can the key be bare.  
It hangs for those who hither thither fare,  
Close interthreading nature with our kind.  
They hearing History speak of what men were  
And have become, are wise. The gain is great  
In vision and solidity; it lives.  
Yet at a thought of life apart from her  
Solidity and vision lose their state  
For Earth that gives the milk, the spirit gives."

MARK PATTISON.

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Edited by Walford D. Selby. In 2 parts.  
(Publications of Lancashire and Cheshire Record Society, Vols. VII. and VIII., 1882-83.)

THE number of referential aids to research among the Public Records has been so continually increasing, since the official staff of the Rolls repository was settled on its existing footing, that the rough and hilly path once trodden by historical and antiquarian students has become comparatively smooth and level. The progress made in rendering the various classes of records accessible by means of calendars and indexes was already considerable before the accession of the present Deputy-Keeper; but its rate has sensibly accelerated under his régime. Mr. Hardy's efforts have never been more worthily directed than in throwing open the hidden treasures of the Duchy of Lancaster records, which, while they remained in his sole custody at Lancaster Place, he was unable, for want of an adequate staff of clerks, to make publicly known. The incorporation of these archives in the national collection, effected by her Majesty's liberality in 1868, which was followed a few years later by Mr. Hardy's promotion to the Deputy-Keeper'ship, at length afforded him the desired opportunity; and he has lost no time in turning it to account. Some idea of the invaluable materials which the Duchy records contain for the topographical history of Lancashire and the genealogy of its ancient families may be formed by consulting the elaborate compilations of Baines and Harland, Beck's *Annals of Furness*, and other works; but these writers necessarily confined their researches to such evidence as was relevant to their particular purpose, and would be the first to admit that they have left much ground unexplored. The records of the County Palatine, which were retained at Lancaster Castle until 1873, when they were removed to the Public Record Office, furnish subsidiary historical matter of no little value, besides the legal evidence which it is their final cause to preserve. Some of the recent Reports of the Deputy-Keeper have made these records also for the first time readily consultable. Only second in importance for both provinces of archaeology are the records of the Palatinate of Chester, transferred to the same repository nearly twenty years ago, but comprehensive calendars to which have only recently been finished.

The Council of the Lancashire and Cheshire Record Society has promptly availed itself of the advantages thus offered by entrusting Mr. Walford D. Selby with the compilation of the present volumes. No better choice of an editor could have been made. As the officer in charge of the Literary Search-Room at the Public Record Office, a function which he discharges with a kind courtesy that puts every student under continual obligations to him, Mr. Selby has enjoyed exceptional facilities for acquainting himself with all the newest aids above specified, as well as for mastering the technical difficulties that attend the application of ancient calendars and indexes to records which have undergone subsequent alterations of custody and arrangement. The knowledge and skill thus

acquired Mr. Selby has expended without stint, yet with judicious economy of space, in the preparation of this work. In the Introduction he clearly explains his plan of procedure, assigning the different reasons which have governed him in transcribing one calendar at length, condensing another, and merely indicating the contents of a third. The nature of the records to which the several calendars refer is in each instance elucidated by a prefatory note. In the case of two old calendars of great value Mr. Selby has prefixed a much-needed explanation of their scope and plan. The collection of references to the Patent Rolls known as *Palmer's Indexes* must prove hopelessly perplexing to an unassisted searcher, unless he be possessed of rare patience, or urged by a craving such as drove Byron to learn Armenian, "for something craggy to break his mind upon." By the help of Mr. Selby's verification of them, *Palmer's Indexes* are henceforth the guides they profess to be to the Lancashire and Cheshire enrolments. Of another heterogeneous collection of clues to the Duchy of Lancaster records, entitled *Great Ayoffe*, a still fuller interpretation is given; and Mr. Selby's Introduction contains an interesting biography of its industrious compiler. A pleasant spice of humour and some variety of illustration make this Introduction readable to many beside antiquaries.

The bulk of these two parts far exceeds the limits to which, I believe, the Council of the Record Society usually restricts its editors, so that Mr. Selby has ample excuse for the omission of certain available calendars which he notices, and would doubtless have desired to include had it been practicable. Those made by Agarde, Lowe, and other old Exchequer officers to their excerpts from the *Coram Rege*, *De Banco*, and Assize Rolls, and those of the Pleadings and Depositions on the Equity side of the Exchequer, the Evidences of the Court of Wards, and others which are already arranged according to counties, beside those not yet tabulated, would supply material for a supplementary part. So far as they extend, however, these volumes are as comprehensive as it was possible to make them, and copious Indexes of names and places render their usefulness complete. It is needless to say that a study of them is indispensable to any future historian of the topography or genealogy of either Lancashire or Cheshire.

The successful accomplishment of Mr. Selby's commission for the Record Society of these counties prompts an obvious suggestion. Since the field of exploration which the Public Records offer is practically unlimited, why should not a similar enterprise be undertaken by every other county archaeological society in the kingdom?

HENRY G. HEWLETT.

*Oliver Madox Brown: a Biographical Sketch.*  
By John H. Ingram. (Elliot Stock.)

THERE is no doubt that much modern biography is opposed in spirit to what we have been long accustomed to regard as perfect work in this branch of literature. The sensation experienced in passing from con-

temporary biography to one of Southey's, for instance, is remarkable. It is not only a pleasurable sense of that writer's genuine biographical habit, sound method, and chastened style. A careful and comparative analysis reveals the absence in his writings of most of the characteristics of modern biography. He does not regard all truths, however lawful, as expedient; his reticence is a virtue; and, above all, he reverences his subject. On the other hand, it is but fair to add that, having the misfortune to flourish before Zola, he does not pursue the exact truth, is palpably no idolator of mere "facts," and is supremely indifferent to the *document humain*. When the material for biography is scanty, and also has been previously manipulated, as in the present instance, two courses are open to the biographer. He can either adduce a few additional facts, more or less relevant, or he may supplement a simple biographical narrative with a critical study of his subject. In the case of Oliver Madox Brown the latter was the only reasonable course to pursue. It is impossible, however, to peruse Mr. Ingram's volume without a feeling more poignant than mere disappointment. Fraught with fascination to psychologist and critic as the writings of Oliver Madox Brown are, it is surprising that Mr. Ingram should have resisted the temptation of producing a study of them. As it is, he is content to do little more than reproduce the criticism of others, which here peats with sturdy iteration, varying the monotony of eulogium with a little extravagance of his own. He has embodied in his work the substance of the memoir prefixed to the two volumes of *Literary Remains* in 1876, which he has too studiously followed. In spite of its singular want of taste, that memoir possessed at least the merit of telling a simple story in a direct manner; but to all who are acquainted with Oliver Madox Brown's works, and who accept Mr. Ingram's book on the faith of its title-page, the present volume can only be a source of irritation.

"I have read *Gabriel Denver*," wrote D. G. Rossetti to the author, "and been much astonished and impressed by it. I really believe it must be the most robust literary effort of any imaginative kind that anyone has produced at the age at which you wrote it." Most readers will endorse this opinion, and will find their impression of the author's genius greatly increased on reading *The Dwale Bluth*. Yet the more the nature and quality of the genius of Oliver Madox Brown is considered, the more deplorable appear the efforts of panegyrists to gauge that genius by the standard of precocity. To do so is a positive injury to one whose genius is so incontestably manifested in his writings as to be perceptible to the most inattentive. It is something peculiarly individual and magnetic. It is a force to be felt, like poetry, "in a divine and unapprehended manner," and requires not the adventitious plea of precocity to attract attention. Mr. Ingram makes too much of this precocity. Trivial anecdotes and the most natural remarks of childhood are unduly magnified, or distorted into prophetic utterances. The poetry of Oliver Madox Brown is called "as marvellously precocious" as that of Chatterton. The sonnets upon which Mr. Ingram bases

this surprising estimate compare very favourably indeed with others in this volume, and one of them (p. 25) is strikingly precocious; but by the side of the Rowley poems their precocity and poetry become at once insignificant. Mr. Ingram is fond of comparisons, and they are frequently inept. He likens the description of the burning of the ship in "The Black Swan" to "the minute fidelity of a Defoe or an Edgar Poe." Without pausing to consider this strange conjunction of names, this is a singular recognition of Madox Brown's power. It would have been more just to him to have called attention to what is unlike Defoe and yet of transcendent merit in that wonderful description—its inconceivable grandeur and its superb perception of the elemental forces of nature. In discussing *The Dwale Bluth* Mr. Ingram displays a certain amount of appreciation, as is, indeed, unavoidable; but this is chiefly superficial. It is almost incredible that he who is so intent on instituting comparisons should have overlooked the remarkable and obvious influence of Hawthorne. The beautiful episode of the child Helen dancing in circles as the mists roll off the moors under all the horror of the thunder-storm is a fantasy quite in the manner of the great psychologist, while Helen herself is evidently suggested by Pearl. Again, while he follows the authors of the memoir closely, Mr. Ingram evinces little true insight when he remarks *en somme*, "What will chiefly strike the reader in the perusal of Oliver's work is the intimate and sympathetic knowledge of the life of children and animals which it so prominently displays." This knowledge is undoubtedly very remarkable, and highly characteristic of the author; but the reader's intelligence and imagination must be feeble indeed if he is chiefly impressed by it. He will recognise another species of knowledge, other powers, and an imaginative force far more striking. He will feel himself constrained by the charm of a magician who rules the elements. He will thrill with the vague weird sense of a spectral fear, a presence that fills earth and air with mysterious boding, indefinable, but inexpressibly fascinating. And in this weird atmosphere the *dramatis personae* of *The Dwale Bluth*—the homely Margery, the quaint figure of Oliver Serpolet, the fantastic Helen—are at once piquantly contrasted and harmoniously blended. It is unnecessary to waste much regret over the incompleteness of this strange romance; it is like Giotto's tower—more suggestive, and infinitely more pathetic, as it now remains.

J. ARTHUR BLAIRIE.

*Reminiscences.* By Lord Ronald Gower.  
(Kegan Paul, Trench & Co.)

THIS is a pleasant book, and mirrors a pleasant personality. It seems at first sight, perhaps, a little strange that a comparatively young man like Lord Ronald should publish his reminiscences, including observations about contemporaries and those recently dead, without any very obvious and special reason to justify such a step; and how far people may like their private talk to be published is perhaps an open question. But there is nothing here likely to give pain to anyone,

which cannot be said of some other memoirs recently printed; and persons of high social position are undoubtedly still interesting to many readers in England. Lord Ronald tells us a good deal about such persons, mostly his own relations, in an agreeable, gossipy way; and, moreover, he gives some information about others whose acquaintance he made, and who have a far more solid title to interest than mere social or territorial position. Though the writer evidently appreciates his ancestry, as (in spite of my own Radicalism) I hold that he has a perfect right to do, yet that he sets more store by personal qualities is evident, both from the tone in which he speaks of personally eminent men he has come across, and from the anecdote he tells about a painter-ancestor of his, Thomas Gower. This worthy, in order to show that he cared more for artistic skill than for advantages of birth, introduced into a portrait of himself a representation of a balance, with a pair of compasses in one scale weighing down his coat of arms in the other. And to show how thoroughly he agrees with him, his descendant has copied this device for a book-plate. There is a good deal here about Lord Ronald's family places, Trentham, Dunrobin, and Cliveden. But then these are show-places, well known to lovers of art-treasures and to sightseers in general. To my mind, there is nothing so uninteresting as a big show-place, except a description of one. But I may be singular in my opinion. There is less, however, of art criticism than one might have expected from the writer, who has been appointed a trustee of our National Portrait Gallery, and who has himself a very genuine talent for sculpture, if one may judge by his spirited Shakspeare monument.

A pleasant bit of reading, introduced *à propos* of the pictures at Dunrobin, is the charming letter of a most engaging little boy (age about ten), a Lord Strathnaver, to his father, then Earl of Sutherland, written soon after the Battle of Culloden.

"My dear papa, I wrote you before, and hoped for the honour of an answer. Mamma may tell you I can exercise very well, so now I want a commission. I can read the newspapers. I am glad of Admiral Vernon's meeting with the Spaniards (O, papa, our Spanish horse is sick). Papa, if I were big enough, you may tell the King I will fight very well. Mamma made a boy break my head at cudgell-playing, but though it was sore, I did not cry. [What a Volumnia and Coriolanus in embryo have we here!] She has given me a new Highland coat, and Jenny Dotts sewing very fine sarks to me. God bless you, papa. My services to James Anderson. Bettelkins gives hers to you. I am your affectionate son and obedient slave, Strathnaver."

Does not this letter, well comments Lord Ronald, read like a page from Thackeray's *Esmond*? Bettelkins is a fat little girl (he is describing the family group of father, mother, boy, and girl painted by Ramsay, son of the *Gentle Shepherd* Ramsay, the boy being writer of the above letter), "apparently about four years old, with hardly any clothes on her little body, but with a tame bird in her dimpled little hand." Our author says he has not read the *Gentle Shepherd*, and does not know anyone who has. I hope he will



forthwith repair the omission, for he is clearly an appreciative reader of good literature.

A charming feature of the book is the writer's frequent allusions to his mother, the late Duchess of Sutherland. Any kind mention of her from any quarter he lovingly reproduces. To her taste, as he points out, are due most of the beautiful features of the fine family places. The testimony borne to the rare excellence and gracious charm of her character by all who were acquainted with her knows neither abatement nor dissentient voice. Well can I remember, as a boy, asking to sit up later than my normal hour for going to bed one night when she came to dine with my father and mother in Cavendish Square, and retiring into a corner of the drawing-room to gaze my fill upon her gentle, yet truly superb and majestic, loveliness of face and form.

Lord Ronald tells us of his days at Cambridge, of his foreign travel, of his visit to Garibaldi at Caprera, and of the latter's visit to the Duke of Sutherland at Stafford House, of his return to Parliament, where (he naively remarks) he did not attend very regularly, because the debates were most uninteresting, and he had so many engagements to balls and dinner-parties. He got the Crown Prince to let him follow the German army for a while during the great war, in company with Dr. W. H. Russell. But he afterwards found himself in Paris, and witnessed some of the violent scenes that followed the fall of the Empire and the proclamation of the Republic. He has done some of the fashionable "globe-trotting," and received a very favourable impression of America and Americans, making sensible remarks on the commendable democratic independence of manner exhibited by our Transatlantic cousins.

In Paris he was introduced to M. Victor Hugo, and had two interviews with the great poet. He notes that M. Hugo did him the honour, in spite of his own protestations ("one of his grandchildren, a pretty little girl of six or seven, would run up to him and nestle on his lap"), of accompanying him to the door of the house on leaving. But Lord Ronald probably knows that M. Victor Hugo, besides being the greatest poet-dramatist and romance-writer of our generation, and a convinced champion of human, as distinguished from caste, rights, is also a French gentleman of long descent. In reviewing a gossip book of Reminiscences the present writer deems it no indiscretion to record here that he, too, has had the privilege of conversing with the patriarch and prince of poets in that small, though gorgeous, apartment in the Avenue d'Eylau.

But we do not, as a rule, get so vivid an impression of the "personages" with whom Lord Ronald has become acquainted as we do in the case of Lord Beaconsfield. Of him, indeed, we have an extremely bright and agreeable picture. He was evidently very fond of the author, and called him "dearest." "Talking of religion, he gave me almost the same answer as appears in one of his novels. 'I would be very ungrateful to Christianity, which has caused half the civilised world to worship a man, and the other half a woman, both of my race.'" Assuredly a most char-

acteristic and Disraelite aspect of a rather complicated subject! "'I have never kept a diary in my life,' said Lord Beaconsfield. 'The more's the pity,' thought I." Lord Ronald notes how the usually impassive face (so like a mask, it always seemed to me) filled with emotion in speaking of his wife. He was evidently very anxious about her, and, although occasionally flashing out into conversation with all his curious play of arms and shrugging of the shoulders, he was evidently much depressed at her state. His attention to her was quite touching, and Mary Anne, as he sometimes called her, was constantly appealed to. "'She suffers,' he groaned, 'so dreadfully at times. We have been married thirty-three years, and she has never given me a dull moment.'"

"Mr. Disraeli, as we passed through the churchyard, looked quite the lord of the manor, returning the bows and good-morrows of the parishioners, and patting the children on the head, asking the people about the crops, the markets, and their private affairs. He talked in anything but a Conservative sense as to the intolerable injustice of trying to keep the people out of one's parks, and saying that the Tory and Whig landed proprietors make their class odious to the people by such exclusion. When he had become Lord Beaconsfield, on occasion of the writer's second visit, he said, 'I am the unluckiest of mortals; six bad harvests in succession; this has been the cause of my overthrow: like Napoleon, I have been beaten by the elements; Bismarck and I were perfectly *d'accord*. Had the late Government lasted, we would have kept the democrats of Europe in check, but now all is over.' Bismarck he much admires and personally likes; 'but were he to come to England I should not ask to see him; there is no such thing as sympathy or sentiment between statesmen.' 'I have failed, and he would not now care to see me, nor I him,' he added rather bitterly. As to the prospects of his party, 'all becomes chaos,' he remarked, pacing up and down his room, and waving his arms, 'all becomes chaos when I am away.' As we stood in the porch, amid marble vases and busts, ferns and flowers, the post arrived, with it the *Times*, which contained Mr. Gladstone's letter, thanking the public for their sympathy for him during his illness. 'Did you ever hear anything like that? it reminds one of the Pope blessing all the world from the balcony of St. Peter's,' said my host. 'Life,' he said again, 'is an *ennui*, or an anxiety; for the self-made life is full of troubles and anxieties from fear of losing the position or wealth they have obtained; for those born with these advantages there is nothing to strive for, and life then becomes a mere bore, an *ennui*, and a burden.' He gave a description of how delightful were the dinners in old days at Mrs. Norton's over a public-house near Storey's Gate more than forty years ago, and of the wit and humour that then flowed. Lady Dufferin was his chief admiration, more beautiful than her beautiful sisters. 'Dreams! dreams! dreams!' he murmured, gazing at the fire, and smoking a cigarette he had accepted. 'I have not smoked, dearest, since you were last here.'"

This pleasant book will certainly be found useful not only in whiling away a leisure hour, but in affording material for some future historian of our times. Yet one rather dreads to think of the possible consequences if too many of our "gilded youth" were to follow Lord Ronald's example and take to writing their "Reminiscences"! But in this

instance the writer has reading, cultivation, and taste; he has something interesting to tell, and he has often succeeded in telling it agreeably.

RODEN NOEL.

*Records of the English Province of the Society of Jesus.* Vol. VII., Part II. By Henry Foley, S.J. (Burns & Oates.)

MR. FOLEY is an industrious compiler. It seems but yesterday that we noticed the first part of this volume, and now we have before us a second, containing nearly a thousand pages of close print. He reminds us of the students of his Order in the seventeenth century. We have the same painstaking industry, the same zeal, and the same desire to preserve for future use every fact, big or little, that relates in any way to the matter in hand. We do not make this last remark in any captious spirit, but in sincere admiration. We have lost so much valuable knowledge by persons who have had theories as to "the dignity of history," rejecting this or that fact or legend because they thought it trivial or that it would mar the perspective of their works, that we could forgive a much larger amount of matter of secondary interest than we can find in Mr. Foley's pages. In the Preface we have an apology for the insertion of some accounts of demoniacal possession and witchcraft. The writer says

"their narration may appear absurd in the eyes of some who have no true belief in the Supernatural; yet their retention is preferable to any omission from the original manuscript. The cases recorded are generally vouched for by credible eye-witnesses, and may be regarded as characteristic of the times, when such obsessions and the practice of the black art were very prevalent both in England . . . and on the Continent."

We have no desire to discuss with Mr. Foley the very large question as to whether a "true belief in the Supernatural" would incline us to give credit to these narrations. He has, we are quite sure, done well in retaining them. It is important to students of human thought and human progress to know how these things appeared to Englishmen who had been instructed in the old religion. Most of the stories of witchcraft that have come down to us from the sixteenth and seventeenth centuries are of a distinctly Protestant character. Students will, we are sure, be glad to have examples from another series. A curious instance is related of bells ringing without human agency. In this case the event is said to have taken place when a virgin consecrated to God—whether she was a nun or not we are uncertain—came to the spot where she was afterwards buried. Mediaeval literature contains many examples of this belief, which was certainly not extirpated by the Reformation, for Philip Henry, the father of Matthew Henry the Commentator, who was a Puritan of the strictest sort, mentions in his diary that on a certain occasion the bell of a church in Devonshire rung for three hours as a death-sign.

The annual letters here given furnish most interesting matter for study. They do not, perhaps, add materially to our knowledge of history in the narrow sense, but they show us what was the state of the country at the time



when persecution was raging. They are evidently the compositions of God-fearing men who were zealous for their faith, not of plotters against the State.

A writer who has devoted himself to the history of the Jesuit Mission in England cannot pass without notice the high-treason punishment which for so many years disgraced our country. It is a subject too disgusting and shocking to dwell upon at length. We are glad, however, that Mr. Foley has turned his attention to it, and given us, in the short compass of a note, a sketch of the development of this revolting custom. The writer has not succeeded in tracing it higher than the execution of Sir William Wallace. In the earlier time it appears to be almost certain that the victims were permitted to hang until they were dead.

We trust that this is not the last contribution of materials for history that we shall receive from Mr. Foley. We are already much indebted to him; but, unless rumour has exaggerated, the Order to which he belongs still possesses many unprinted documents of great interest. We are sure that they could not be entrusted to anyone who would edit them with greater faithfulness or annotate them with fuller learning.

EDWARD PEACOCK.

*La Navarre française.* Par M. G.-B. de Lagrèze. In 2 vols. (Paris: Imprimerie nationale.)

THE history of little Navarre is one of the most interesting of the minor States of Europe. It was in contact not only with several kingdoms, but also with several nationalities and races. Basque over the greater part of its area, it was Spanish on the South, and Gascon, or French, on the North; while its North-west frontier made its alliance or hostility for three centuries a powerful factor in the policy of English kings; and in the sixteenth century the question whether France should be Protestant or Catholic seemed to turn on the fortunes of its rulers. M. Basole de Lagrèze, descended on both sides from the ancient magistracy of Béarn and Navarre, passed his life in illustrating, by numerous works, the history of his native province. He possessed immense industry, and learnt in legal practice the habit of minute and careful research. The materials of this work have been collected from the archives of Pau, Pamplona, Madrid, Paris, and Copenhagen, in addition to numerous MSS. in private hands. He corrects some mistakes, and supplies omissions which escaped the research, of the late M. Paul Raymond. But, unhappily, he utterly lacks the historical insight which distinguished that excellent scholar. His style creeps on in a level dullness, which is almost exasperating, in short sentences which should, but never do, sparkle with epigram and light. Yet, with all their defects, these volumes are far more valuable to the historian than many more brilliant tomes. If they cannot be accepted by the general reader as a History of Navarre, they are a mine whence, in spite of their chronological chaos and confused arrangement, the student may dig out some most valuable ore.

Vol. i. is devoted to the geography and history, vol. ii. to the *histoire du droit*, of Navarre. Contrary to the usual case, but as may be expected from the above remarks, the latter is of vastly greater interest than the former.

The chapters on geography and ethnology leave much to be desired. Our author, without acknowledgment, adopts the conclusion of M. de Rochas as to the origin of the Cagots—that they are no peculiar race, but the descendants of families banished from society for taint of leprosy. He notices the Gypsy type in strong contrast with that of the Basque “blanc et coloré,” but he does not mention the mixture of the two in the *Cascarotao* of Ciboure and elsewhere.

We have mentioned the chronological chaos, which is especially marked in the whole of vol. ii., when analysing the *Fors* or *Fueros*. The reader has to reconstruct this as best he may. Sometimes the dates are altogether missing, or the citation all important to the interpretation of the fact is lacking; sometimes the writer's prepossessions peep out most naïvely, as when we are startled by the assertion (ii. 168) that “Marriages under the *ancien régime*, celebrated in the mosque or in the synagogue or in the *temple protestant*, were as legal and valid as those blessed by the priest;” and find in the note the date November 1787! The mention of marriage brings us to one of the most curious traits in the early legislation of Navarre, which it owes undoubtedly to Basque influence. Though so religious a people that there was a special gaol delivery to allow all to receive Communion three times a-year, and that absence from church for three consecutive days is taken as legal presumption of illness, yet neither Basques nor Navarrais allowed the undue intervention of the clergy in civil affairs. Marriage is a purely civil ceremony, and in early times was strictly binding on the man only in his own city. The clergy had no place in the election, nor in the councils, of the Sovereign. In the trials by judgment of God, if the priest would not bless the boiling water, &c., the mayor, or merino, or one of the umpires gave the benediction. No decretal clerk (*decretista*) could be an advocate in any court of justice. While Europe was convulsed with the quarrel between Henry II. and Becket, the *For* of Navarre had decreed: “If unhappily a clerk shall have dishonoured his office by committing murder or robbery, he shall be taken before the bishop, who shall be prayed to degrade him from his orders; and, when the bishop has withdrawn them, justice shall be done on him as a simple layman, and he shall have nothing further to hope for from the Church.” The laws as to the sanctity of the house, the *lar*, and the conditions of family inheritance carry one a long way back towards ancestral worship. That the kings of Navarre were the first constitutional kings in Europe is probably the fact; but M. Lagrèze most tantalisingly omits to quote the charters of the *Sanchos* in the eleventh and the *Thibauts* in the thirteenth centuries, in which they declare that “they can make laws only with assent of the clergy, nobility, and people.” In 1510, indeed, we have the Cortés declaring that “at no time was ever grant

made to the king without previous redress of griefs;” the right of petition is vigorously upheld, and even in late times “in matters of finance the opinion of the *tiers état* preponderated over that of the nobility and clergy.” There is no trace of a native slavery, or, indeed, of strict serfage (*adstricti glebas*), in Navarre. The slaves are prisoners of war and heathen, or Moors, and Jews. The villain seems always to have a right of quitting a cruel seigneur (of the Spanish *Behetria*); “he could change his lord for another, or become the villain of the king”—a right which did not exist elsewhere in the French Pyrenees. The relations of Moors and Jews to the rest of the population are exceedingly interesting. Our author claims to give a better text than that either of Amador de los Rios, or of Keyserling, of the long oath administered to the Jews, wherein they finally swore “by the tombs of thy King Maymon [Mammon], Astaroth, and Betala [Belial or Baal?].” In most points the laws are distinguished by humanity. Neighbours and matrons play a part analogous to that in early English laws. The early *fors* deal with caste composition in case of murder and wounds, and proceed gradually from purchase to dowry of bride in marriage. Great respect is paid to women. Violence in a lady's presence is severely punished. Curiosities abound. If an animal does injury, it is the beast, and not his owner, that suffers the penalty. But even the beast's finer feelings are considered: “if a dog walking with a lady dog, or with his sister, kill another dog, he is not considered guilty of *canicide*, as he would be in absence of the lady.” The enormous fine or penalty for stealing a cat, even after restoration, might make one almost believe the legend of Whittington. There was a great difference between the penalty for a theft committed in enclosed or unenclosed ground. The Navarrais determined the point, if doubtful, by placing a jackass on one side the boundary and a she-ass on the other, and seeing if they could join each other. In the injunction to the royal *sayon*, “Non debet portare nullis armis nisi uno bastone de cubitu uno in manu,” we have an early mention of the policeman's staff. At the funeral of a knight, a charger, with arms and jewels, was given to the offertory at the Mass. The king sometimes supplied this costly offering for a loyal subject. Is not this a link in the history of the charger led and arms borne at an officer's funeral? We must stop, and can assure our readers that these are only samples of matters of greater interest to be found in both volumes, but especially in the last.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*Anno.* By Constance Fenimore Woolson. (Sampson Low.)

*A Fair Country Maid.* By E. Fairfax Byrrne. In 3 vols. (Bentley.)

*On Foreign Soil.* By M. Montgomery Campbell. In 3 vols. (White.)

*Here Below.* By Joseph Alan Scofield. In 3 vols. (Tinsley Bros.)

*Mine Own People.* By Louisa M. Gray. (Edinburgh: Macniven & Wallace.)

WE venture to say that *Anne* is one of the most remarkable works of fiction that has appeared for many years. It is remarkable for its own sake—for animation of plot and variety of character; and it is remarkable also as holding a place midway between the old American novel of incident and the modern American novel of analysis. Three complaints only, and those of a minor character, can be lodged against it. It is rather long; there are too many digressions; and the murder of Mrs. Heathcote, which clears the way for Anne Douglas's happiness towards the end of the story, is a very improbable occurrence. Lady readers, too, will probably have a fourth fault to find with the author: they will say she should have made Anne marry the strong and unselfish Gregory Dexter rather than the somewhat weak and indolent Ward Heathcote. That, however, is a matter of taste; and there is high authority for giving the Lauras of this world to the Pendennises rather than to the Warringtons. It would be difficult, indeed, to say which is the best and most original of the many characters which Mrs. Woolson's happy idea—of bringing Anne Douglas from the frozen frontier of the Union, with its dilapidated agency and its picturesque population, to the glare of New York—enables her to make the acquaintance of. Many readers of *Anne* will probably think most of her early friends, Père Michaux and Lois Hinsdale, the good angels of the Douglas family, such excellent friends and yet so great a contrast to each other; and of the little Franco-Indian gipsy, Tita, Anne's step-sister. Yet it may be doubted whether, although personally more likeable, their portraits are really better drawn than those of Miss Vanhorn, grimmest, proudest, and most unreasonable of the Knickerbocker aristocracy; Helen Lorrington, whom Miss Vanhorn shrewdly sums up as a "mermaid;" loyal Miss Teller; and kindly, managing, gently sarcastic "Tante." "The American Venus is thin," says Mrs. Woolson; but she has created Anne Douglas apparently to prove that the American Venus of the future will be the reverse of thin mentally not less than physically. Of the men who figure in the novel, Gregory Dexter, self-reliant, the prop of his State in the Civil War, is Eclipse; and the rest are nowhere. Besides being strong in character and in quiet humour, *Anne* is also strong in episode; and the War of the Rebellion is skillfully introduced, without being made too prominent. If the author can keep up to the high standard reached in this work a great future is before her.

Should not Miss Byrre have waited a few years, say till the beginning of the twentieth century, before giving to the public the remarkable tragedy she has entitled *A Fair Country Maid*—at all events, as a study from real life? Socialistic ideas may be spreading; but where is the country parish in England, at the present day, in which the leading spirits talk communism and something very like atheism? Yet this is precisely what Abel Greenhough, in every sense the hero of *A Fair Country Maid*, does. Nor are his

opinions so very different from those of Zackary Pearse, the dreamer and artist, or of the Rev. Saul Howell, eminent scholar and Dissenting minister; while John Morison, the brother of the "Fair Maid," supplements the theories of Prince Krapotkin with the practices of the Irish Invincibles. Not only is the story a little in advance even of our advanced times, but it abounds in violent incidents. Imagine two men, one of them a clergyman of generous enthusiasms and high culture, appearing at the same place, at the same time, with intent to murder the same man! It seems unnaturally cruel to poor Marjorie, too, to destroy her husband by sunstroke and her lover and cousin by a pistol-shot in one day. Still, *A Fair Country Maid* is a singularly powerful and fascinating story; it is written with scrupulous care, and it contains many passages of great beauty. It is full of striking portraits of all kinds and types, from Scrag, the fierce and bitter old Radical weaver, to the slender but spiritually valiant Lavinia Pearse. All the Morisons are well drawn; and Derrick Devonporte, the Squire, is, in spite of his affected name, so likeable and gallant a young fellow, and so open to conviction, that his tragic death comes as a rude shock on the reader.

*On Foreign Soil* is full of crudities; but, happily, there is nothing unwholesome in it. It is a queer compound of Agnosticism and Romanism, classical music and Schopenhauer, Schiller and "well-cut dresses of navy-blue cloth;" and when we find ourselves actually "on foreign soil," we soon get tired of the everlasting *loggia* and *borgo de pescatori*. Herbert Marley, with his oratorios and his variety of creeds, is an intolerable prig; and his Blanche Stapleton, who haggles over Schopenhauer, is worthy of him. The story is, however, told with animation, and, indeed, looks like a long letter from a quick-eyed girl, not yet out of her teens, enamoured of some of the fads of the day, and with a slight weakness for airing her German. The author's descriptions, especially of individuals, are sometimes by no means intelligible. Thus, in "He was an author of some repute, editor of a magazine for the airing of heretical opinions, a platform speaker, in short, a man who lived by his wits," the explanatory "in short" has either a cruelly sarcastic meaning, or no meaning at all.

There is abundant evidence in *Here Below*—a better title, by-the-way, would have been "Below the Table"—that Mr. Scofield has taken Dickens for his model; and his work certainly surpasses *The Pickwick Papers* in this respect, that it is even more saturated with alcohol. *Here Below* is true to nature in the sense of Cowley's anacreontic, that "an eternal health goes round" in the one as in the other. The plot is caused by liquor and is steeped in it. Bad men commit villainies when drunk; good men believe they have committed them because, being in a chronic state of intoxication, they are uncertain what they have done. Matthew Bernock and John Gurgoyne, who are the centres of whatever interest attaches to *Here Below*, stagger about from one public-house to another for

two volumes and a-half, when they "pull up" in different ways. When they are not quite drunk they are to be found discussing total abstinence, local option, and the premonitory symptoms of *delirium tremens* and paralysis with great vigour and earnestness, and generally over a few "generous glasses." Most of the "ladies" with whom Bernock and Gurgoyne associate are to be found behind the bars, or in the back parlours of pot-houses, as their "manageresses" or the relatives of their landlords; and one, at least, takes to tippling after marriage. The effect of the whole is undeniably amusing; and Mr. Scofield's public-house interiors are painted with a realistic vigour which recalls Jan Steen rather than Dickens. Some of the minor characters—such as Spike the boozy carpenter and his son, Harkles the publican, and Peevers the vulgar teetotaler, who is a flagrant example of gluttony—are so well drawn as to encourage the belief that if Mr. Scofield would confine himself strictly to studying low-class life, and eschew tirades against Pharisaism and painfully italicised arguments for and against the Permissive Bill, he might attain a not inconsiderable success. His middle-class and sub-middle-class characters, however—his Champfers, and Filpses, and Vaspers, and Gurgoyles, both Reverend and Bohemian—are altogether unreal and very disagreeable. The story of disinheritance, which it takes such a tremendous amount of brandy and ale to develop, is as confused as the mixture of these beverages can make it.

The plot of *Mine Own People* is of the slightest. It is in reality a study of two families, and of the different members of each; as such, it is executed with most commendable care. When first we meet Marian Grant, the Scotch girl whose fortunes this story tells, she is the half-friend, half-dependent of the Wentworths, a luxuriously brought-up English family. Misfortune has compelled her mother to part with her, in order to fill this position, at such an early age that she has forgotten all about her relatives. It is discovered, however, that the Hon. Otto Wentworth, the second son of that house, is dangerously attached to Marian; and his father and mother, Lord and Lady Ellersley, politely send her back to her Northern home. The contrast between the Grants, a painfully brought-up Scotch family, and the comfortable and unconsciously selfish Wentworths is admirably brought out; and the reality of the gossip and "society" of Forthborough, a typical Scotch country town, is beyond question. Every one of the Grants—the mother whom grief has made undemonstrative, but not unaffectionate; Anna, the eldest daughter, dutiful, reticent, a model wife for a missionary; Gretchen, unlucky but warm-hearted; Tom, the brusque, jealous, but loyal student; and, above all, poor Marian, with her tears and troubles in getting into the hearts of "her own people"—is a well-executed portrait. Miss Gray gives us, indeed, too much poetry and German of the kind affected by girls who have reached the "finishing" stage; and piety, at all events when it takes the form of familiar hymns, is not an agreeable element in a novel.

Still, these are introduced naturally enough, and should be considered, perhaps, as superfluities rather than blemishes. There is so much in *My Own People* that deserves praise, both from the artistic and from the ethical point of view, that exceptionally good work may yet be expected from its author.

WILLIAM WALLACE.

### HISTORICAL SCHOOL-BOOKS.

*The History of England for Elementary Schools.* (Cassells.) Of the making of historical school-books there is no end, and much study of them is verily a weariness to the reviewer. We can, however, award nothing but praise to the little work before us. Its information is as complete as its limits of space admit. The early chapters, in which an interesting sketch of prehistoric Britain may be found, are good examples of careful selection and arrangement; and on all the disputed questions in our history the author takes, as it seems to us, very sound and just views. No better introduction to a study of English history in more elaborate works could be placed in the hands of young readers. In the choice of the illustrations we might, if we wished to be severely critical, point out some eccentricities. Portraits of the Prince Consort, Lord Beaconsfield, and Mr. W. E. Forster find a place here, but we have sought in vain for the present Prime Minister.

*Chambers's Historical Readers.* Book IV. We have here the history of England from the Revolution to 1882; and the general plan of the book resembles that of its predecessors in the series, several of which have been already noticed in the ACADEMY. Poems on historical subjects mentioned in the text hold a prominent place, but we find it hard to understand the immediate application of all the quotations. Shirley's glorious verses on "Death the Leveller," printed at the close of the chapter on the termination of the Napoleonic war, would certainly leave the youthful reader under the impression that Shirley and Napoleon were contemporaries. The general style of the book is, however, to be commended, and the facts are accurately stated.

*Early England to Death of Stephen.* By J. G. Hefford. (Marcus Ward.) This is a very elementary work, and runs on old-fashioned lines. Some forty-three pages are devoted to the Britons; and Caesar, Cassibelan, Caractacus, Boadicea, and Agricola are given as important places as Alfred, Dunstan, and Edgar. The accounts of Cædmon and Bede are good features of the section devoted to the English Conquest. The language throughout is clear and simple.

*Senior Standard History Readers.* Books I., II., III. By the Rev. D. Morris. (Longmans.) This is a more elaborate series of handbooks than those noticed above, but the arrangement is not very attractive. Each reign concludes with paragraphs on "Death and Character" and "Miscellaneous Facts," of which the former is mainly constructed of lists of adjectives, such as "handsome," "generous," "treacherous," "cruel," and so forth, and the latter of the most heterogeneous information that was ever printed in the same page. Catalogues of "leading authors" are also given at the close of each period of history; but we have not noticed any reference to Richardson, Smollett, Fielding, and Gray, though Young, Rogers, Lingard, and Kemble find mention. Addison is similarly placed among poets, and excluded from the list of prose-writers of his age; and the author of the "Seasons" is called James Thompson. We notice that Vicarius, and not Vacarius, is

stated to have delivered law lectures at Oxford in Stephen's reign. The English style of the author is not always above criticism. He tells us that Guy Fawkes' conspirators bound themselves to secrecy "by partaking together the sacrament of the Lord's Supper," and that James I. "thought he had a right to his subjects' money without the bother of applying to Parliament." It is, however, only just to add that Mr. Morris has succeeded in crowding a vast store of information into his three little volumes, and for the most part this information is to be relied upon. The maps are also, as a rule, excellent. We should, nevertheless, strongly advise teachers in elementary schools to employ Prof. Gardiner's three little volumes, of which a new edition (with illustrations) has just been issued by the same publishing house, in preference to Mr. Morris's lengthier handbook, which is characterised throughout by irritating imperfections.

*Historical Readers.* Nos. 1, 2, and 3. (Philips.) Messrs. Philips have followed the example of their brother-craftsmen, and launched a series of historical readers to meet the new requirements of Board schools. The first of them bears the familiar title of *Stories from English History*, and is "designed not so much to instruct as to interest the younger children." No attempt is made to connect the stories together, and the teacher is expected to supply orally the missing links. The plan of the book gives it of necessity a very scrappy character. In the desire to make the tales as full of exciting incident as possible, the historical facts are often distorted almost beyond recognition. The account of the Battle of Crécy, under the title of "The Three Feathers," reads like an extract from a fourth-rate historical novel, and conveys little valuable information. We hardly think the style of the handbook is likely to appeal to the very young children for whom it is written. At any rate, the teacher will have to handle it judiciously. The two succeeding volumes, which embody a connected history of England from the earliest times to 1603, are disfigured by fewer sacrifices of historical truth to romantic embellishment. They make no attempt at novelty, and are written in a singularly vivid style. We have to make our old complaint that too slight a distinction is drawn between the importance on later English history of the Britons and Romans and of the Saxons and Normans; but these two Readers certainly deserve a high place among educational works of the kind. Less can be said for the numerous illustrations in the three volumes. The maps, however, are very good throughout.

*Historical Readers.* Books 1, 2, and 3. (Blackwood.) Prof. Meiklejohn, the editor of these volumes, is to be highly congratulated upon their many-sided excellence. The narrative is exceptionally full and clear. Admirable sketches of the lives of the Duke of Wellington and Lord Clyde appear in the third Reader, which brings our history down to the close of the Egyptian War of last year. The social development of the country is adequately treated; and the illustrative poems, which include Hawker's spirited amplification of the Cornish rhymes on Bishop Trelawney's trial of 1688, and Aytoun's "Execution of Montrose," are for the most part admirably selected. The typography of these books is exceptionally good; we strongly recommend them to all teachers who desire, as the motto of the series indicates, to lead their pupils without delay *per vias rectas*.

### NOTES AND NEWS.

THROUGH the strong feeling among the late Mrs. James Owen's many friends that some permanent memorial of her noble life and work should be founded in Cheltenham, where she did so much, it has been decided to collect money for a Friendless Girls' Home, to be built there and called after her name. No other memorial could be so suitable. The object nearest to Mrs. Owen's own heart was to bring help and rescue to those of her own sex who need it the most. Subscriptions are invited, and can be sent to the Rev. Dr. Kynaston, Principal of the College, Cheltenham.

MESSRS. LONGMANS have in the press a new Peerage by Mr. James E. Doyle. It will show the succession, dignities, and offices of every peer from the Conquest down to 1872, and will be illustrated with about fourteen hundred portraits, shields of arms, and facsimiles of autographs.

MRS. HAWES is compiling a Chaucer Birthday-book. It will be published this autumn.

We hear also of a Child's Christmas Story-book in preparation—one of the best Early-English Romances re-told in simple language, and illustrated.

AN Italian edition of Count Ugo Balzani's work on the Early Chroniologists of Italy, recently issued by the S. P. O. K., will be published shortly by Hoepli, of Milan.

To the articles that will appear in the forthcoming volume of the *Encyclopædia Britannica* we may add "Metal Work," "Mosaic," and "Mosque," by Mr. J. H. Middleton; and "Mural Decoration," by Mr. Middleton and Mr. William Morris. In future volumes, "Papacy" and "Reformation" will be written by Mr. J. Bass Mullinger, and "Plato" by Prof. Lewis Campbell.

MR. JOHN RUSSELL YOUNG, American Minister at Peking, is said to be collecting material for a History of China.

MR. A. J. BUTLER, of Brasenose College, Oxford, will contribute to *Cassell's Magazine* for August an article on "A Persian Orgy at Cairo," describing a curious and barbarous custom of which he was himself an eye-witness.

THE Wyclif Society's first publication, which was due last year, will not be ready till September this year; the double printing (once with German notes, once with English) of the nine hundred pages of which Wyclif's *Political Writings* will consist has taken so long in Germany that, notwithstanding Dr. Budden-sieg's best efforts, he has not been able to get his book through the press quicker. But next year the society's work will, it is hoped, be brought level with the subscriptions, as Mr. Reginald Lane-Poole's edition of the *De Dominio Civili* will go to the printer in October, and Mr. F. D. Matthew's edition of the *De Mandatis Divinis* will soon follow. The society's income is so small, and the charges for copying so heavy, that, unless the religious, political, and literary public give the society more money next year, in which falls the 400th anniversary of Wyclif's death, one volume a-year will be all that the society can produce. No more fitting tribute to Wyclif's memory could be found for his quadricentenary than the publication of his works still in MS. Is there no rich man who will carry out this scheme for the sake of our great early Reformer?

THE Browning Society will issue, next month, its first publication for its third year, 1883-84. This will be part iv. of its *Papers*, containing essays by Mr. Nettleship, Canon Westcott, Miss West, Mr. Revell, and Mr. Bulkeley, with the "Monthly Abstract" of the society's discussions, &c., and fresh "scraps" for Mr. Furnivall's "Browning Bibliography."

MESSRS. BLACKWOOD announce two new books about fishing—*Rambles with a Fishing-rod*, by Mr. E. S. Roscoe; and *Norfolk Broads and Rivers*, by Mr. G. Christopher Davies. The latter will also give some account of the decoys of East Anglia, and will have twelve full-page illustrations.

THE *Expositor* for August will contain the first of a series of papers on the last twenty-seven chapters of Isaiah, by Prof. A. B. Davidson, of Edinburgh. Archdeacon Farrar will continue his criticisms on the "Exegesis of the Schoolmen," giving some ludicrous examples of the futile speculations and disputes in which they indulged. The editor will contribute a paper on "Abraham's Gospel."

DR. W. RENDLE, the historian of Southwark, has written an interesting historical sketch of London Bridge, to accompany the etching from the late Edward Duncan's water-colour drawing of "Old London Bridge from Custom House Quay in 1820" for the series of *Etchings of Old Southwark* now being published by Messrs. Nichols.

A *propos* of the introduction—or, rather, the revival—of the Parcel Post on August 1, the next number of the *Antiquarian Magazine* will contain an article by the editor, entitled "A Very Old Parcel Post," in which it will be shown that there was a parcel post in operation under our Stuart and Hanoverian sovereigns.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish next week a new edition of Walt Whitman's *Leaves of Grass*. We hear that the "good gray poet" is to form the subject of an article in one of the quarterlies.

THE new edition of Messrs. Gostwick and Harrison's *Outlines of German Literature*, about to be published by Messrs. Williams and Norgate, possesses one or two new features. There is a considerable addition of translations from German poetry into English; the philosophical disquisitions are somewhat relieved by excision; two new chapters give a brief account of the literary productions of Germany since the publication of the first edition ten years ago. Above all, in addition to the former Index of authors, there is now an Index of topics and of titles of books referring to their authors. The latter must prove useful to tyros in the study of German literature, who may know the name of the author of *Faust* or of the author of the *Robbers*, but who may be in doubt as to who wrote *Minna von Barnhelm* or *Die Leute von Seldwyla*, and other German works of merit little read in England.

As was to be expected, a second edition has already been called for of that curious book *Study and Stimulants*. The editor, Mr. A. Arthur Reade, has revised it throughout, and has added the experiences of several more notable personages. Our own opinion, we confess, coincides with that quoted from Mr. Herbert Spencer—that "experience is not such as to lead to any positive conclusions concerning the question of study and stimulants." The new edition, published in London by Messrs. Simpkin, Marshall and Co., will be ready in about a fortnight.

THE official illustrated Guide to the Midland Railway prepared by Messrs. Cassell and Co. is now ready; and, although the first large edition was more than subscribed for by the trade before the day of publication, the work is again at press, and a further supply will be ready in about a week.

A HUGUENOT society has been founded at New York, which has for its objects the collection of materials for the history and genealogy

of Huguenots in America, the formation of a special library, and the reading of papers.

THE sale of the third portion of the Beckford Library, which finished last week, realised a total of £12,852 for the twelve days, showing an average of considerably over £4 per lot. The grand total of the three portions now sold (leaving a fourth portion yet to come) amounts to £66,708.

THE Birmingham Free Library has determined to establish a lending section of its Shakspeare books, to consist of duplicates only.

THE Free Libraries Act has been adopted in Darlington by the large majority of 3,420 votes to 597.

ON Saturday last, July 14, a fountain in memory of the Gaelic poet, Dugald Buchanan, was opened at his native village of Strathyre, in Perthshire. The ceremony of turning on the water was performed by a grand-daughter of the poet, who died in 1768.

A CORRESPONDENT writes:—

"Your reviewer of Juan Valdes' *Commentary* (ACADEMY, July 7) should have mentioned previous English translations of some of his works, which, as even 'John Inglesant' tells us, were favourites with N. Ferrer, George Herbert, &c. I have also the privately printed edition of his *Trataditos* and *Los Psalmos*. He was really the St. Jerome of the Spanish reformation, with his translations of the Bible, and his suite of noble ladies at Naples, instead of at Bethlehem."

*Correction.*—In the ACADEMY of July 7, Count Mamiani was inadvertently spoken of as "the late." A correspondent tells us that he has just received a letter from Count Mamiani, who is quite well, and, despite his eighty-four years, continues to work with the vigour of a young man.

#### FRENCH JOTTINGS.

WE hear with great pleasure that the Institut has awarded its biennial *prix* of 20,000 frs. (£800) to Prof. Paul Meyer. No more worthy recipient of the honour can be found in France. M. Meyer's services in the cause of French antiquarian literature are known to scholars all over the world. Not only by his official work at the Ecole des Chartes and the Collège de France, but by his untiring researches in English libraries, public and private, his founding of the Old-French Text Society, his many admirable editions of rare MSS., M. Meyer has won the gratitude and esteem of all students of French literature.

In the list of decorations conferred on the occasion of the French national *fête* on July 14 there appears the name of but one man of letters—M. Leconte de Lisle.

ON July 16 M. Ferry, the French Premier, opened the session of the Conseil supérieur de l'Instruction publique, on which body M. Renan succeeds the late M. Laboulaye, as well as in the administration of the Collège de France. After a panegyric upon M. Laboulaye, he turned towards his successor with these words:—

"Nous saluons celui qui vient l'y remplacer. C'est aussi la science et la liberté qui nous l'envoient: la science des origines, la plus rare et la plus haute de toutes; et la liberté de l'esprit, fondement et source de toutes les libertés."

THE Académie française has awarded the premier *prix* Monthyon, of the value of 2,500 frs. (£100), to M. Larroumet, for his work on *Marivaux*.

SELECTIONS from Michelet's History of France are now being issued in the "Bibliothèque des jeunes Français" at threepence a volume. The epochs chosen are the Crusades, François I., Henri IV., and the Taking of the Bastille.

THE new volume of the "Bibliothèque inter-

nationale de l'Art" is *La Gravure en Italie avant Marc-Antoine*, by the Vicomte Henri Delaborde, Keeper of the Prints in the Bibliothèque nationale. The book has five plates and more than a hundred wood-cuts.

THE committee deputed to consider the question of Mont St-Michel have determined not to isolate it again, as proposed, by the demolition of part of the recently constructed dyke, but to alter the course of the dyke so as to reach the island at a point on the rocks now on the left of the dyke instead of between the tour de Roi and the tour de l'Escale as at present.

PARIS is enjoying a case, similar in some respects to our own Belt trial which is known as the "incident Corot-Trouillebert." It appears that M. Alexandre Dumas *fils* had bought from a dealer, for the sum of 12,000 frs. (£480), a landscape signed with the name of Corot. While in the gallery of M. Dumas, this picture was claimed by a certain M. Trouillebert as his work, on which the name of Corot had been substituted for his own. M. Dumas thereupon sent it back to the dealer, who returned the 12,000 frs. and passed it on to another dealer, on whose behalf he had sold it. The second dealer continues to expose it for sale as a Corot. So far, nothing much out of the common; but here arises the curious incident. M. Trouillebert commences legal proceedings against the dealer (M. Tedesco) to restrain him from representing his own work as being by Corot. In his defence M. Tedesco calls a number of the most eminent living painters of France—MM. Meissonier, Breton, Dupré, Stevens—who all agree that the landscape can be nothing but a genuine Corot after all.

#### EPIGRAMS.

XLVI.

*Keats.*

He dwelt with the bright gods of elder time,  
On earth and in their cloudy haunts above.  
He loved them; and, in recompense sublime,  
The gods, alas! gave him their fatal love.

XLVII.

*De Quincey and Ann of Oxford Street.*

Blown by concentric fate-gusts heart to heart,  
Radiating blasts of doom whirled them apart.  
Him helpless to weird lands the weird winds bore,  
And flung her bleeding 'gainst what rock-fang'd shore?

XLVIII.

*Shelley.*

'Twas some enamoured Nereid craved a storm  
Of Eolus, her minstrel to immerse  
In blue cold waves and white caresses warm:  
So the sea whelmed him, whelming not his verse.

XLIX.

*The Year's Minstrelsy.*

Spring, the low prelude of a lordlier song:  
Summer, a music without hint of death:  
Autumn, a cadence lingeringly long:  
Winter, a pause;—the Minstrel-Year takes breath.

L.

*Rochevoucauld Consistent.*

Sage Duke, thy creed who runs may read—  
*Men feign in every word and deed.*  
Therewith thy practice well agreed,  
For sure am I thou feign'dst thy creed.

LI.

*The Course of Music.—To Certain Contemporary Musicians.*

Through Formalism her feet progress—  
Reach Form,—yet still would onward press.  
There bid her tarry! 'Tis, I guess,  
But few steps more to Formlessness.



## LII.

*A Marginal Note on "The Tempest."*

The Truth is shackles and an iron door.  
In dreams alone we drink of liberty.  
For fetters whilst unfelt are bonds no more,  
And free they are who think that they are free.

## LIII.

*Thinkers, Past and Present.*

God, by the earlier sceptic, was exiled;  
The later is more lenient grown and mild:  
He sanctions God, provided you agree  
To any other name for deity.

## LIV.

*The Play of "King Lear."*

Here Love the slain with Love the slayer lies;  
Deep drown'd are both in the same sunless pool.  
Up from its depths that mirror thundering skies  
Bubbles the wan mirth of the mirthless Fool.

## LV.

*Interior of a Gothic Cathedral.*

A dream of nature's realised by man.  
Methinks it shall not end, it ne'er began!  
It bloomed a sudden rapturous rose full-blown,  
Whose perfume gladdened God upon His throne.

W. W.

## MAGAZINES AND REVIEWS.

IN the current number of *Mind*, Mr. H. Sidgwick continues his "Criticism of the Critical Philosophy." It is peculiarly interesting to watch so skilful and penetrating a critic testing the coherence of a system of thought so carefully elaborated as that of Kant. He appears to find the method of the "Kritik" beset with difficulties, starting with assumptions which it has no business to make, and leading to palpable inconsistencies. The attempt to discover an intelligible and consistent meaning for the term "object," as employed by Kant, is a good example of Mr. Sidgwick's method. The whole investigation bears the marks of careful reading and comparison of passages, and illustrates the writer's well-known subtlety. Mr. Karl Pearson reminds recent writers on Spinoza, including Mr. F. Pollock and Dr. Martineau, of the existence of a neglected work of Maimonides, the *Yad Hachazakah* ("Mighty Hand"), a perusal of which shows the influence of Rabbinical thought on Spinoza to have been much greater than has been commonly allowed. The most curious, perhaps, among many striking coincidences here brought to light is the doctrine of the universal concomitance of thought and extension. Mr. F. W. Maitland writes with shrewd critical insight, and with a pleasant mixture of respect and gentle banter, on Mr. Spencer's "Theory of Society." The article is a delightful example of a half-serious, half-sportive treatment of a subject fascinating the imagination by its grandeur, but beset with difficulties to the unimpassioned critic. The cleverness of the essay is perhaps best of all evinced in the final uncertainty of the reader's mind as to the real attitude of the writer towards the subject of which he discourses. A somewhat startling variety is given to the contents of the present number of *Mind* by the presence of an article headed "The Word," from the pen of Father Harper. Even the introductory note of the Editor hardly prepares the regular reader of *Mind* for the quaint juxtaposition of what is commonly regarded as sober philosophical analysis into the nature of conception and the functions of language in thought with familiar discourses about such sublime mysteries as the relations of the Three Persons in the Trinity and the intercommunion of angels. The philosophical part, if taken alone—though it puts some aspects of a well-worn subject in a somewhat new light—can hardly be called a fresh contribution. The writer has evidently thought out the thing for

himself; but, as often happens in such a case, through want of familiarity with the best treatment of his subject by his predecessors, he gives us, on the one hand, much that verges on commonplace, and shows, on the other hand, a defective grasp of the problem in its entirety.

THE *Theologisch Tijdschrift* for July confirms us in the view we have constantly taken of this ably conducted organ of advanced liberal theology. As a supplement to other critical periodicals it is indeed indispensable; and it is no small credit to the editors that they make no attempt to cover the whole circle of theological studies, but confine themselves to those which relate to the "burning questions" of the present day. Dr. Bruining, in an essay of forty pages, discusses E. von Hartmann's new philosophy of religion (*Die Religion des Geistes*), arriving at the conclusion that it is an unsuccessful attempt to combine Hegelianism with post-Hegelian ideas, and only resulting in the adulteration of Hegel's theory with alien elements. Dr. Prins takes occasion, from recent researches of Pfeiderer and Holtzmann (issuing apparently in opposite results), to examine anew the accounts in Acts xv. and Gal. ii., under the guidance of both the German writers. On the whole, Dr. Prins ranges himself on the side of Pfeiderer, who recognises the substantially historical character of the narrative in Acts, and accounts psychologically for the subjective colouring of the apostle's statement in his epistle. Dr. Blom, dissatisfied with his own and with all other previous explanations of 1 Pet. iv. 1, offers a new one, based on a comparison of Rom. vi. 1-14, which, he thinks, was known to the writer of 1 Peter. Dr. Oort reviews the Dutch translation of Prof. Robertson Smith's *The Old Testament in the Jewish Church*; he accuses the author of theological inconsistency, and makes one excellent point when he asks how Prof. Smith can draw a sharp line between inspired canonical and uninspired uncanonical books. Dr. Manssen reviews works in defence of the Christian conception of marriage *à propos* of G. Sand, Freytag, Mill, Hartmann, &c. Dr. Oort notices various books and pamphlets on Jewish subjects, including M. Benan's "conference" on the mixture of the blood in the Jewish race. Dr. Rauwenhoff gives a sympathetic notice of the opening lecture of the Praelector of German Theology at Paris.

## THE OXFORD HISTORICAL SOCIETY.

WE are glad to hear that the project of an Oxford Historical Society, so warmly advocated by the late J. B. Green, has now reached such a forward stage that its ultimate realisation may be regarded as almost certain. An acting committee has been formed at Oxford to arrange details and issue a full prospectus at the end of the long vacation. Meanwhile, promises of support have been received from many quarters; and there can be little doubt that an influential council will soon be constituted. It is proposed to ask the Duke of Albany to accept the position of president. Among those who have already signified their adhesion are the Bishop of Oxford, the Dean of Christ Church, Bodley's Librarian, the Keeper of the Archives, the two Professors of Modern History, Mr. James Parker, and Prof. J. E. Thorold Rogers. The names of non-residents include Mr. E. A. Freeman, Prof. S. B. Gardiner, Prof. W. W. Skeat, the Rev. M. Creighton, Dean Kitchin, and Mr. Andrew Lang.

The principles upon which the society is founded are contained in a couple of pages of rough notes, written by Mr. Green in May 1881. The history of the town is to be included, as well as the history of the university. Every period is to have its due share of attention, from the eighth to the eighteenth century. As

regards the matter to be published, Mr. Green suggested four classes—(1) what exists only in MS.; (2) books which have become rare or even difficult of access to ordinary scholars; (3) modern work of a valuable sort which has been practically lost from its form or periodical nature; (4) "collectanea" of passages from memoirs, &c., illustrating Oxford life at various periods. As regards the character of the publications, Mr. Green advocated the enlistment of some well-known writers to prefix introductions; and he insisted, above all, upon the importance of keeping the series broad and comprehensive, by choosing for illustration times in which Oxford came in contact with general history, and thus avoiding the character of a purely collegiate or academical society.

Among the materials which would require a moderate amount of editorial work, and might therefore be commenced in the earlier publications of the society, are the following:—The University Registers of matriculations and degrees, which begin before 1450, and are continuous from about 1570; Antony Wood's *Notes* for a history of the city of Oxford—the edition or adaptation of them by Sir John Peckhall in 1773 is careless and incomplete; the Chartularies of Osney Abbey and St. Frideswide's, now among the archives of the Chapter of Christ Church; entries affecting Oxfordshire and Buckinghamshire in the ecclesiastical registers of the diocese of Lincoln up to the time of the Reformation; Thomas Hearne's *Diaries*, extending from 1705 to 1735, contained in about 130 duodecimo volumes—extracts have been printed in 1857 and 1869; Hare's collections for a "Registrum privilegiorum Universitatis Oxoniensis," a collection of inedited papers relating to the siege of Oxford in the Civil War, now in the Bodleian Library.

The following reprints, among others, might be taken in hand:—The detailed description of the city of Oxford in Elizabeth's time printed in an Appendix to Hearne's *Textus Roffensis*, illustrated with reproductions of Nele and Bereblock's MS. *Topographica delineatio Collegiorum* (1566); Fiebertus's *Oxonienensis in Anglia academiae descriptio* (Rome, 1602), a rare work, the first separate account of Oxford; Nichols's *Progresses of Elizabeth and James I.*, so far as they concern Oxford, with the unpublished account of the Queen's visit to Oxford among the Harleian MSS; the list of Oxford writers before 1500 given by Pitsens, collated with Bale and Tanner and supplemented.

The above list might be extended almost indefinitely by reference to subjects which require considerable editorial work, such as Rawlinson's continuations of Wood's *Athenae Oxonienses*; Bryan Twyne's and Wood's MS. collections relating to the University, City, and County; the Oxford Press in the fifteenth and sixteenth centuries; the place-names of the neighbourhood as illustrative of the English settlements in the South-Midland Counties; the municipal history of the City, and "Dr. Richard Newton and University Reform in the Eighteenth Century."

Provided that at least 250 subscriptions of one guinea each are received by the close of the present year, it is intended to date the formal commencement of the society from January 1, 1884.

## THE SPANISH ACADEMY OF HISTORY.

THE Real Academia de la Historia of Madrid has just closed its labours for the session of 1882-83. The next session will begin on September 28.

The Academy has this year been chiefly busied in the fulfilment of the obligations contracted by it to the Congress of Americanists, to whom it offered the hospitality of its halls. The first of these—the ordering the



immense mass of invaluable documents and MSS. preserved in the "Archivos de las Indias" at Seville—is in good progress. By a royal decree these archives are now placed under the care of the Corporation of Archivists and Librarians, supported by the State. Officers, attendants, and the budget have been provided on a suitable scale. Foreigners will now be able to consult these documents at Seville—the richest and most authentic in Europe—without feeling compelled, as formerly, to give vent to well-merited complaints.

Moreover, the Academy had brought to Madrid the documents connected with the great law-suit between the families of Christopher Columbus and Alphonso Pinzon, after the death of the former. A thorough examination by a Commission has discovered the names of all the companions of Columbus except two. The evidence shows that Pinzon has been much calumniated. His constant cry was "Forward, Forward!" If Columbus was the head, Pinzon was the right arm, of the expedition. These results will be presented by Señor Fernandez Duro to the forthcoming Congress of Americanists at Copenhagen. His work will also appear in vol. x. of the *Memoirs* of the Academy, already in the press. The Academy has also delegated to the Congress Señor Fabié, so well known for his labours on the life and works of Las Casas; and Señor Rada, who, with M. de Rosny, has done so much for the interpretation of the symbolic writing of the Mayas (Yucatan), utterly overthrowing the system of Brasseur de Bourbourg.

The Academy dedicates a section of its monthly *Boletín* to the publication of inedited MSS. on American history; an important place is also reserved for Keltiberian, Semitic, and Latin inscriptions discovered in the Peninsula. The *Boletín*, which had fallen into arrear, has by great exertions been brought up to date. Six numbers have appeared since April; that for July was to be published on the 15th. On the resumption of the session the publication will be regular. F. FITA.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ALBERT, M. Le Culte de Castor et Pollux en Italie. Paris: Thorin. 5 fr. 50 c.  
BRIEFWECHSEL zwischen August Boeckh u. Karl Otfried Mueller. Leipzig: Teubner. 9 M.  
COLAGROSSO, F. Studi sul Tasso e sul Leopardi. Naples: Detken & Roehll. 4 fr.  
DELSILE, L. Notice sur les Manuscrits disparus de la Bibliothèque de Tours pendant la première moitié du 19<sup>e</sup> Siècle. Paris: Imp. Nat.  
GOSSEL, Th. Friedrich Koenig u. die Erfindung der Schnellpresse. Stuttgart: Krüner. 12 M.  
IMHOFF-BLUMER, F. Monnaies grecques. Leipzig: Koehler. 45 M.  
PORTE, W. Judas Ischariath in der bildenden Kunst. Berlin: Calvary. 2 M.  
SALLARD, E. Mémoires politiques et littéraires, 1848-53. Paris: Charavay. 3 fr. 50 c.  
SAUREZ CAPALLEJA, V. Estudios sobre Longfellow, vida y obras. Madrid: Hernandez. 10 r.  
TAGGIARCO, C. Le Medaglie e Monete del S. Ordine Gerosolimitano. Camerino: Borgarelli. 5 L.

#### THEOLOGY.

- DELTITZSCH, F. The Hebrew New Testament of the British and Foreign Bible Society. Leipzig: Dörfling & Franke. 1 M. 20 Pf.  
MARTIN, J.-P. Introduction à la critique textuelle du Nouveau Testament. Partie théorique. Paris: Maisonneuve. 40 fr.  
PENTATEUCHUS Samaritanus. Ad fidem librorum manuscriptorum apud Nabulianos repertorum ed. et varias lectiones adscripsit H. Petermann. Fasc. III. Leviticus, cur. C. Vollers. Berlin: Moeser. 12 M.

#### HISTORY.

- ORSICA, G. La Sollevazione di Capodistria nel 1848. Padua: Drucker & Tedeschi. 2 L. 50 c.  
RIEGLER, S. Geschichte d. fürstl. Hauses Fürstenberg u. seiner Ahnen bis zum J. 1609. Tübingen: Laupp. 10 M.  
THIOFRIDI Epiternacensis vita Willibrordi metrica. Ex cod. Gothano ed. K. Rossberg. Leipzig: Teubner. 1 M. 80 Pf.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- ANDERHEIT, J. Beiträge zur Kenntniss Madagaskars. I. Madagaskar u. das Hovareich. Berlin: Dümmler. 1 M. 20 Pf.  
BASTIAN, A. Zur Kenntniss Hawaii's. Nachträge u. Ergänzungen zu den Inselgruppen in Ozeanien. Berlin: Dümmler. 4 M.  
BREGG, Th. 5 Abhandlungen zur Geschichte der griechischen Philosophie u. Astronomie. Hrag. v. G. Hinrichs. Leipzig: Fues. 4 M.  
BERLESE, A. Acari, Miriapodi e Scorpioni italiani. Fasc. 1-8. Padua: Salmin. 12 L.  
CARUS, P. Ursache, Grund u. Zweck. Eine philosoph. Untersuchung zur Klärung der Begriffe. Dresden: v. Grumbkow. 1 M. 80 Pf.  
HAHN, F. G. Insel-Studien. Leipzig: Veit. 7 M. 20 Pf.  
HEER, O. Flora fossilis groenlandica. 2. Thl. Zürich: Wurster. 48 M.  
HORAE societatis entomologicae Rossicae varietis sermonibus in Rossia usitatiss editae. Tom. 17. Nr. 3 et 4. St. Petersburg. 12 fr.  
KREIMEL, O. Die Kegelschnitte in elementar-geometrischer Behandlung. Tübingen: Laupp. 2 M. 60 Pf.  
LEPSIUS, G. R. Das Mainzer Becken, geologisch beschrieben. Darmstadt: Bergsträsser. 12 M.  
NEUMANN, F. Einleitung in die theoretische Physik. Hrag. v. C. Pape. Leipzig: Teubner. 8 M.  
VĚJDOVSKÝ, F. Revíslá faunae bohemicae. Pars I. Die Süßwasserschwämme Böhmens. Prag: Rziwnat. 7 M.

### PHILOLOGY.

- BREXNER, J. De canone decem oratorum Atticorum quaestiones. Breslau: Koebner. 2 M.  
EUCLEIDIS elementa. Ed. J. L. Heiberg. Vol. I. Leipzig: Teubner. 3 M. 80 Pf.  
HARTMAN, J. J. Studia Antiphontea. Berlin: Calvary. 1 M. 60 Pf.  
HARLEZ, C. de. De l'Exégèse et de la Correction des Textes avestiques. Leipzig: Gerhard. 6 M.  
HENRY, V. Étude sur l'Analogie en général et sur les Formations analogiques de la Langue grecque. Paris: Maisonneuve. 8 fr.  
HERODIANI ab excessu divi Marci libri VIII. Ed. L. Mendelssohn. Leipzig: Teubner. 6 M. 80 Pf.  
INTELLIGENZA, die. Ein altitalien. Gedicht, nach Vergleichung m. den beiden Handschriften hrag. v. P. Gellrich. Breslau: Koebner. 6 M.  
LIEBE, H. Beiträge zu den Persius-Scholien. Straubing: Attenkofer. 1 M. 50 Pf.  
ROBERTSON, W. Der Tristan d. Thomas, e. Beitrag zur Kritik u. Sprache desselben. Göttingen: Peppmüller. 1 M. 20 Pf.  
RUMPEL, J. Lexicon Pindaricum. Leipzig: Teubner. 12 M.  
SOHRADER, O. Sprachvergleichung u. Urgeschichte. Linguistisch-histor. Beiträge zur Erforschg. d. indogerman. Altertums. Jena: Costenoble. 11 M.  
VERHANDLUNGEN der 38. Versammlung deutscher Philologen u. Schulmänner in Karlsruhe vom 27. bis 30. Septbr. 1882. Leipzig: Teubner. 12 M.

### CORRESPONDENCE.

#### THE ETYMOLOGY OF "ROLLOCK" OR "BULLOCK."

2 Salisbury Villas, Cambridge: July 16, 1883.

In attempting to trace back the history of this word I have not been very successful. It seems to be very seldom mentioned in dictionaries. Worcester gives the spelling *rollock*. Ash (1775) gives the spelling *rowlack*, and informs us that it is derived from *row* and *lack*, without attempting to explain what he means by *lack*. But if we begin at the beginning we obtain some light. The Anglo-Saxon word was *arloc*, pl. *arlocu*. In Wright's *Vocab.* i. 63, we find "*columbaria*, ar-locu." The sense is, literally, oar-lock, though *lock* is rather to be taken in the sense of "hole" than in the ordinary sense of *lock*, which is represented in Anglo-Saxon by *locæ*. The etymology is, however, just the same—viz., from *loc-en*, p. p. of the strong verb *lucan*, to lock, to fasten. Hence the Anglo-Saxon *arloc* is an oar-lock, oar-hole, or oar-fastening. The original rollocks were, I suppose, often mere holes in a boat's side; they are still, so to speak, half-holes or notches. Hence we get German *rudelock*, *rudergat*, an oar-hole; Low-German *rodergat*, *roergat*, a rudder-hole.

Now the Anglo-Saxon *arloc* became *orlok* in Middle English, a form which occurs at least three times in the *Liber Albus*, pp. 235, 237, 239; but, the word *lok* not being clearly understood (for we never used it with the common sense of hole, as the Germans do), the rollock was also called an *oar-hole*. For example, in a Nominal printed in Wright's Vocabulary, i.

239, we find "*Hoc columber*, are-hole," whereupon the editor has the singular and amusing note that this means "an air-hole, a small unglazed window." However, the Middle-English *are* is merely a Northern spelling of *oar*, as may be seen by consulting Barbour's *Bruc*; while the Low-Latin *columber* is an inferior spelling of *columbare*. There is a much later example in Hexham's Dutch Dictionary, where he translates the Old-Dutch *riemgaten* or *roeygaten* by "the oar-holes to put out the oars."

When we consider how common in English is the shifting of the letter *r*, I think it becomes extremely probable that the Middle-English *orlok* is precisely the same word as the later *rollock*; just as English *horse* is the German *Ross*. Further, I think that the form *rollock* is due to a changed pronunciation resembling that seen in Modern-English *durst* from Anglo-Saxon *durste*, Modern-English *burst* from Anglo-Saxon p. p. *borsten*, &c.; such change being extremely conspicuous in Modern-English *word*, *oven*, and *shovel*. Lastly, I believe *rollock* to be a pedantic spelling, due to an attempt to insinuate an etymology. The man who invented the spelling *rollock* probably never considered what was the sense of the latter syllable. It is one curious mark of popular etymology that it rests completely satisfied with explaining only half of a word. Hence, in *cray-fish*, *cause-way*, the inventors of such spellings felt quite sure about the *fish* and the *way*; as to the *cray*- and the *cause*-, they were not worth considering.

WALTER W. SKEAT.

#### THE DATE OF POLYCARP'S MARTYRDOM.

Trinity College, Dublin.

Since the publication in 1867 of Waddington's memoir treating of the date of Polycarp's martyrdom, there has been a constant succession of articles on the subject in foreign theological periodicals. I therefore venture to think that there may be some among the readers of the ACADEMY who will take interest in a few more words on the subject. Waddington's main reason for placing the date about a dozen years earlier than that previously received is that the martyrdom took place in the proconsulship of Quadratus, that Quadratus had been consul A.D. 142, and that, according to what has now been ascertained to have been the routine of appointment at the time, the interval between consulship and proconsulship would be from twelve to sixteen years, and could not possibly be so long as twenty-five. We must, therefore, put back the date from 167 to the period 154-58. So far Waddington has obtained general, though not universal, assent. He proceeds to determine the exact year by means of the notices of proconsuls in the orations of the contemporary rhetorician, Aelius Aristides. The argument then runs as follows:—(1) Julianus was proconsul May 145-46. (2) This was the second year of the illness of Aristides. (3) In the tenth year of the illness the proconsul was Severus, whose year, therefore, was 153-54. (4) The year after Severus, a friend of Aristides was proconsul. This friend must have been Quadratus, whose year, therefore, was 154-55. In this argument the steps (1) and (3) may be regarded as decisively proved; but (2) and (4) are each open to dispute. The conclusion of the argument, then, must be regarded only as made probable, not as demonstratively established. There is another argument, however, which seems to put the matter beyond doubt. Polycarp suffered on Saturday, February 23, but, of the years among which we have to choose, 155 is the only one in which February 23 was a Saturday. It will thus be seen that in order to fix the year of the martyrdom it is important to make sure that we have got the right day of the month. Now about this there is a difficulty; for we are not only

told that the day of the martyrdom was a Sabbath, but that it was a great Sabbath. And no one has been able to explain how February 23 should be a great Sabbath. The most plausible guess is that it was so because it coincided with the feast of Purim; but, not to mention other difficulties, that feast was held at the full moon, and February 23, 155, was not a season of full moon.

Let us, then, examine more closely the statement in the note to the martyrdom that Polycarp suffered on the 2nd Xanthicus. It is known that the Macedonian months were originally lunar, but that in later times they were made to correspond to fixed dates in the solar year. When this change had been made, Xanthicus was the sixth month counting from the autumnal equinox, and 2 Xanthicus corresponded to February 23. There is reason to believe that this change had fully established itself a hundred years after the death of Polycarp. But Polycarp's own time was one of transition. We learn from his contemporary, Galen, that in his time Grecian cities used the lunar months, but that the use of the solar months was general through Asia. Hence it has been commonly inferred that in ours, which is an Asiatic document, 2 Xanthicus must mean February 23. I will not enquire whether Smyrna might not have followed the usage of Grecian cities; for there is another important question which has been left out of consideration. When lunar and solar months were simultaneously current, is it likely that they were called by the same names? A moment's reflection will convince us that the ambiguity would lead to intolerable confusion; if, for instance, persons invited to attend at a commemoration in Smyrna on 2 Xanthicus were at a loss to know whether that meant a month commencing at the end of February, or else at the end of March or beginning of April. Actually I believe that the months beginning from the autumnal equinox were designated by their numbers, and that it was not until the use of the lunar months was quite discontinued that their names were transferred to the solar months. At least this appears to me to have been the usage of Aristides. When he speaks of solar months, he says, "the fourteenth day of the second month as we count it here." When he designates months by names, invariably, as far as I can make out, he means lunar months. And, further, it seems to me that in the note to the martyrdom—*μηνὸς ἑσθιωτοῦ δευτέρου ἡμερῶν*—the *ἡμερῶν* is to be taken as an indication that a lunar reckoning is followed. But the best reason for thinking that in the date of the martyrdom we are to understand the lunar month Xanthicus is that on this supposition all chronological difficulties disappear.

In the first place, Xanthicus corresponded to the Jewish Nisan; and, since the Jewish day commenced with the evening, the morning of 2 Xanthicus would belong to the first day of the Jewish ecclesiastical year, from which the reckoning of all the feasts began. Most naturally, therefore, would it be a great Sabbath, and there is no rival claimant for the honour; for Joest, as quoted by Steitz (*Jahrb. f. deutsch. Theol.*, 1861), is high authority for holding that it was only in very modern times indeed that the Saturday of the Passover season came to be honoured with that title.

But, in the second place, the date 23rd March, to which, as I shall presently show, we are thus led, has much intrinsic probability. The martyrdom took place at the end of the games celebrated on the occasion of the meeting of the *κοινὸν* of Asia. We have no independent evidence as to the time when these annual meetings were held; but the time of the vernal equinox is an exceedingly likely one. If we suppose the games to have begun, like the Roman Liberalia, on March 16, we should

have time for the events that occurred before the appearance of Polycarp, which took place just after the wild-beast shows were over.

These games must annually have been the great time of danger for the Christians; for then multitudes of heathen would be gathered together, with their religious passions in a state of strong excitement, and in a mood also to crave victims for the wild-beast shows. It seems to me likely that it was at one of these annual meetings that the martyrdom of Sagaris took place, which Eusebius tells us occurred at Laodicea on the 14th Nisan. Now the 14th Nisan of one year might easily fall on the same day of the solar year as the 1st Nisan of another year; and in point of fact, in 167, which I had thought a likely year for the martyrdom of Sagaris, the 23rd March is the fourteenth day of the lunar month. This seems to add something to the probability that we have rightly assigned the season of the celebration of the games.

As I understand the story told of Sagaris, it was the commemoration of his martyrdom the following year which gave rise to the Paschal disputes in Asia Minor. Christians coming together from various cities on his anniversary, Nisan 14, found that some were on that day keeping their Easter while others were still fasting. If I am right in this, my view is confirmed that the Asiatic cities used a lunar reckoning, for it is according to such a reckoning that the anniversary appears to have been kept. If it be asked how it could have been safe for Christians to come together to these anniversary commemorations, it must be borne in mind that the place of meeting of the Asiatic *κοινὸν* changed annually from city to city, so that the city which one year had been the point of danger might next year be the safest place in which Christians could assemble. One word more about Sagaris—namely, that we get a confirmation of Waddington's date for Polycarp's martyrdom from the order in which Polycrates enumerates the Asiatic martyrs "Polycarp of Smyrna; Thraseas who sleeps in Smyrna; Sagaris who sleeps in Laodicea." It is natural to think that the order is chronological. Now, the very latest year we can assign to the proconsulship of Servilius Paulus, under whom Sagaris suffered, is 167, because he became city prefect in that year. The martyrdom of Polycarp, therefore, must have been earlier; and twelve years is no unlikely interval if we suppose that, as Polycarp suffered one year when the games were celebrated at Smyrna, so Thraseas was martyred when the turn of Smyrna came round again, and Sagaris after that, when it was the turn of Laodicea.

By abandoning the date Saturday, February 23, we have lost one clue to recovering the year of Polycarp's martyrdom, but we get another in its stead. The year must have been one in which the lunar month Xanthicus began on a Friday. As an error of a few hours might falsify our results, I did not like to trust to my own calculation of new moons, and I owe the following list to the kindness of my friend Prof. Adams:—154, Sat. March 31, 6 p.m. Smyrna time; 155, Wed. March 20, 10.30 p.m.; 156, Tues. April 7, 7.50 p.m.; 157, Sun. March 28, 10.25 a.m.; 158, Sat. April 16, 10.50 a.m.; 159, Thurs. April 6, 3.25 a.m.; 160, Mon. March 25, 3.30 p.m.; 161, Sun. April 13, 11 a.m.; 162, Thurs. April 2, 1 p.m.; 163, Mon. March 22, 1.45 p.m.; 164, Sun. April 9, 8.15 a.m.; 165, Thurs. March 29, 6.40 p.m.; 166, Tues. March 19, 10 a.m.; 167, Mon. April 7, 11 a.m.

In order to use this table, we must remember that the first day of the lunar month would be the first day the moon was visible, which may be taken as about forty hours after conjunction. Thus, in 154, the conjunction taking place in the evening of Saturday, the

first day of Xanthicus would be Monday. It could not possibly be Friday, therefore that year is excluded. In 155 the conjunction takes place late on Wednesday evening, and the first day of Xanthicus would be Friday. Waddington's year, therefore, completely fulfils our conditions, and the only change my investigation makes in his result is to alter the month from Saturday, February 23, to Saturday, March 23. On examining the list, I can only find one other possible year—viz., 159, Saturday, April 8.

It remains to say a few words as to the Roman date now found in the note to the martyrdom, 7th before the kalends of March. The readings May or April instead of March are plainly conjectural alterations made in order that it might be possible for the "great Sabbath" to fall in the Easter season. I share the belief of those who think that the Pionius whose name appears as a transcriber of the martyrdom was that eminent member of the church of Smyrna who suffered about a hundred years after Polycarp, and who, in view of the then impending persecution, strove to brace the minds of his brethren by reviving the memory of their former martyred bishop. I accept his statement as true that he really did find a very old MS. of the martyrdom. Finding in it the statement that Polycarp suffered on the 2nd Xanthicus, he translated this, according to the usage of his own time, February 23, and fixed the date of subsequent commemorations of Polycarp accordingly. If I am right in thinking that in this matter Pionius made a mistake, we have all the stronger assurance of the antiquity of the date 2nd Xanthicus, and of the authenticity of the martyrdom which contained it; since its use of a different calendar proves it to be clearly much older than the time of Pionius.

If the annual commemoration of Polycarp only began in the time of Pionius, we are led to believe that in the very earliest times there was but one anniversary celebration of a martyr's birthday. That there was one cannot be doubted; and to all appearance the letter of the church of Smyrna relating the death of Polycarp was a circular letter inviting members of other churches to join them in the commemoration of Polycarp which it was intended to make the year after his martyrdom.

G. SALMON.

#### THE DERIVATION OF "SWEET WILLIAM."

Brackley: July 14, 1883.

The article referred to by your correspondent is from the pen of the lamented Richard J. King, of Crediton, and has been reprinted among his *Sketches and Studies*, an interesting volume published by Mr. Murray in 1874. In this reprint the writer cancels some of the conjectures he made in the article as originally contributed to the *Quarterly*, but the passage quoted in your last issue remains unaltered. In his *Fragments of Two Essays on English Philology* the Rev. J. O. Hare says: "Sweet William was dedicated to St. William, whose festival was on the 25th of June, so that the adjective *sweet* is probably a substitution for *saint*." But we have too many plants so named for their fragrance to admit of this unsatisfactory solution of the question. It is curious that in *Ger. Emac.*, p. 597, the various kinds of dianthus should be described under the heading "Of Sweet Saint Johns and Sweet Williams," not "Sweet Saint Williams." Phillips says: "Gerard calls them Sweet-Williams, but on what account they were so named we are left to surmise, unless we could persuade ourselves that they were so called after the greatest man of the age, William Shakespeare" (*Flora Historica*, ii. 50). This suggestion is curious in the present connexion, when the question of

etymology arises through the publication of *The Shakspeare Flora*. The whole subject is discussed at length in my *Flowers and Flower Lore*, p. 157. HILDERIC FRIEND.

#### A YORKSHIRE PROVERB.

Bottesford Manor, Brigg: July 14, 1883.

We have in Lincolnshire the saying "As throng as Throp's wife," but I do not call to mind ever hearing the continuation about her hanging herself with the dish-cloth—dish-clout it would be in our dialect. The proverb occurs in Laurence Cheny's *Ruth and Gabriel*, i. 73. It is used with us to describe a woman who is for ever busying herself about domestic matters, but whose house and surroundings are nevertheless always in a mess. We have a brother proverb to denote the extreme of idleness—"As lazy as Ludlam's dog that leaned his sen agean a door to bark." I do not think that Ludlam has ever been identified.

EDWARD PEACOCK.

Priestgate House, Barton-on-Humber:  
July 14, 1883.

The proverb belongs originally to Teesdale, its form being:—"As thrang as Thrap's wife as hanged herself i' t' dishclout." Like others of the kind, it probably dates from the period between 1350 and 1650. RT. BROWN, JR.

#### APPOINTMENTS FOR NEXT WEEK.

FRIDAY, July 27, 8 p.m. Quekett: Annual General Meeting.

#### SCIENCE.

*Ilchester Lectures on Comparative Lexicography.* Delivered at the Taylor Institution, Oxford. By Carl Abel. (Trübner.)

THESE lectures by Dr. Abel contain many ingenious remarks, and are full of pleasant reading. Moreover, the English in which they are written is so fluent and idiomatic that it is difficult to believe them to be the composition of a foreigner. One can only regret that the Slavonic element they contain is so scanty. With Dr. Abel's views on the *inversion* of language, and the proofs of it to be drawn from ancient Egyptian, I have here nothing to do. The demands of the Ilchester lectureship are strictly Slavonic, and to these we must look. When the author tells us that the Russian idea of liberty is mere licence, *as the derivation of the word which they use shows*, we are reminded of the admirable words of the late Dean Mansel, a very clear thinker, when he said:

"The etymology will, in nine cases out of ten, declare not the present meaning of the word, but either one that has become obsolete, or some secondary notion which may account for the imposition of the name, but which at no time formed, strictly speaking, any part of its signification."

Neither can I endorse the words of the learned author on what he calls the "Finno-Russian" language, when Geitler, one of the most eminent of modern Slavists, in his *Starobulharska Fonologie*, has given us good grounds for believing that Great Russian more closely resembles Palaeoslavonic than any other language of the group; and in this Johannes Schmidt agrees with him. As regards the Finnish words to be found in its vocabulary, anyone may judge for himself. They hardly

exist, except in the provincial dialects spoken round St. Petersburg. In the valuable Historical Grammar of Boulaev a Finnish element is entirely ignored. That the Russians have incorporated many Finnish tribes in the East and North goes without saying, as the French expression is, and would not be denied by any serious ethnologist now, whatever may have been the case in the last century. By-the-way, we should like to have Dr. Abel's authority for the anecdote about Trediakovski. It is not given in the ordinary Lives of that industrious scribbler. Is Dr. Abel thinking of the story of his having been beaten by Volinski, which was under totally different circumstances? Our author does not seem very definite in his views on Little Russian, many of the words which he cites being Polishisms; take the word *chmura*, "cloud," for instance, which is also Polish, and from that language, no doubt, the Little Russians got this signification.

The difference, also, between the language of Galicia and the Ukraine seems somewhat overstated. The works of Shevchenko, born in the government of Kiev, are enthusiastically read in Austrian Poland, and the first complete edition of his poems was published at Lemberg in 1866. Nor do I exactly agree with Dr. Abel in calling "Russianian" literature, as he terms it, "to a large extent a foreign letter-paper literature." He is only thinking of the Genevan press, but in the *Rouska Chilanka* of Barvinski (Lemberg, 1871) we get forty-one authors (from South Russia and Galicia), beginning with Kotliarevski, who died in 1838. We shall, no doubt, be able to make a more scientific study of Little Russian when we get the comparative Slavonic Lexicon which Prof. Jagić is working at, with the collaboration of many of the best Slavonic scholars.

At p. 102 one cannot be quite satisfied with Dr. Abel's rendering of the Russian proverb, *Kto yemou ne velit: svoya volya*. Surely *kto* here is not interrogative, but merely used indefinitely, as is often the case in Russian, and is equivalent to *kto niboud*, "anyone;" thus the sentence will simply be "does anyone not order him"—i.e., if anyone does not. The proposition is naturally expressed curtly, as all proverbs are; and *velit* must be the third person singular of the present tense of the verb, and not the infinitive, as Dr. Abel takes it to be, which would be *velyet*.

Again, it is difficult to accept the author's derivation of *khoroš* from *kras*, of *sloboda*, a well-ascertained word, from *slabi*, "weak" (!), and of *bar*, *barin*, as the "inverse" of *rab*. Is it not a contraction from *boyarin*, the root of which is *boi*, "war"? And why should we connect *glaz*, "eye," and *glas*, "voice"? Dr. Abel also tells us that *khokhli*, the nickname given by the Great to the Little Russians, signifies "irresolute and sly." One always heard (on native authority) that the word signifies "tuft" or "crest," and that they were so called from their way of wearing their hair *à la Polonoise*. Anglo-Saxon scholars in this country will not support the author in his derivation of Wiltshire from the Slavonic tribe of the Wilzen, although Schafarik first suggested it. It is from Wil-tun-scire, the shire of the town on the river Wily; and the

name of the people was Wil-sætas, and not Wilt-sætas. The word Wily may, perhaps, be found to be connected with some root like *wellian*, "to flow."

Finally, one must protest against the word Bulgaro-Sloveno-Slavonic on p. 49. It is too comprehensive and involves two opposite theories. It is clear that if the language is Old-Bulgarian it cannot also be Old-Slovenish.

It is ungracious to point out these flaws, as I cannot help considering them, for the book is very pleasant reading, and full of most ingenious suggestions. Dr. Abel is so anxious to be original that he sometimes allows himself to be carried too far. But, under all circumstances, much may be learned from the writings of a man who has bold and vigorous opinions, and is always suggestive when he deals with the psychological side of language. W. R. MORFILL.

#### CRITICISM OF EARLY CHINESE LITERATURE.

Peking: May 11, 1883.

WHILE making some remarks on M. Terrien de La Couperie's letter in the ACADEMY of January 20, 1883, I think it will be well also to state a few facts in regard to the present condition of criticism by native writers on the early literature of China.

I rejoice that eyes are now directed to Babylonian tablets with a view to learn how far they reveal any primitive traces of connexion between China and Babylonia. Thirteen years ago, in the first two chapters of my *China's Place in Philology*, I pointed out many resemblances between the religion, philosophy, and science of the two countries, and said, "It appears more consonant with the facts to trace the Chinese philosophy to Babylonia than to any other source." I think so still, and believe, as then, that brick-building, metallurgy, music, cloth-weaving, writing, and astronomy came from Babylon to China. It is, therefore, to me matter of satisfaction that my critic (ACADEMY, January 20), who has, what we have not here, access to collections of cuneiform inscriptions, is busied with this subject.

M. Terrien de La Couperie seems to deny the existence of ideo-phonetic compounds in ancient Chinese. Ideographic letters he will admit, since everyone allows that the characters for sun, moon, man, field, &c., are pictures of the objects. Primitive phonetic characters must be granted too, for an immense number of characters are written phonetically. What he disbelieves to exist are compounds partly phonetic and partly ideographic. But, although it is the case that in the Chow and Han periods radicals were added to many characters which were formerly simple, it is also true that in the earlier writing (Ku wen) the principle of compounding the characters existed to a very large extent. Thus, *jen*, "benevolence," is formed of the heart radical and *ni*, "two," as phonetic. So also, on the Shang vases, the inscribed characters, including *pau*, "valuable," *tsin*, "sleep," i. name of a vase, are written with radicals. In the vase called *Tse ming ting*, we have two distinctly formed compounds—*shé*, "house," and *kan*, "out."

M. Terrien de La Couperie denies one of my laws given in *Introduction to the Study of the Chinese Characters*, p. 189, and there proved by dialectic changes. He has found two examples out of about twenty collected by Jullien in his *Méthode*—two which are exceptional; and on the ground that there are these exceptions he denies the rule. But it was quite possible for Pali-speaking Hindu missionaries dictating to Chinese scribes, who

might not have a good ear, to fall into irregularities; and, if there are about eighteen cases of conformity against two of nonconformity, my critic must allow the rule to stand (see in Julien, pp. 105-11). The law is that the modern Chinese *h* comes in very many words from *g* or from *k*, or from *k* as aspirated; an *h* in the lower even tone must be *g* in old Chinese.

My critic says I have not studied the oldest orthography. But, in fact, I had the pleasure of detecting about 1855 the existence of rhyming finals in the phonetic characters, thus coming to the discovery that phonetics ending in *p*, for example, never mix with phonetics ending with another final letter. So with final *k*, *t*, *m*, *n*, and *ng*. Thus we learn what were the final consonants that existed when the Chinese were forming their characters. This gives to my orthography an antiquity which covers the whole ground of M. Terrien de La Couperie's speculations, and renders it unsafe for him to reject any proved laws. If the final consonants *p*, *m*, *t*, *k*, &c., kept their places from 2000 B.C. till after the Christian era, the initials probably did so too. They should not, at any rate, be displaced merely to suit the exigencies of a hypothesis.

I am glad to see that M. Terrien de La Couperie's attention has been drawn to Cochinese and to Siamese, for I pointed out the laws to which he refers between Chinese and Siamese in p. 117 of *China's Place*, and the chances of our obtaining safe results are greatly multiplied when the number of workers is increased. His laws were already known. The conclusion he now draws from them is scarcely warranted. The study of the Ku wen is of great importance, and promises to yield very interesting results. I feel thankful to Prof. Douglas for having drawn attention to the syntactical inversions of the Hsia calendar, and to him and to M. Terrien de La Couperie for pointing out the great significance of the Ku wen characters. The Shwo wen etymology is too one-sided, being under the influence of the Han physical philosophy. We must construct a new explanation of the characters on the basis of the Ku wen. There is no doubt on this point. The six principles of formation deduced by the Han writers are all there, but we need a book specially on the subject, made on philological principles and free from any Han one-sidedness. There is clear evidence in the Ku wen of the existence of ideographic radicals combining with phonetics to form compounds in the writing of the Shang dynasty; but, of course, it was more limited than afterwards.

I would suggest that the old title "Yellow Emperor" meant what it says, and is not likely to be a foreign proper name on that account, also that the Chinese have no such tribe-name as *Pak*. The phrase *Pak sing* really means "the hundred family names," and cannot be a phonetic equivalent for Bactria, as M. Terrien de La Couperie supposes. With regard to *Nai*, I would remark that this name is post-classical and separated by two thousand years from the man who is said to have borne it. Can we rely upon it to identify the personage to whom it belonged with an Elamite god?

The present dynasty in China has seen a succession of distinguished authors on classical criticism and philology. A large portion of their works are printed in the collection called *Hwang tsing king kiai*. They are more free from the influence of narrow system than the scholars either of the Han or of the Sung dynasties. Their criticism is more to be relied upon than that of the authors of either of those dynasties. If they have a failing it is in being too patriotic, leading them to disbelieve in the foreign origin of science and useful discoveries, and to attribute them to the influence of their own sages shining, like the sun, first in the East and after-

wards upon the West. The present Minister to England and France, Tseng how, is an excellent scholar and well acquainted with these critical works, and is especially an authority upon philology as studied by a section of the native scholars referred to during the last two or three centuries. Any European philologist or student of Chinese wishing the opinions of an extremely well-read native in the matters touched on in this letter and in the *Yi king* controversy will probably find the information Tseng how can give of considerable interest and importance. His father also wrote some papers on philological subjects.

J. EDKINS.

#### PRINCE L.-L. BONAPARTE.

IN reply to a question put to him in the House of Commons on Thursday, July 12, Mr. Gladstone spoke as follows. We quote from the report in the *Daily News* :—

"This question, though put by my hon. friend, and purporting to refer to a matter of fact, is very distinctly a challenge of a proceeding; and the difficulty under which I labour is that it is not possible for me within the limits of an answer to give to my hon. friend or the House all or any considerable part of the information which I have studied to acquire. My hon. friend will, therefore, be kind enough to suppose that what I say now will have reference to the heads upon which I shall be ready to enlarge upon the proper occasion. He asks what 'services Prince Lucien has rendered to the Crown and the country' to entitle him to a grant of £250 per annum. Now, according to the Act of Parliament under which these pensions are given on my responsibility, attainments in literature are considered as services to the Crown and the country. I have, however, been in the habit of imposing on myself a further limitation, because I am not sure that attainments in literature taken by themselves are quite enough to warrant me, according to the view I take of my duty, in giving these pensions. A man may have great attainments in literature, and may carry those attainments to the ground with him without doing any good to the world; but services to literature I conceive to be strictly services to the Crown and country within the meaning of the Act. But my hon. friend will say, What are the services to literature that Prince Lucien has rendered? I do not hesitate to say that, in my opinion, he has rendered very great services to literature indeed, and not only so, but precisely the very services to literature for which these pensions are specially intended. The services rendered by Prince Lucien are philological services, and philological services are services of a nature indispensable to the effective prosecution of the history of human thought, or the history of human affairs. Anyone with the slightest acquaintance with the subject will bear me out in what I say to that effect. But, at the same time, they are services which the public, considered as customers for works, do not remunerate, and I can give a most singular and remarkable illustration of that fact, which may be drawn from recent occurrences. At the present moment it is probably known to the House that there is in preparation an important extension of the dictionary of the English language. It is now being prosecuted upon a scale quite unknown to previous research, and now here we are dealing with a great philological work which does concern immediate utility; and yet, notwithstanding, it has been found impossible to find any publisher who would undertake the responsibility of producing this work. The expenses connected with it, and the risks of it, have therefore been undertaken—I think much to the credit of the body—by the University of Oxford. Well, if that is the case with regard to the construction of a dictionary, the House may very well consider what it will be with regard to the case of a gentleman who does not construct a dictionary, but who goes down to the minute investigation and collection of the original rudimentary facts out of which all the knowledge for a dictionary must necessarily be collected. That may give the House some idea of

what has been the work and services of Prince Lucien Bonaparte. This gentleman, who I may say is a British subject, has mainly devoted his life to the purpose of philological enquiry; and when he had considerable fortune, which I am sorry to say is not now the case, he has spent upon these philological enquiries sums, I apprehend, very much larger than the rather trifling amount which, beginning at seventy years of age, he can hope to derive from this pension. Not only in the collection of books, but largely in the printing and the gratuitous distribution of books to all students in philology, and to every great institution connected with philology, the funds which Prince Lucien possessed were largely and liberally expended. I am in hopes I have said almost enough. Suppose I were to take one particular instance. I believe there are no less than 160 of these operations of printing which Prince Lucien has executed in other and happier days at his own expense. Among them is the printing of the Gospel of St. Matthew in twenty-nine dialects and languages, for the accuracy of which he is personally responsible, and which represents absolutely his own work. Then he has printed the Song of the Three Children in eleven dialects of the Basque language, and also the Parable of the Sower in seventy-two European languages and dialects. Many years ago, I believe about thirty, he received a doctor's degree from the University of Oxford for these labours; and I believe there is hardly a country in Europe in which honorary distinctions have not been awarded to him. Well, now, the value of this 'considerable grant,' as it can be estimated for a man of seventy, is something under £1,600; and I have only to add that, while I do not shrink from any part of the responsibility of having awarded this pension, I am extremely sorry, and I am disposed even to say that I take some shame to myself, for not having awarded it at an earlier period."

#### OBITUARY.

WE regret to record the death of Mr. Edward Backhouse Eastwick, O.B., which took place at Ventnor, in the Isle of Wight, on July 14. Few men have led a more active life, or done harder work in the unremunerative domain of Oriental languages. He was born in 1814, and was educated at the Charterhouse (where his school-time extended from that of Thackeray to that of Leech), and at Balliol College, Oxford. In 1836 he received a cadetship in the Bombay Infantry, at the comparatively late age of twenty-two; but he never rose above the rank of lieutenant, and retired from the service in 1845. In that year he was appointed Professor of Hindustani at Haileybury. From 1860 to 1863 he served as secretary of legation at Teheran; and in 1866 the Marquis of Salisbury (then Lord Cranborne) appointed him his private secretary at the India Office. To enumerate all his published books on Hindustani and Persian would be tedious. Perhaps the most valuable work that he did was the compilation of Murray's Handbooks for India, originally published in 1859. For the purpose of a new edition he visited India in his old age, and travelled from one end of the peninsula to the other with the enthusiasm of a young man and the laborious accuracy of a Baedeker. These three Handbooks—for Madras, Bombay, and Bengal—will be his best monument.

#### SCIENCE NOTES.

MESSRS. LONGMANS have in the press a new work by Mr. Grant Allen, entitled *Flowers and their Pedigrees*. It will be illustrated with fifty wood-cuts by Mr. G. Pearson.

THE same publishers also announce an English translation of Prof. Kolbe's Text-Book of Inorganic Chemistry, edited by Prof. T. S. Humpidge, of the Aberystwyth College.

A DUEL took place the other day at Peeth between two noblemen, one a son of Count



Andrassy, which arose out of a quarrel about the truth of Darwinism. The supporter of Darwinism, we regret to hear, was seriously wounded.

Science proposes that the American Association for the Advancement of Science should appoint a committee to draw up a definite list of foreign journals of mathematics, physics, and the like which do not compete with any publishing firm in the United States, and then urge upon Congress the passage of a special Act putting such journals on the free list.

THE July number of Dana and Silliman's *American Journal of Science* opens with an interesting paper, by Prof. Joseph Le Conte, on "The Genesis of Metalliferous Veins." The writer holds that all veins, however they may differ among themselves, have been formed by deposits thrown down from subterranean waters, the most favourable solvent being an alkaline solution at a high temperature. He combats at some length the hypothesis enunciated a short time ago by Prof. Sandberger, which supposes that the material of veins is introduced by "lateral secretion" from the neighbouring rocks rather than by deposition from ascending waters. Prof. Le Conte's views have been mainly determined by his studies of the solfataric action now going on at Steamboat Springs and at Sulphur Bank, in California, as noticed some time ago in the ACADEMY.

THE number of the *London Medical Record* for July 15 (Smith, Elder and Co.) is entitled "Where to take a Holiday," and consists of a series of reports by medical men on home and foreign health-resorts. There is something not quite consistent with old-fashioned etiquette in such a proceeding; but we suppose that doctors, like everybody else, must swim with the tide. The public, at least, are not losers.

#### PHILOLOGY NOTES.

THE late Prof. E. H. Palmer left at his death in an imperfect state the MS. of his Concise Dictionary of the Persian Language, containing the English-Persian part. The work has been enlarged and completed by Mr. Guy Le Strange, and will be published, probably in October, by Messrs. Trübner.

THE sixtieth Annual Report of the Royal Asiatic Society, which has just appeared, continues to maintain those excellent features to which Mr. Vaux has now accustomed us. We have, first, full notices of Oriental scholars who have lately died; and next, a Bibliography, extending to one hundred pages, of all publications concerned with Oriental studies that have appeared in the past twelve months.

THE current number of the *Journal des Savants* contains an article by M. Renan on "The Legend of Buddha," from which we quote the following:—

"On a quelquefois comparé la relation du bouddhisme et du brahmanisme à celle du christianisme et du judaïsme. L'opposition entre les deux cultes hindous a été, en réalité, beaucoup moins tranchée que celle des deux religions sorties d'Israël. Le bouddhisme pourrait plutôt être comparé au franciscanisme (qu'on me passe ce mot) tel qu'il exista dans la pensée des franciscains exaltés, avec l'idée que François avait été un second Christ, fondateur dans le monde du règne de la pauvreté. Comme le mendiant bouddhique, le moine franciscain plaît aux foules, qui opposent sa sainteté aux allures profanes d'un clergé riche, devenu impopulaire. Comme la loi bouddhique, la règle franciscaine, dans la pensée des partisans de l'Evangile éternel, était destinée à devenir la loi de tous; c'était un ascétisme particulier, un Ordre aspirant à devenir une religion universelle. Si les franciscains exaltés avaient réussi à gagner par leurs missionnaires des pays entiers, comme firent plus tard les jésuites au Paraguay, ils y eussent

certainement établi leur légende des *Conformités*, et de telles idées auraient pu se retrouver à l'état de dogmes particuliers dans des colonies lointaines, tandis qu'elles auraient disparu de leur patrie d'origine."

#### FINE ART.

*The History of Wood-Engraving in America.*  
By W. J. Linton. (Bell.)

THE wood-engravers in America have entered upon a period of fierce productiveness, in which much good work has been done and much ignorant applause has been earned. A paralysis has stricken our critics, who, trained all their lives to walk in the valley of the shadow of dead endeavour, and deeply skilled in a kind of aesthetic osteology which they would call the History of Art, have not the clear sight to discern the law in obedience to which an art will move forward while it has in it yet unexhausted the vital principle of growth. The new science which attempts to measure the dynamic forces in society (suicidal or self-conserving) should extend its operations to art. The Americans till lately had nothing but praise. The *Saturday Review* was allowed to give to the world a foolish, exaggerated estimate of the work which was forward. The complaisant proprietors of the *Century Magazine*, reviewing at the close of 1881 their career of prosperity, delivered themselves of more desperate and ignorant absurdities upon the subject of their services to art than can be imagined or described. It was time that some competent man should come forward to tell us with authority what precisely was new and true in this much-talked-of revival. Certainly no one was better qualified than Mr. Linton.

I shall do an injustice to an excellent work if I may not be allowed before considering its contents to vent my spleen against the workman who fashioned, and the publisher who could permit, such a binding for a book as the tasteless undress in which it appears. There is no language of contempt in which one may hope to do justice to the complex demerits of its nasty and ill-considered frail *liaison* of mill-board and thin walnut-wood! (so thin that it may better be described, in chemical phrase, as a "precipitate," than, in common parlance, as a "vener.") It is not so cheap a book but that its recreant binder might "have hung a calf's skin" on its sides.

With its obnoxious outside our grievance ends. Mr. Linton's own work is excellently done. Himself a scarcely surpassable engraver, he is perfectly familiar as well with the best traditions of art as with the modern "departure." In the main, he is conservative of those traditions; but where in the movement there has been improvement he is certainly not slow to appreciate and acknowledge. Thus, while in general severe upon what he calls the "cross-line inanity," he is careful to admit that the cross line has its proper use, and gives full-page illustrations of his own work engraved almost entirely in the cross-line manner. He refers, of course, to the crossing of *white* lines; with "cross hatching" (black over black) he has nothing to do. Mr. Linton speaks sometimes so well, it is fair he should speak for himself.

"To what are we tending? I have carefully

examined, I believe, everything that has been done by this new school, whose works both grace and, I think, disgrace the pages of our two most enterprising, most liberal, and most deservedly successful magazines. I think I have not been slow in recognising talent, nor stingy in awarding praise. But how much of the talent is misapplied: for I can but call it misapplied when it is spent on endeavours to rival steel line-engraving or etching, in following brush-marks, in pretending to imitate crayon work, charcoal, or lithography, and in striving who shall scratch the greatest number of lines on a given space, without thought of whether such multiplicity of line adds anything to the expression of the picture or the beauty of the engraving."

"Says the engraver, or his work for him: 'Never mind the cloud or anything else of the picture! See how admirably I have imitated the crossing of the brush-strokes! Notice the shadows of the blobs of colour left where the palette-knife laid it on! You can tell at a glance which is brush-done and which is knife or trowel work.' Is that the purpose of engraving? Labour, even skilled labour, can be ill-bestowed. And if, after all this trouble about brush-marks, you have lost what drawing there was in the picture, missed the very spirit and grandeur of the landscape, while busied with those little sprigs of mint and anise in the corner, how shall your engraving be called *fine*, in any artistic sense, though it needs a microscope to enable me to count the lines? What wonderful eyes, what dexterity of hand, must have been in requisition! But, after all, it is not a *fine engraving*. Fine as an artist's word is not the same as in the proverb of the feathers. Fine feathers may make fine birds, but *fine lines only* will not make a fine engraving. The one is a French *fine*, thin, crafty, not exactly honest: from which are many derivatives, such as *finasser*, to use mean ways; *finasseur*, a sharper; *finasserie*, petty trick, poor artifice; *finesse*, cunning, &c. Quite other is the masculine *fin*, the essential; from which we get *finir*, to finish; and *finisseur*, a finisher or perfectioner. And the first *fine* is the very opposite of the old Roman *finis*, the crowning of the work. The artist does care for finish, that is, for the perfectness of his work; he is below the real artist, and will reach no greatness, whenever he can be content with the *unfinished*. But the word *fine*, the proper adjective for a great work, was taken, perhaps unaware, by poor engravers, careful mechanics without capacity for art, as a cover for their deficiencies; and, accepted by ignorant connoisseurs, now passes current, for the beguilement of trusting publishers and an easily bewildered public. So trick is admired instead of honest art workmanship."

A book so profusely illustrated and so closely critical should do something to clarify the public judgment. The wood-engraver practises an essentially idiomatic art. In reproducing works executed in another manner, he labours subject to the conditions imposed by his own. A translator's first qualification is a perfect command of the resources of his own tongue. If he does not know English, the wealth of his possession in French will nothing avail. It is the same with the engraver on wood. He, too, is a translator, and must learn the idiom of his art. If out of ignorance, or conceit of craft, he takes to imitating the *technique* of other arts, he transcends at once the true limits of his own, and ceases to be an artist. We think, with Mr. Linton, that in a great deal of such work as that of Mr. Juengling the painter's trick and very *imasto* are astonishingly



copied by the engraver; but that his cuts, not the less, are bad and an offence to an educated eye. Hardly anyone will be able to compare the engraved portrait (from a photograph), by G. Kruell, of William W. Chase (p. 68) with that of "The Professor," by Juegling (from a painting), without feeling that the former is at once a true "reproduction" and a good cut; and that the latter, however it may look like painting, is *not* painting, and is certainly a disorderly and graceless engraving.

Mr. Linton's book is for the moment specially interesting as a criticism. It has also permanent value as a history. The course of the art in America is traced from Alexander Anderson (born 1775), the father of the Transatlantic school, fairly down to our own day. The bulk of the book appeared in successive numbers of the *American Art Review* in 1880; a supplementary chapter brings it down to a yet later date. Mr. Linton has done excellent service to the art as a worker, and now, lastly, with his pen. His criticisms are always straightforward and sometimes severe. They are all good, and none unkind, and I trust he has made his peace with the pioneers of the "Modern School." ERNEST RADFORD.

#### THE WATER-COLOURS OF J.-H. ZUBER.

MESSRS. GOUPI, who have done so much to introduce the works of French painters in water-colour to the British public, have now made a very charming addition to their exhibition of the drawings by de Neuville and Detaille for the panorama of the Battle of Champigny. This consists of some fifty sketches of French scenery by an artist little known on this side of the Channel, M. J.-H. Zuber. We do not know how great his reputation may be in his own country; he has exhibited once or twice at the Salon; he is not a member of the Société d'Aquarellistes; but we know from the present exhibition that he deserves a wide reputation both there and here. He is a master of his materials, a fine colourist, and a landscape-painter of taste, feeling, and variety.

Most of these views are taken from the Riviera, a district difficult to paint on account of the brightness of its light and the vividness of its colour. Half-tints are scarce there. The extreme Impressionist will present it as a blaze of blue and red and orange—unbearable; the ordinary painter will seek to qualify the splendour with sombre olives and sallow canes, and will probably over-do it or under-do it, for it takes a real colourist to manage so many and so strongly contrasted hues. It is only a Costa or a Zuber who could give us such views of Cannes as "Le Coucher de Soleil à l'Hôtel Richmont" or "La Rade." M. Zuber seems to have felt intuitively the special properties of water-colour. He works in the spirit of the old English school of Cox and De Wint, of Turner and the late W. L. Leitch, almost its last survivor. That pure luminous quality which can only be gained by clean bright touches of transparent colour on white paper he seeks and finds. No other method can approach this for the suggestion of light and air. It needs a master hand and a master eye also to divine the right tints and place them surely at first and at once, for there are no steps backward in work like that of M. Zuber. Perhaps the most beautiful of all his drawings is one comparatively low in colour. We forget its name, but it will easily be distinguished by the woman in a reddish dress who is washing clothes in the foreground. Though low, the colour is as brilliant as a piece of mother

of-pearl, and as harmonious; the woman's dress, the beach, the sea, and the pale glowing sky beyond are all in exquisite keeping, and all, we may add, unforced and true. It has the appearance of elaborate finish, but a close inspection will prove that the perfection of effect is due not to the number, but to the rightness, of the touches.

Perhaps the just expressiveness of M. Zuber's brush is shown most plainly in a view on the Quay at Cannes, with some barrels and a boat with an awning under a strong sun. Its solidity and truth of presentation, its crisp, unhesitating touch and truth of colour both in light and shade, are qualities which it needs no expert to perceive. We have spoken of M. Zuber's variety, but we must leave our readers to test this, as we hope they will, for themselves. We will only call attention to two drawings of open pasture and breezy clouds that remind us of David Cox, and even more of a living master, Mr. Thomas Collier. These are "La Plaine de vieux Ferrette" and "La Ferme Isolée," both scenes in Haute-Alsace.

COSMO MONKHOUSE.

#### EGYPTOLOGICAL NOTES.

M. GRÉBAUT, who undertakes M. Maspero's professional duties during his months of absence in Egypt, has recently communicated an important paper to the Académie des Inscriptions on the metrology of the Ancient Empire and the measurements of the Great Pyramid. No building of antiquity has been so frequently and so carefully measured, and upon none have so many extravagant theories been based. These theories have received a rude shock at the hands of M. Grébaud, who, once more attacking the task begun nearly sixty years ago by Jomard, has made a metrological discovery of great value. The Pyramid of Khoofo, as we know, consists of some two hundred stages, or layers, of massive limestone blocks varying from two to five feet in depth, each layer receding about one foot from the edge of that next below it, so producing a sloping surface inclined at an angle of 51° 50'. These successive layers of masonry are of forty-one different heights, making an average of less than five examples of each height. They do not succeed each other, as might be expected, upon a regularly diminishing scale, but, on the contrary, are superimposed in what appears like the wildest confusion of haphazard. M. Grébaud, however, by simply tabulating these measurements according to their numerical succession, has discovered that they mount up according to an invariable ratio, and that they each time increase by a height equal, according to French measurement, to 13,535 millimètres. Now, this surface measure is equivalent to eighteen Egyptian "lines," so showing the Egyptian "line" to be equal to seventy-five millimètres ("Or, cette quantité représente dix-huit lignes égyptiennes; la ligne était donc de 0,00075"), seventy-five millimètres being the exact equivalent of the twentieth part of the Babylonian half-cubit. Here, therefore, M. Grébaud argues, we find ourselves confronted with the sexagesimal and duodecimal system, which would appear to be the most ancient known to man, and to which we are indebted for the division of the globe into 360 geographical degrees. M. Grébaud is thus led to conclude that the Egyptians of the Ancient Empire were not only acquainted with the terrestrial degree, but that their metrological observations were as exact, and their scientific instruments as precise, as our own.

Among his many important discoveries during the present year, Prof. Maspero has found a new copy of the Trilingual Stone of San, commonly called the Decree of Canopus. Fortunately, the new copy is singularly perfect, and supplies all the lacunæ and doubtful passages

which made the translation of the first specimen so difficult. Prof. Maspero has also forwarded to the Académie des Inscriptions copies of a large number of Greek inscriptions, one of which, engraved on part of a broken granite column, is reported to throw a new and very curious light upon the relations of the sexes, and the legal rules by which those relations were regulated, in Ancient Egypt. The column appears to have formed part of an altar; and it is hoped that the remaining fragment containing the rest of the inscription may yet be found. At Damanhour (the ancient Ptotho, the Hermopolis Parva of the Romans) M. Maspero has made yet another discovery of great historical interest—namely, the sarcophagus of Psammethichus II., which he has removed to the museum at Boulak. Hither he has likewise transported the magnificent granite sarcophagus of Queen Nitocris, originally found at Thebes by the Prince of Wales in 1872, where it was apparently reburied, to be found again in 1883 by Prof. Maspero. This Nitocris (buried, strangely enough, in Upper Egypt, while her husband was buried in Lower Egypt) was a daughter of Psammethichus I. and Princess Shap-en-Ap, and consequently a granddaughter of the famous Ethiopian Queen Ameniritis, whose beautiful alabaster statue is one of the gems of the Boulak Collection.

The interior decorations of the Boulak Museum are now all but completed. The Catalogue is far advanced, only that part which relates to the new Graeco-Egyptian Hall remaining to be numbered. Prof. Maspero, according to his last letter to myself, was to leave for Europe on July 10. He is probably now performing quarantine in some Italian port.

AMELIA B. EDWARDS.

#### CORRESPONDENCE.

GAINSBOROUGH'S VISIT TO KEW.

Ipswich: July 17, 1883.

I have recently made a "discovery" which I feel sure will be of interest to the admirers of Gainsborough, as well as to the art world generally. It will serve as a text out of which to forge another link in the history of this great painter.

I recently came into possession of a good-sized painting; and, on taking it out of the frame, I found a narrow strip of parchment on the edge of the stretcher with what is undoubtedly Gainsborough's autograph. Above and under the name is some more writing, but in another hand, so that the entire inscription on the parchment runs as follows:—

Painted in the year 1756

By Thos. Gainsborough.

He then left and went to Kew.

I can trace the picture back over a century to the possession of an influential friend of Gainsborough living at Sudbury. Fulcher's *Life of Gainsborough*—which is by far the best history of the artist—after speaking of the friendship which existed between Joshua Kirby and Gainsborough, says, "Mr. Kirby left Ipswich to settle in London about the year 1753." The suggestion is that Gainsborough, while on his way from Ipswich to London to visit his friend Joshua Kirby, painted this picture in the course of a break in the journey at Sudbury. That there was a close and lasting friendship between these two eminent Suffolk men is well known; and we read in the same history that it was Gainsborough's own wish to be "privately buried in Kew churchyard, near the grave of his friend Joshua Kirby," and that his wish was carried out.

I shall be glad to know the opinions of art critics on the subject. W. KING.

GIUSEPPE NASINI.

Castel del Piano: July 7, 1888.

This Castel del Piano, a small town situated on the Monte Amiata, which used to form part of the territory of Siena, is noteworthy as the birthplace of a once celebrated but now nearly forgotten painter, at a period when art had sunk very low in Italy. The main street, formerly called the Borgo, was recently named after Nasini, who, however much time and the critics may have maltreated his works and reputation since his death, will always remain the citizen who has redeemed his *patria* from obscurity. His house still bears on its weather-worn front the traces of a fresco by his hand, and is distinguished by a marble tablet, which records as follows:—

Qui  
Ebbero i Natali  
I due celebri pittori del Sec. XVII  
Cav. Giuseppe ed Antonio  
Nobile Nasini.

Il municipio nel MDCCCLXIX  
Questa memoria decretava.

Giuseppe Nicola Nasini was born on January 25, 1657, and died at Siena on July 3, 1736.

It is pitiful to read a passage from *La Storia della Pittura italiana* of Rosini, which says:—

"Were it permitted that Nasini should again return and dwell among us, with what marvel would he gaze at the sight of his name fallen so low among men, after having heard with his own ears that his works dazzled the universe."

The truth of this observation admits of no doubt, as the history of his principal work will show. About 1694 he completed the "Novissimi," or four last stages of man—"Death," "The Judgment," "Hell," and "Paradise"—the "capo-lavoro" that was said to have most spread his fame outside of Italy.

M. de la Lande, in his *Voyage en Italie*, writes that of all the pictures in the Palazzo Pitti none struck him more than those in question—"La verité et l'expression y sont au point d'inspirer le tressaillement; la belle Vierge de Raphael me semblait ne rien dire, en comparaison de ces sujets frappans." M. Cochin, another French writer, who is scarcely less enthusiastic, describes the paintings as full of fire and genius and fine composition. The Abate Lanzi, in his *Storia Pittorica d'Italia*, says that more than the rest the "Novissimi" deserve to be seen, and concludes a panegyric by asking what other Italian painter of that time could have produced such a work. In the *Etruria Pittorica* Nasini is compared to Dante in his powerful vision of the *Inferno*; and in the other scenes the author hesitates whether most to admire the poet or the painter in the abundance and varied conception of the figures.

One hundred years later (1795) the reigning Grand Duke of Tuscany, Ferdinand III., finding the large room in his palace known from these pictures as "La Sala dei Novissimi" encumbered by them, informed the chief magistrate of Siena that

"he could not give a better destination to such renowned works of art than in bestowing them on the Senesi, sure that they would hold them valued and dear for love of their compatriot who made them," &c., &c.

After a contest for possession between the partisans of the rival Siena churches of San Francesco and San Domenico, the victory remained to the former. An ornate and grandiose tablet lauds in Latin lines, beginning "Extrema rerum humanarum," the memory of the Grand Duke's great liberality.

Another hundred years have nearly rolled on, and the greatest work of Nasini has fallen more and more in the eyes of his detractors. Wishing to know what was being done in the way of the proposed restoration of the church of San Francesco, lately used as a barrack and now

empty and deserted, I wrote to the leading member of the committee, under the Archbishop of Siena, with an anxious desire to learn the probable fate of the "Novissimi;" and I give the words of his reply:—

"The immense pictures of Nasini [pittore barocco della decadenza] are still attached to the walls of San Francesco; and, having now resolved to restore this temple to its ancient form, we don't know what to do with these monster [sterminate] canvases. No gallery would accept them even as a gift."

This depreciated master lived too soon, or too late, for enduring fame. I possess a complete and lengthy list of his works in and out of Tuscany, and would fain hope that others will deal more gently with any examples they may meet with than Siena is disposed to do with its white elephant, whose chequered story I have attempted to write succinctly from the dilapidated street where the "shadow of a name" still lingers.

"Tout passe, tout casse, tout lasse."

WILLIAM MERCEUR.

#### PITHOM-SUCCOTH.

London: July 14, 1888.

Pyramido-mania has taken a new departure and developed Moeridi-mania, which is on the high road to annex the Ten Tribes and "our Israelitish origin," which I dare not put into sesquipedalian Greek. Mr. Cope Whitehouse, who finds everything in Lake Moeris, has, in a letter in the last number of the *ACADEMY*, converted it into Pithom. In other words, he tells us, on the authority of Saadia, that Pithom is the same as the Ooptic Phiom, the modern Faiyoom. Phiom means the sea or lake, and was applied to the district of Lake Moeris. Saadia was an original thinker, but no more of a critic than anyone else in the tenth century, or he never would have turned a district into a city, or done violence to the first rules of Egyptian etymology, for Phiom can no more be turned into Pithom than Cairo into Cattaro.

This ingenious writer accuses us of the Egypt Exploration Fund of selling our birth-right for a mess of pottage. "Should a truly catholic tradition," he writes, "taught in Calcutta and Cairo, in Rome and in Oxford, in the mosques of Mecca and the synagogues of Prague, be exchanged for 'a granite hawk' and 'a squatting statue'?" This appalling "quod semper, quod ubique, quod ab omnibus" is a pure fancy. The innocent fiction of Saadia is not taught at any one of these places, unless it be Prague, though I must beg pardon of my friends among the London Rabbins for the hesitation. But no doubt it is taught at Laputa and in the well-known educational establishments at Nephelococcygia and Barataria, and is much disputed at Weiss-nichtwo.

The reference to Succoth proves too much; it proves that Mr. Cope Whitehouse is entirely unacquainted with the standard book on Egyptian geography, Brugsch's *Dictionnaire géographique*, where there are many pages on Pithom-Succoth, not to mention the Faiyoom. This being so, I will not undertake to correct the textual blunders of his wonderful galiman-tias.

REGINALD STUART POOLE,  
Hon. Sec. Egypt Exploration Fund.

#### NOTES ON ART AND ARCHAEOLOGY.

THE new appointment at the British Museum has naturally directed attention to the anomaly which places our national art collections under so many different administrations. At South Kensington are the Science and Art Department, and also the National

Portrait Gallery. But in both these cases the circumstances are peculiar; and it would seem that nothing is possible there in the way of amalgamation. The case, however, of the National Gallery and the British Museum is different. Here we have an arbitrary division by which works, often by the same artists, which it is extremely desirable should be seen and studied together are not only under different management, but also separated by a considerable tract of London. If it be urged that Prints have certain points in common with Books, and are therefore appropriately placed in the British Museum, the same argument does not apply to the Drawings. It is not merely out of idle regard to uniformity of administration, but in the interests of art, and especially of the study of art, that we would urge upon the authorities the consideration of some scheme by which at least the Drawings now in the British Museum might be transferred to an enlarged National Gallery.

UNDER the title of *Five Great Painters*, Lady Eastlake will shortly publish with Messrs. Longmans a volume containing studies of Leonardo da Vinci, Michael Angelo, Titian, Raphael, and Albert Dürer.

MR. FALLOW, of Chapel-Allerton, is engaged, in conjunction with Mr. B. C. Hope, of Scarborough, in preparing for the Yorkshire Archaeological Society a book illustrating and describing the church plate of the county of York. The work will be printed by subscription, and will probably include the Edward VI. returns of church goods preserved among the national archives.

WE understand that Miss Margaret Thomas proposes to issue to subscribers a limited number of reduced copies in plaster of her successful bust of Fielding, executed for the Taunton Shire Hall. A good engraving of the bust appears in the *Magazine of Art* for this month, in illustration of Mr. Austin Dobson's article upon it.

As we have already stated, the annual meeting of the Royal Archaeological Institute will be held at Lewes from July 31 to August 6, under the presidency of the Earl of Chichester. The presidents of sections are—Gen. Pitt Rivers for antiquities; Mr. E. A. Freeman for history; and Mr. J. T. Micklethwaite for architecture. Excursions have been arranged to the battle-field of Lewes, to Pevensey, Rye and Winchelsea, to Battle (where Mr. Freeman will take the party in hand), to Mount Caburn and Hurstmonceaux, and to Shoreham, Worthing, and Arundel.

THE removal of the earth which had accumulated about the base of the west front of Lincoln Cathedral has for some time been in progress, and now that the work has been completed the effect is very striking. The area in front has been lowered between three and four feet, with the result of disclosing the original Norman plinth, which had been hidden for centuries. The spring of the shafts, mouldings, and arches can now be perceived. It is proposed to continue the work along the southern flank of the cathedral, and to lower the public road which runs round it. The base of the southern flank is buried below many feet of earth.

THE exploration of Assos by the American Institute of Archaeology is now finished, the period for which the firm was granted having expired. All that remains to do is to divide the objects that can be removed with the Turkish Government. A good piece of work has been accomplished, though it has led to no discoveries of the first importance. The inscriptions found are to be edited by Mr. Sterrett, of the American School of Athens.

M. IDRAO has succeeded in the competition

for the design for the statue of Etienne Marcel at Paris, and M. Steines in that for the statue of Ledru-Rollin.

WE have received from Messrs. Cassell the illustrated Catalogue of the National Academy of Design in New York, which, in the quality of its little wood-cuts, is equal to its European brethren. Among the best may be mentioned "The Letter," after G. J. Melchers (75); "Near Zaandam," after E. Swain Giffard (343); and "A Monastery Bibliothek," after F. L. Kirkpatrick (580). The example of appending to the list of artists information as to places of birth and artistic training is one which might be followed with advantage.

### THE STAGE.

MR. IRVING has revived "The Merchant of Venice" for a few nights; and he will play, on the occasion of his benefit next week, Frederick Lemaitre's great part in "Robert Macaire," and likewise, it is believed, the church scene in "Much Ado About Nothing." The brief revival of "The Merchant of Venice" has been singularly successful, whether considered from the point of view of Mr. Irving's performance or from that of Miss Ellen Terry. Shylock has been from the first one of the most interesting of Mr. Irving's Shaksperian impersonations. Whatever be its defects, or, rather, whatever be its errors, it has presented from the beginning the rich charm of a familiar character freshly studied and understood. Of old time, we were of opinion that Mr. Irving whitewashed the Jew a little too thoroughly, or at the least presented him too plainly in colours in which the audience has little choice but wholly to sympathise with him; but at present, if it is still inevitable to commiserate, it is yet possible to condemn him. The savagery of nature which alone permits his vindictiveness is, it may be, made more evident than in the earlier impersonations. If this be so, the impersonation receives an accession of force, while it loses nothing in picturesqueness. The Jew of Mr. Irving retains his old dignity; he has been studied with extraordinary accuracy—yet with the genius that knows at the right moment how to idealise—from the best models of Jewish physique, gait, and manner. The performance, while full of the signs of observation, betrays at the same time that play of imagination without which an actor can never be really great. Miss Ellen Terry's Portia is hardly less satisfactory. From the first it has been among the loveliest of her impersonations, and it has gained in strength since it was seen originally, years ago, at the Prince of Wales's. In appearance, Miss Terry is an ideal Portia. Her dignity and seriousness recall the best models of Venetian painting; a Veronese or Moroni, a Bonifazio at his finest, do but equal that tranquillity of splendour which Miss Terry suggests by the nature of her figure, her raiment, and her carriage. Bacon would here, indeed, have consistently claimed for her the highest of his three beauties—that of "decent and gracious motion." We are not among those who allow to Miss Terry all the attributes of an actress of the highest rank. To us, she is sometimes wanting in dramatic force; the furthest flights of her graceful fancy seem to us to fall short of the imagination of tragedy. Her "poetic realism," if it is more poetic than Mrs. Kendal's, is apt to be less real. The charm of her art may be equal to Mrs. Kendal's, but it has less capacity to excite and to stir. But whatever we find to be Miss Terry's relative defects, they are not apparent at all in Portia. Portia gives occasion for the splendour of her presence, for the grace of her badinage, and for the earnestness of her pleading.

THOUGH we hope to be able to speak next week of the new comedy at the Vaudeville, it is

evident that the theatrical season is drawing to a close. At the St. James's, "Impulse" is being performed for the last nights till the re-opening of the playhouse in the late autumn. At the Princess's, the extraordinary success of "The Silver King" cannot prevent Mr. Wilson Barrett and Miss Eastlake from seeking a few weeks' rest; the Adelphi is closed for the present, though it will shortly re-open with a revival of one of Mr. Boucicault's most popular pieces; Mrs. Bancroft has resigned to Miss Calhoun a part in "Fédora" which never suited her, and which even her admirable talent and discretion did not prevent her from misinterpreting; and, at the Gaiety, the theatre is deserted by its habitual company with very few exceptions, the boards being occupied by an American lady—Miss Lillian Russell—upon whom American favour has been largely bestowed. Altogether, things are on the wane. It is chiefly the lighter pieces that continue to draw. "Iolanthe" and "Rip Van Winkle"—those dramatic twins born within an hour or so of each other well-nigh twelve months ago—are among the few things that still prosper, that still hold the stage.

### MUSIC.

#### MUSICAL PUBLICATIONS.

*Mozart.* By Dr. F. Gehring. "The Great Musicians" Series. (Sampson Low.) The order in which this series of biographies is being published is certainly perplexing. To understand German musical art aright we ought to commence with Mozart and end with Wagner; but Dr. Hueffer, the editor, gives us the first last and the last first. With the exception of a few interesting, if not very important, details, Dr. Gehring has nothing new to tell about the great composer's life and works; his little volume may, however, prove acceptable to those who have not the leisure to read Jahn's three volumes in their original or translated form. Such a sentence as "It is nice to compose, it gives one much to think," such a word as "dissillusionment," and other passages remind us that the writer is a foreigner; but the book ought to have been carefully read through, and many little inaccuracies, especially with regard to the spelling of proper names, removed. Dr. Gehring in mentioning Mozart's compositions seems to have had no settled plan; hence the general result is unsatisfactory. At times he gives the number of works according to Köchel's catalogue, and rather minute details; at other times he passes over important works without any notice. There is not even a general summary at the end of the book. His account, too, of Benda's duodramas is somewhat inexact; and surely the Doctor's knowledge of Biblical history is at fault when, in comparing Herr Albert at Munich trying in vain to find admirers of Mozart with Lot, he speaks of the latter as "searching for ten righteous men in Sodom"!

*The Musician: Guide for Pianoforte Students.* By Ridley Prentice. Grade 2. (Sonnenschein.) In this Second Grade the author continues the good work commenced in the First. Among the pieces analysed we find twelve by Beethoven, four by Mozart, and twenty-five by Schumann from the "Album" (op. 68). Mr. R. Prentice has no new theories or plan of analysis, but a pleasant, attractive, and very suggestive mode of guiding students. The simplicity of the language may be foolishness to some; but, to others who know the difficulties of giving instruction, it forms one of the chief charms and merits of the little book. It is intended principally for teachers, who are requested to amplify the explanations when necessary. Mr. Prentice thus wisely imparts the spirit rather than the letter of the law. There are several corrections which

should be made in a second edition. For example, on p. 7, 17 seems at first to refer to "The Little Wanderer" rather than to bar 17 of "Spring Song;" there is a little confusion in the description of the Beethoven Bagatelle on p. 9; and on p. 61 the name of Mozart's friend ought to have been written Dussek, especially as Mozart has been contrasted with J. L. Dussek on p. 59. The anecdotes by which Mr. Prentice seeks to enliven his book are not always quite satisfactory. For instance, it may have been a *tour de force* on Bennett's part to play his "Capriccio" at Leipzig without music; but surely it was a *tour de négligence* to hand over the MS. score to the publishers without writing in the pianoforte part.

*History of the Violin Family.* By Carl Engel. (Novello.) Mr. A. J. Hipkins, in a short Preface, informs us that the author went to his rest before the last revision of this work. Mr. Engel was, however, so great an authority on matters relating to the ethnology and history of musical instruments that the present volume, even though deprived of his finishing touches, is one of interest and great value. He devotes one chapter to the *crywth*, the old instrument of the Welsh people; another to *crowd*, the fiddle of the Anglo-Saxons; and a third to the *rotte*, so frequently mentioned in mediæval literature. Then follow accounts of the *chrotta*, *rebab*, &c., and lastly the viol and violin. The writer calls attention to the remarkable fact that our present instruments have remained unaltered in construction and outward appearance during a period of nearly four hundred years.

*C. Welch, M.A.: History of the Boehm Flute.* (Rudall, Carte and Co.) In a pamphlet by Boehm on the construction of flutes, noticed in the ACADEMY, the author explained his relations with Gordon, and showed that he was fairly entitled to be regarded as the inventor of the so-called Boehm flute. In the little book now under review the whole question is again brought forward; and, though of course there is considerable repetition of matter, there are fresh letters, documents, and articles which will interest all who trouble themselves about the Boehm-Gordon controversy.

J. S. SHEDLOCK.

### WM. BLACKWOOD & SONS' NEW BOOKS.

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## LITERATURE.

*A Dictionary of Christian Biography.* Edited by William Smith and Henry Wace. Vol. III. (John Murray.)

THIS important work has now advanced within measureable distance of completion, though it may be doubted whether another volume will prove sufficient, considering how heavy are some of the letters still awaiting treatment. The first article which calls for notice is a very careful one on the "Hexapla," by Dr. Taylor, Master of St. John's College, Cambridge, whose competence as a Hebraist enables him to put the chief textual facts clearly before his readers, though for one or two points we might have got more from Mr. Field, whose specialty this subject is. Mr. Fremantle's "Hieronymus," while respectably executed, requires to be supplemented for bibliographical purposes by Prof. Ramsay's article in the *Dictionary of Greek and Roman Biography*, and is far too perfunctory in dealing with Jerome's considerable position as a Biblical scholar, as also with his letters, viewed as *mémoires pour servir*. But the estimate of his character is just, on the whole. Chancellor Cazenove's two Hilarys, of Poitiers and Arles, belong to a higher and more finished type of scholarship; and it is interesting to compare his treatment of the episode of Chelidonius of Besançon, in the second of these papers, with Mr. Gore's handling of it as it appears in his notice of Leo the Great. Another extremely valuable item is Prof. Salmon's "Hippolytus Romanus." Several years ago he contributed a paper on the Chronology of Hippolytus to the journal *Hermathena*, which contained some useful suggestions on the evidence it affords as to some obscure points in the early annals of the local Roman Church; and on the present occasion he returns to the subject, and also discusses carefully the problems put forward by Dr. von Döllinger in his brilliant essay, *Hippolytus und Kallistus*. Mr. Plummer's account of the Ecclesiastical Historians is somewhat meagre, and needs amplification, though it is trustworthy so far as it goes. Mr. Barmby's "Honorius (Pope)" scarcely provides the student with sufficient materials on which to base a judgment upon that Pontiff's relation to Monophysism, on which much light has been thrown by Mr. Le Page Renouf. But he makes amends almost immediately in his "Hormisdas," where he summarises very happily one of the most intricate and driest episodes in all ecclesiastical history—that concerned with the forced submission of the Eastern bishops to the Formulary of that

Pope, thrust on them for political ends by the Emperor Justin, though we miss the key to the conduct of the latter, which was simply his desire to secure an ally in the Pope for that meditated reconquest of Italy which was actually effected under Justinian I. by the arms of Belisarius. From Mr. Stokes, a scholar of much promise, there is a very convenient summary of the Iconoclastic controversy, which, however, might have been slightly expanded from Dupin with advantage in treating of the Second Council of Nicaea. There is a misprint, by-the-by, just at this point, Card. Pitra's name being spelt "Petra." Canon Travers Smith devotes a very careful and useful paper to St. Ignatius, and pronounces, after a survey of the controversy, for the substantial genuineness of the famous and long-disputed epistles—a conclusion which, though not unattended by difficulties, is at any rate the least perplexing one. The "Irenaeus" of Prof. Lepsius is another valuable contribution to the Dictionary, going into the subject at a length proportioned to its real importance rather than to any merely popular estimate, and giving a convenient outline of the Gnostic controversy as it stood in the second century. Prof. Leathes has done better in his notice of Isidore of Seville than in any literary effort we have seen previously from his pen; but it is not substantially an advance on Prof. Ramsay's article on the same subject, for, while a little fuller in bibliography, it is silent on the political aspects of Isidore's life. Mr. Lupton's "Johannes Damascenus" is a painstaking and, on the whole, a commendable article; but there is not enough attention given to his treatise *De Fide Orthodoxa* in view of its importance as having formulated Oriental theology, doing for it almost what Peter Lombard and St. Thomas Aquinas did for Latin divinity; and there seems a lack of first-hand knowledge respecting it. "Jordanis," by Mr. Dyke Acland, though not a very long article, and concerned with but a minor personage, is a very favourable example of the Dictionary, being scholarly and instructive. In Dr. Edersheim's "Josephus" the reader will find what is probably the most convenient monograph on the subject—one on which criticism is far from having said its last word. Mrs. Humphry Ward has done excellent service by her contributions in this Dictionary to the obscure and difficult history, ecclesiastical and civil, of Visigothic Spain, as in the articles on Julian of Toledo, Leovigild, and Martin of Braga. One of the finest items in the work is the all but exhaustive article by Mr. John Wordsworth on the Emperor Julian, which presents him impartially, and with full justice done to the nobler side of his complex nature. It is a pity, however, to have left unquoted the remarkable tribute of Prudentius to the memory of the last great foe of Christianity in the Empire:

"ductor fortissimus armis,  
Conditor et legum, celeberrimus ore manique,  
Consultor patriae, sed non consultor habendae  
Religionis, amans tercenta millia divum.  
Perfidus ille Deo, quamvis non perfidus Urbi."

Another article, upon a similar scale, on the Emperor Justinian I., by Prof. Bryce, is of much value, and a marked advance upon the earlier one, by two hands, in the *Dictionary*

of *Greek and Roman Biography*. "Justinian II.," on the contrary, is not so good an article as its precursor in that work. Mr. H. S. Holland, a rising scholar and theologian from whom we are justified in looking for considerable results, is well to the front here with his "Justin Martyr." Mr. Ffoulkes, in his "Lactantius," takes a little too much for granted as to the degree of preparation with which the average reader will consult this Dictionary. Excellent in itself, and showing first-hand acquaintance with the subject, the article might be more helpful to those who do not know much of the literary position and claims of Lactantius. Mr. Gore's "Leo the Great," already referred to, is less popular and more judicial than the biographical sketch he prepared for the S. P. C. K., which erred a little in the direction of eulogy of one who, eminent as ruler and as theologian, yet had few scruples in pushing the claims of his chair, and, if unselfish personally, was officially one of the most ambitious men the world has ever seen. Mr. Stokes describes the important *Liber Pontificalis* adequately in an article which ought to have followed the "Liber Diurnus" in the *Dictionary of Christian Antiquities*. "Liberius," by Mr. Barmby, is carefully and fairly done, and does not press polemical conclusions too far, as is sometimes the case with writers on the subject. There is less in this volume from Canon Stubbs than we should have been glad to see, most of his work being confined to assisting Canon Raine in the ungrateful labour of disinterring a number of obscure and unimportant Anglo-Saxon names; but here and there there is an entry, such as his "Lullus," which usefully clears up difficulties. Mr. Stokes is instructive, but a little too brief, in dealing with Manes and the Manichaeans. So subtle and pervading a form of thought as Manichaeism, powerfully affecting Christianity to the present hour (and not least through the influence of St. Augustine, who never got it out of his veins, even when combating it most emphatically), needed ampler exposition. Mr. Stokes is helpful also in his "Marcion," though here, too, we desiderate a somewhat fuller handling of the interesting problems connected with Marcion's use of the New Testament. Dr. Cazenove's article on St. Martin of Tours is noticeable, apart from its general excellence, for some sensible and philosophical remarks on the attitude of mind in which a modern reader should approach the supernatural element in biographies of this class. Under "Mithras," another of Mr. Stokes's scholarly articles, we should have liked some discussion of the singular rite of *taurobolia*, one of the most remarkable of heathen ceremonies, and unfortunately omitted from the *Dictionary of Greek and Roman Antiquities*. "Montanus" is another of the excellent contributions for which we are indebted to Prof. Salmon, in which he incidentally remarks on the serious limitation that the triumph of Montanism would have imposed on Christian thought, if every new revelation had been taken as defining doctrine, as in truth has been the case more than once in our own time in various Christian bodies. Dr. Badger's "Muhammad" is a learned and useful paper, exhibiting much study; but it is perhaps not

captious to say that it assumes in places too much the shape of a mere review of Sir William Muir's biography, with which the consulters of a dictionary are not directly concerned. The last item necessary to specify is Prof. Salmon's on the Muratorian Fragment, wherein he puts forward a view at present confined to himself, but for which he argues in a fashion which will gain him some adherents—that the fragment belongs to the time of Pope Zephyrinus, sixty years after the date currently received.

In the strictly theological articles, too much has been entrusted to Prof. Swainson, whose papers are not very helpful, and do not compare favourably with those by Mr. Swete on similar topics, seemingly from lack of grasp and clearness. Much of the most unpretending, but by no means the least laborious or useful, part of the work is due to Mr. Hole, from whom we have many of the obscurer entries, which involve, as a rule, far more trouble in getting at the facts than is the case with personages of importance, where a plethora of materials is often the chief inconvenience to be encountered. This instalment, on the whole, does not merely sustain the level attained in the former volumes, but raises the average merit of the work in virtue of the exceptional value of some of the articles.

RICHARD F. LITLEDAL.

*George Sand.* "Eminent Women" Series.  
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A LIFE of George Sand for English readers is by no means an easy book to write. On the whole, Miss Thomas has succeeded far better than we had any right to expect. The arrangement into chapters and periods is fairly reasonable, though the literary history of George Sand does not permit us to trace the steady development so much as the oscillations of genius. What we cannot understand is the singular awkwardness of style, which at times looks almost like that of a foreigner who is not quite at home in her English. Thus we find, "As an actress into many a favourite part, so could she throw herself into her favourite characters;" or, again, "Finally the position M. de Lamennais had taken up as the apostle of the people further enlisted her sympathies in his cause, which made religious one with social reform, and amalgamated," &c. Nor are we prepared as yet to recognise such words as "environment" and the rest of the Herbert Spencerian vocabulary in a non-scientific style. Beyond this we have no serious fault to find, save that, even when she quotes George Sand's own confession—"When I begin a novel I have no plan, it arranges itself whilst I write, and becomes what it may"—she utterly fails to notice the singular defect (singular in such a writer) of all the longer romances—their want of persistent continuity. Here George Sand has herself spoken the last word. She takes up an idea, plunges in *modias res*, and exhausts it in a hundred delicious pages. She then vacillates amid tiresome conversations, emotional analysis, and such like for another hundred, till she hits upon some new, usually inconsequent, and often very inferior idea for her *dénouement*. Hence

many of her books—for instance, *Mauprat* and *Consuelo*—are each two stories separated by a sort of *παράβασις*. No novelist so soon captivates, or so soon fatigues, the fancy. And yet when after a few months we take up another of her books we feel the old charm as freshly as ever.

Miss Thomas is discreetly indulgent to M<sup>me</sup>. Dudevant's weaknesses, probably more out of regard for her readers than for her heroine. Still, we think that a plain word as to her actual relations to de Musset and others would not have been out of season. Putting her husband on one side, as perhaps we may, we cannot help saying out that these love affairs were a flagrant outrage on the *rôle d'une mère* to which she was so volubly devoted. Of the de Musset controversy she says quite enough. It is, in fact, a stupid, contemptible story, and equally so in both versions. With the later phases of the dispute Miss Thomas seems unacquainted, or that it is to be revived, I think in 1910, when de Musset's sealed papers in the Bibliothèque nationale will be opened—among them, no doubt, George Sand's letters, which he rather basely caused to be copied by his sister before returning them. Though Paul de Musset, without the least evidence, branded as a forgery the letter published by Louis Blanc in his *Homme libre*, where Alfred says, "Nous sommes deux comètes qui se sont rencontrées pour se broyer," the sentence well expresses the vain, self-deluding, professional nature of their attachment. Even so late as 1881 a fresh disclosure seemed imminent, when M. Maurice Sand was publishing the *Correspondance* of his mother, had not M. Troubat, the literary legatee of Paul de Musset, intervened by a threat of retaliatory indiscretion. It were well if both parties would thus continue to imitate the comets.

As a Life we doubt whether we need more than Miss Thomas has given us, if even so much. She trusts little, but still far too much, to the *Mémoires* and to the *Histoire de ma Vie*, which are both rich in innocent make-believe and amiable attempts to repair the lapses of a confessedly bad memory. For instance, the silly tale of her infantine religion, an attempt to combine the Christian and Greek graces (by a child of ten!), the woodland altar, at which the sacrifices were the release of captive birds and butterflies (who, by-the-by, captured them?), and what Miss Thomas seems to think the curious coincidence of similar fibs being told of the youthful Goethe. In short, we have here the real M<sup>me</sup>. Dudevant, a very good, and therefore a very inconsistent, woman, whose head was often turned, but never for long; who, thinking herself an influence, was constantly being influenced by others, and seldom for the better. Her manliness, repulsive enough in some phases, is refreshing in her perfect friendship and sympathy with her son, to whom she was rather a father than a mother. As to her political career, looked at from the point of view of to-day, she had no cause to blush deeper than Lamartine, Ledru-Rollin, and the other wisacres; and the revolution of '48, engendered, born, and brought up in vanity and conceit, could hardly suffer much by the meddling of a woman. At least George Sand came to her senses sooner than

the other *parleurs*, and she never lost them again like Jules Favre and his party. But, indeed, her vagaries, if a little self-conscious, were never self-seeking; and in her wildest rhapsodies we miss the monotonous bray of the French political ass: "La France, La France." A true patriot all the same, she sought rather the happiness of humanity than the glory of France, or, in other words, of herself. She was very silly, but not to her dishonour.

On the whole, we should accept Miss Thomas's estimate of the various novels even of the Socialistic series. Everywhere she gives proof of careful reading and judicious reflection. Of the Pastoral stories she speaks with deserved admiration. George Sand felt and understood the country life as no other French writer has done. This, more than anything, has led to the absurd idea that her genius was English in quality, which it certainly is not. But, in a way the English especially can appreciate, she does somehow contrive to give a marvellous impression not only of details, but of the very atmosphere of the scenery and tone of the life she loved so well. Who that has used a Guide-book has not found that it guides only to the desert, and that the thousand little Paradises open only to those who search for themselves? But knowing well that glorious central heart of France she has painted, and even now writing these lines in the remote recesses of the Ardennes, I am more and more struck to find how familiar each place she has described seems even at the first view. True, she magnifies, exaggerates, idealises; but none the less she imparts the *cachet*, the peculiar individuality which the landscape of every country possesses.

The moral power of her work it is hard to estimate. Equally hard is it to say what she could not have done had she done less. Possibly she reached in *Mauprat* her limit of vigorous originality; in *La petite Fadette* and *Le Moine d'Angibault*, of genial pathos; and of intellectual dignity in *Consuelo*. But here I cannot but think her inferior to M<sup>me</sup>. de Staël in spite of her miserable defects. Some time ago Mr. Creighton compared very admirably the characters of *Consuelo* and *Romola* as types of Venice and Florence. Strange that he did not add *Corinne*, the Roman poetess, who far more than the other two embodies the glories, the weaknesses, the sorrows of her city. *Consuelo* was but a child of the people, like George Sand's mother. *Corinne* is a higher spiritual type. After all, the great-granddaughter of Saxe was far more *bourgeoise* than the child of Necker, who is always the *grande dame* by education, if not by race.

E. PURCELL.

*The Sutherland Evictions of 1814.* Former and Recent Statements respecting them examined. By Thomas Sellar. (Longmans.)

Most people who take an interest in the land question of the Highlands have heard of the notorious case of the Strathnaver evictions. In 1807 the Marquis of Stafford began, and afterwards continued energetically to carry out, his scheme for the improvement of Sutherland. From time to time, as leases fell in,

the sub-tenants were removed from the interior to the coast, where, with the sea before them, they would no longer have to depend entirely for subsistence on an ungrateful soil, and their holdings were thrown into sheep pasture. In 1814, following out this policy, a Mr. Patrick Sellar, then factor to the Marquis of Stafford, removed some tenants from a farm in Strathnaver, which he himself had taken. He was afterwards accused of having carried out the evictions with great brutality, of having destroyed property belonging to the tenants, and of having occasioned the death of several sick persons. On these charges he was brought to trial in 1816, when a jury, with the approval of the judge, unanimously acquitted him. In the following year the Sheriff-Substitute of Sutherland, who had been instrumental in getting up the prosecution, wrote a letter to Mr. Sellar, acknowledging that the statements contained in the precognition which he took in Strathnaver "were to such an extent exaggerations as to amount to absolute falsehoods." The affair, however, was not allowed to sleep. Many years afterwards there appeared in an Edinburgh newspaper a series of letters by a certain Donald MacLeod on the Highland clearances, and the charges against Sellar were repeated with much violence of language. These letters have been lately reprinted by Mr. Mackenzie, the editor of the *Celtic Magazine*, and have been quoted as authoritative by Mr. Wallace in his *Land Nationalisation* and by Prof. Blackie in *Altavona*. Believing MacLeod's allegations to be "absolutely false," Mr. Thomas Sellar has written this vindication of his father.

The book contains a short introduction on the policy of the Sutherland clearances, a statement of what happened in Strathnaver, a review of the trial, and a criticism of later writers, together with a detailed examination of MacLeod's allegations. In the Appendix are reprinted the report of the trial, and Mr. Thomas Sellar's correspondence with Mr. Mackenzie, Mr. Wallace, and Prof. Blackie. If the purpose of the book was to convince the world that the jury acted rightly in acquitting Mr. Patrick Sellar, probably nobody will question that it is successful. The charge of culpable homicide was obviously untenable and was withdrawn; and on the evidence as to real injury and oppression it would appear, perhaps not so obviously, that the factor kept within the law. The witnesses for the prosecution did not agree, though it is not clear why Mr. Thomas Sellar accuses the chief witness of perjury.

Further, it will be readily conceded that neither Mr. Mackenzie nor Mr. Wallace nor Prof. Blackie has given a fair account of the case. Mr. Mackenzie, in particular, who is timid, unorthodox, and biassed, has done his cause much harm by compiling very badly what he calls a History of the Highland Clearances. But if Mr. Thomas Sellar goes another step, and asks us to believe that the evictions in Strathnaver were not barbarous and cruel—that, in carrying them out, Mr. Patrick Sellar displayed any trace of the character for sympathy, feeling, and humanity with which his witnesses credited him—we refuse to assent. And the evidence to the contrary need not be sought from MacLeod.

We have only to read the story of the evictions as told by Mr. Thomas Sellar himself. The very dates might have prevented him from writing a book which can bring him only the barren satisfaction of having shown that his father did not break the law.

As to MacLeod's letters—and this is of more importance than the personal question—Mr. Sellar has corrected, but has not discredited, them. They are wild and exaggerated in tone, and must be read as evidence against Highland landlords and factors with care and suspicion; but they bear every sign of being the record of actual recollections. It would be interesting to find out something more about MacLeod than is at present known. The style of the letters makes one curious to know who actually wrote them. Mr. Sellar can tell us nothing, for he comes so fresh to the subject that he never heard of them till last year; and he does not even relate with fairness MacLeod's own account (p. 55 and note). One thing more has to be said about Mr. Sellar's book. He is very free in his accusations of disingenuousness; yet between disingenuousness and the carelessness which leads a writer to misquote his opponents in nearly every instance it is hard to distinguish: see pp. 54 and note, 55 and note, 59 (where in a sentence from Sismondi, to which a wrong reference is given, and which is otherwise misquoted and misinterpreted, a phrase essential to the meaning has been omitted), 70 and note (where the references to the misquotations are misplaced), 76 (evidently quoted from Wallace, not from the original), 87, 91. G. P. MACDONELL.

*The Sonnets of John Milton.* Edited by Mark Pattison. "Parchment Library." (Kegan Paul, Trench & Co.)

It was a happy thought to include in the dainty "Parchment Library" series an edition of Milton's English and Italian sonnets; and it would have been difficult, if not impossible, to find a more capable editor than the Rector of Lincoln College. Mr. Mark Pattison has not only the thorough knowledge of Milton himself which is indispensable to the full elucidation of utterances which are for the most part so intensely personal as these poems, but he has, moreover, that intimate acquaintance with the laws of sonnet construction, and with the requirements and potentialities of one of the most fascinating but most exacting of poetic forms, which is equally demanded by the nature of his task. It is, indeed, difficult to say which pages in this little volume are more interesting to the literary student—those which deal directly with the work of Milton, or those in which the writer for the moment forgets Milton and gives us his contribution to sonnet criticism pure and simple.

Perhaps only those of us who have been drawn to the study of the voluminous literature of the sonnet, and who know how difficult it is to add to it anything which shall be at once fresh and not fantastic, will appreciate to the full the discriminating labour represented by Mr. Pattison's introductory pages; but their learning, their lucidity, and their freedom from dogmatism will be apparent to every reader. It would, perhaps,

be too much to expect that the views expounded should win the universal assent even of those who are unwedded to theories of their own, though Mr. Pattison guards himself from extravagance by so many allowances and reserves that it will be difficult for even the most belligerent critic to find material for a quarrel. I cannot, however, help thinking that there is a certain waste of power in formulating so elaborate a code of sonnet law as Mr. Pattison has provided—there are no fewer than nineteen canons—when the code is supplemented by such frank admissions that the canons are of unequal validity, and when also we have to face the fact that it subjects to outlawry so many English sonnets which are admittedly of the highest rank. To take a single example from among those specially dealt with in this volume, it will be seen that Milton's greatest sonnet, that "On the Late Massacre in Piedmont," violates four out of the nine rules headed "Material," and any legislation would be to some extent discredited by such an act of successful defiance. If, however, Mr. Pattison's laws of form and matter are intended simply as "counsels of perfection"—as embodying an ideal of sonnet structure—there is nothing to complain of; indeed, no lover of the sonnet can fail to be grateful for an analysis which takes sonnet criticism out of the region of personal whim into that of recognised law.

Some interesting pages of the Introduction are devoted to a discussion of possible explanations of Milton's deviation from the Petrarchan model in his general neglect of the lesser pause at the end of the fourth line, and the greater pause at the close of the octave. Mr. Pattison conclusively contends that Milton could not possibly have missed this characteristic of the Petrarchan sonnet, and that he was not likely to abet the anarchists by deliberately ignoring it, but thinks it

"on the whole more probable that Milton's attention was not called with equal emphasis to the subdivision of thought as it was to the invariable arrangement of the rimes in the Italian masters."

This seems just, for in the Petrarchan sonnet the scheme of rime is certainly more obvious than the intellectual structure; and it is possible that with Milton the impulse of thought or passion was at times too strong to be confined within the less keenly apprehended barrier. It is noteworthy that the deviations from perfect Petrarchan orthodoxy are found in those sonnets where the flood of feeling runs strongest (the address "To Cromwell" may serve as one of several examples), and that Milton approaches Petrarch most nearly when the emotion, being less vehement, is more under artistic control. Certain it is that in this matter of intellectual form the sonnet which is, perhaps, the most blameless—"Captain, or colonel, or knight in arms"—is the one which has the most of artifice and the least of spontaneous impulse.

Of the scholarly and interesting notes I can only, in the space allotted me, speak in the most general terms. They are just what such notes should be—always useful, because always elucidatory, and never either trivial or far-fetched. As a matter of course, Mr. Pattison has been largely anticipated by the elaborate annotations to be found in the

*Treasury of English Sonnets*, edited by Mr. David M. Main, whose insight and industry have never yet received their due meed of praise. But there is much that is new; and, where Mr. Pattison fails to notice some interesting parallelism or deleted MS. reading which has been pointed out by his predecessor, the probable reason is his unwillingness to do again what has been well done once. In places where the one thing needful is a knowledge of the relation in which the sonnets stand to the environment of Milton's life and to the total mass of his work in verse and prose, the latest editor easily distances all his competitors; and I feel I am guilty of considerable temerity in venturing to differ from even one of his verdicts. Mr. Pattison is of opinion that the reference, at the close of the Cromwell sonnet, to "the hireling wolves, whose gospel is their maw," is not specially aimed at the Presbyterians, but is merely a general expression "of Milton's abhorrence of payment for spiritual ministrations." Of course this may be so, but the commonly accepted interpretation is certainly the more obvious one. The sonnet was written in opposition to certain "proposals" which represented the views of the Presbyterian party; and it was surely more natural that Milton should concentrate his blows upon the foe of the moment than that he should waste his strength in anything so polemically ineffective as an expression of his broad antipathy to a paid ministry.

Mr. Pattison is clearly right in fixing upon the impressive sincerity of Milton's sonnet work as the peculiar quality which gives to it enduring power and charm. He says truly that

"The effectiveness of Milton's sonnets is chiefly due to the *real* nature of the character, person, or incident of which each is the delineation. Each person, thing, or fact is a moment in Milton's life, on which he was stirred; sometimes in the soul's depths, sometimes on the surface of feeling, but always truly moved. He found the sonnet enslaved to a single theme—that of unsuccessful love, mostly a simulated passion. He emancipated it, and, as Landor says, 'gave the notes to glory.' And what is here felt powerfully, is expressed directly and simply. The affectation of the Elizabethan sonnet, its elaborate artifice, is discarded, and replaced by a manly straightforwardness. It is a man who is speaking to us, not an artist attitudinising to please us."

At a time when, in the field of poetry, the artists are so many and the men so few, we have an additional reason for echoing Wordsworth's exclamation: "Milton! thou should'st be living at this hour. England hath need of thee." J. ASHCROFT NOBLE.

*Life on the Mississippi.* By Mark Twain. (Chatto & Windus.)

THIS pleasantly written and profusely illustrated volume is an English reprint of an American book the first portion of which appeared several years ago. It describes, with all the dry humour and often graphic power of Mr. Clemens, his experiences as an apprentice-pilot on board the great steamers plying between New Orleans and St. Louis in the far-away days to which the Southerner

refers so sadly as "befo' the wah." The second section, which forms a sequel to the first, narrates a visit to the old scenes twenty-one years after the author had left "the river." The result is a singularly interesting work, though probably the earlier chapters will prove of most lasting value, for the later ones are more personal, and often needlessly padded with anecdotes and reminiscences which, however diverting, have a very remote, if any, connexion with the narrative.

The fun in Mr. Clemens' *Tramps Abroad* is frequently forced, and sometimes quite unsuited to the subject in hand. His American experiences have rarely this fault; the writer seems to feel the ground he is treading more secure, and his broad pleasantry is in better keeping with raftsmen, back-woods settlers, and gold-diggers than with monks, mountains, kings, cathedrals, and other sanctities of old-fashioned Europe. The descriptions of the Mississippi, its steam-boat captains, mates, and pilots, the broad-horns and their rough crews, the ague-shaken settlers roosting on fences while the "river was out," and the ways of the great valley of the vast American river as they existed before the war are in his best style. Half-a-century ago, the Mississippi Valley was the favourite field for English tourists; for in times where Concord coaches over corduroy roads were the only means of penetrating the continent, the river and its tributaries, covered with palatial steamers, were among the easiest highways through the centre of the United States, or its then farthest civilised boundaries. Marryat, Mrs. Trollope, Basil Hall—all the little army of literary visitors—have much to say about the Mississippi. Later travellers scarcely ever mention it, for they are so eager to rush West that, except where they catch a glimpse of it and the Missouri on their rapid run for the Rocky Mountains, the Father of Waters is strange to their note-books. The railways, in like manner, ruined the old steam-boating times, and humbled the pride of pilots—whose pride was the pride of kings—and even made the captains and mates regard ordinary passengers as of the same flesh and blood with themselves. The rise, decline, and fall of these potentates is told with admirable effect; and, leaving out of account a little characteristic exaggeration here and there, with minute fidelity. Now and then, an expert in American *facetiae* will detect a very old friend, disguised for the occasion; but these familiar faces in no way detract from the freshness of a volume which does not contain a dull page.

The book is indeed the best account of social life on the Mississippi with which we are acquainted. But it possesses an additional merit which possibly the author may disclaim—it embodies a clear and, take it all in all, very accurate account of the physical features of the river, its shiftings, and general vagaries. Specialists will, of course, turn to Humphrey and Abbot's stern tomes, or to the Reports of the Commission which is fast making piloting on the Mississippi as prosaic and easy as it is on the Elbe or the Thames; but less exigent people, whose thirst for knowledge is quenched with something less than quartos, may safely take "Mark Twain" for their guide. The illustrations are rough, but graphic; and the book is altogether so good that we regret to

see that the ardour which is lavished in scarlet and gold is unequal to the production of an index. ROBERT BROWN.

*Bramshill: its History and Architecture.* By Sir W. H. Cope, Bart. (Infield.)

THE ranks of those stately manor-houses which form one of the glories of our land have been sorely thinned of late by the irreparable ravages of fire. Clevedon, Stanford, Ingestre, to name but the most grievous of these disasters, have in rapid succession been destroyed. To students of our national architecture such losses are very serious; and it is earnestly to be hoped that those historic mansions which have as yet escaped the clutches of Moloch and of man may have their features set on record, before it is too late, as faithfully and as skilfully as are those of Bramshill in the pages of this admirable work.

Sir W. Cope, already known as the author of a History of the Rifle Brigade, disclaims, in a modest Preface, any general knowledge of archaeology; but, while prudently availing himself of the assistance of such specialists as Mr. Eytton for Domesday, Col. Chester for genealogy, and especially Mr. Fergusson for architecture, his own minute study of his theme would do credit to any archaeologist.

The two chief points of interest in Bramshill are the tradition that it was built for Henry Prince of Wales, the ill-fated idol of his people; and the instructive adaptation which it presents of a fourteenth-century mansion to the requirements of the Jacobean period. In that critical spirit which is, all too rare, Sir W. Cope accepts with caution the tradition about Prince Henry. The chief evidence in its favour is the crowning ornament above the present entrance, which appears to represent the Prince's coronet and feathers. This ornament might, indeed, have suggested the story; but, if it does represent them, it can hardly otherwise be accounted for. Now, though Sir William has his doubts about the feathers, it is a singular fact that this very Prince of Wales is said to have been the first to group the plumes within a circlet, in the way they are here represented, circlet and all. But as to the coronet, on which Sir William would rather rely, it is not, as he imagines, that of a Prince of Wales, for it is not surmounted by the single arch, but by the double one of the Royal crown. This raises a curious question. During the reigns of the first two Stuarts the arches of the Royal crown were themselves doubled. Have we here a proof that the coronet of the heir underwent for the time the same process? It would seem, at least, a plausible hypothesis. We shall see that this tradition is of some importance, for, if true, it will explain much that is obscure in the plan of this remarkable pile.

The original house was erected about 1350 by one of the Foxley family, probably the Constable of Windsor Castle and inspector of the works then proceeding there under William of Wykeham. Sir W. Cope has made the interesting discovery that in the remaining vaults of this earlier house the design is "exactly similar to the vaulting and



piers of the rooms now used as the steward's room and servants' hall at Windsor." Lord Daubeney, the favourite of Henry VII., would seem to have resided here in the early years of the sixteenth century; and Sir William is probably mistaken in his suggestion that, as the Foxley house "is described as a 'lodge' in 1595, the greater part of it was most likely irremediably out of repair if not in ruins" (p. 18). "Lodge" was at this period a term applied to the cottage of the "Palliser" or park-keeper; and, indeed, in this very lease the word is mentioned in conjunction with the park. It could not have been applied to the manor-house of the Foxleys. This latter, in Mr. Fergusson's words, "was built round a court-yard, measuring about one hundred feet by eighty." And he sets before us in a striking passage the problem involved in its conversion:

"The architect attempted to convert an 'inside' house—one surrounding a court—into an outside one—one in which all the windows looked outwards—by pushing back the two subordinate wings till they nearly met. The curious part of the business is why he did not do this completely. . . . Perhaps it was that a new invention is never at once pushed to its logical conclusion. Some superstition may have shrunk from the idea of a house wholly without an internal court. . . . All that can be said is that, on the whole, it is a very tolerably successful transformation, but only as a transition example, that, so far as I know, was never attempted before, nor copied afterwards; but exactly therein lies its exceptional interest."

We have surely here a most suggestive phase in the evolution of the English mansion. The *motte*, with its wooden tower, succeeded by the donjon-keep, was early abandoned, at least in peace, for those dwellings which lined the inner face of that battlemented wall of the base-court which had replaced the stockaded rampart. The central tower soon passed away, the "survival" of a lawless age, but in the base-court there was the germ of the "inside" house—the *domus crenellata*—with the fortified entrance to its court, and its windows looking inwards for security. When, in brighter days, these precautions grew obsolete, a radical change became necessary. But the influence of the old tradition was too strong to be shaken off forthwith. A compromise was hit upon by which the new manor-houses were built round three sides of a demi-court, as if the old model had been cut in half and divided into two separate houses. The projecting wings thus obtained were, from the first, obvious "survivals;" and, as such, they gradually shrivelled up till they shrank into the body of the mansion, from which there then sprang the lateral wings, which secured, at length, an unbroken front.

It would seem, bearing this development in mind, that Mr. Fergusson, though right so far as he went, failed to grasp, in its entirety, the ingenious conception of the architect. The careful researches of Sir W. Cope have revealed the foundations of projecting wings, thrown out from both sides of the north-east and south-west fronts. Now this is precisely what we might expect, for such wings were the essential feature in the style then evolved. It is clear that the architect—Thorpe, it is suggested—resolved to retain the two end, or principal, fronts that

he might utilise them as the bases of separate demi-courts, in accordance with the new style, while he turned the old connecting wings literally inside out, raising their new fronts on the foundations of their former inner walls. The house thus planned would, on its outside lines, have had a length of 260 feet and a breadth of more than 120 feet, and it would, moreover, have presented on each face the recessed front of the Jacobean style.

It is satisfactorily established by Sir W. Cope that the wings on the south-west front were completed, but subsequently destroyed, while those on the opposite side were barely commenced; also, that the old gatehouse on the latter front was to have been utilised for the new entrance, which, however, for some unexplained reason, was eventually placed on the south-west front. We can hardly doubt that, taken in conjunction with the untimely fate of the Prince of Wales, the two facts explain each other. Sir William tells us that

"the death of the Prince at the close of the year 1612—the year Bramhill was completed—renders it certain that it never was his residence."

But Bramhill, in fact, *never was completed*. It is difficult, therefore, to resist the conclusion that building operations were abruptly stopped by the death of the Prince of Wales; and that the architect, not being allowed to complete his north-east front, transferred his entrance to that which had been completed, contenting himself with that graceful tower which he had raised in front of the ancient hall, and which had doubtless been destined to receive in its niches, unfilled to this day, a statue of the youthful prince.

But, while the architectural portion of the work is the most important, the accounts of the famous tapestries designed by Rubens, of the *Troco* lawn, and of "the oak chest"—or, rather, chests, for

"another chest has taken the place of the genuine one in the fancies of house-visitors and the narration of servants, and has now been immortalised as 'the chest' in the pictures of a distinguished photographer"—

are full of interest. Though Sir William propounds an ingenious theory in support of the legend of his chest, he may be reminded that Bramhill is not the only seat which rejoices in a similar heirloom.

Sir William and his friends have sought in vain the meaning of the term "the Cheney hanging," which he declares "must remain a mystery." Some wainscot was fashioned after it for Lord Zouche, at Bramhill, in 1615. Now, as "hangings" were then wrought with the badge or crest of the families to whom they belonged, and as Lord Zouche's grandfather had married a Cheney, there can be little doubt that this hanging was so named from being wrought with the well-known Cheney badge.

J. H. ROUND.

*Traditions de la Haute Bretagne.* Par Paul Sébillot. (Paris: Maisonneuve.)

M. SÉBILLOT, who has already published so many Breton popular tales, now produces two neat Elzevirian volumes on the traditions and

general folk-lore of the *pays Gallot*. His legends are for the most part taken down from oral recitations, and when he quotes he is careful to quote good authorities. The first chapter is concerned with traditions about prehistoric monuments, the third with fairies. On the whole, the evidence of this book does not make much, in my opinion, for the theory that the fairies are a fading memory of an early race, Euskarian or what not. Fairies are too constantly found in the folk-lore of races, as Red Indian and Maori, and Indo-Aryan, where there are no Euskarians in the background; and the Breton fairies, though they occasionally live in tumuli, have but a slight and casual connexion with prehistoric monuments. The anecdotes about fairies are so like those current in Scotland and Ireland that we might look for a common Celtic source if the Nereids of modern Greek belief did not appear in similar adventures.

The superstitions about animals are extremely interesting to a mythologist. In all mythologies gods, beasts, and men are much on a level; and, the more early and unpolished the mythology, the more do animals fill the rôles afterwards assigned to men or gods. One may explain this by the fact that savage races nowhere draw a line between animals and men, and the legends conceived by savages remain fixed in the religious traditions of civilised peoples. M. Sébillot's book shows us the Breton peasant still very much in the savage imaginative condition, attributing to animals the power of speech, human intelligence, and miraculous gifts. Consequently, there is nothing strange in the prominent human actions of animals in Breton legend. One curious detail deserves special notice. The moon is, in the myths of very scattered races, mixed up with the rabbit or the hare. In Sanskrit, Prof. Max Müller says, the moon is called *sasanka*—i.e., "having the marks of a hare." In Mexico (*Sahagun*, vii. 2) the moon has also the marks of the hare or rabbit, because one of the gods struck the being who became the moon across the face with the dead body of a hare. The Hotentots, on the other hand, make the moon smite the hare on the face with a piece of wood. In Berry a rabbit, shot with an enchanted bullet, cried out, "La lune est morte! la lune est morte!" (Rosquet and George Sand, quoted by Sébillot, ii. 49). Where is the English story of the man who told his wife that he had heard a number of cats cry, "Renaud is dead," whereon his own cat said, "Then I am king of cats," and vanished? M. Sébillot gives the Breton form (ii. 48). Cats talk as freely in Brittany as wild dogs in Australia. M. Sébillot's chapters on the folk-lore of plants and animals are a useful supplement to M. Rolland's large work. His chapters on "Revenants" should be read by the members of the Society for Psychical Research. Here, too, are werewolves in great plenty, and stories of men who have a strange power over herds of wolves.

M. Sébillot's book is most interesting and valuable to the mythologist who does not disdain peasant myths, but holds that they are a degree nearer the earliest surviving myths than the legends of the Olympic or Indo-Aryan creeds.

A. LANG.

## NEW NOVELS.

*Tyrants of To-Day.* By C. L. Johnstone.  
In 3 vols. (Tinsley Bros.)

*By the Gate of the Sea.* By D. C. Murray.  
In 2 vols. (Chatto & Windus.)

*A Fallen Foe.* By Katharine King. In 3 vols.  
(Hurst & Blackett.)

*Estcourt.* By Lord James Douglas. (Bentley.)

*A Misquidit Lassie.* By Percy Ross.  
(Macmillan.)

*Tyrants of To-Day* is a curious book, not less curious because its author has "put a name" to his authorship of some other curious books which were themselves, if we mistake not, published anonymously. The subject of these for the most part was Russia and Russian Nihilism. The subject of *Tyrants of To-Day* is rather European anarchism and its secret societies in general. The book is a novel only in form. A few personages, somewhat of the lay-figure character—the orphan daughter of a French colonel, who, after an honourable but humdrum existence, marries a Scotch colonel; the unacknowledged son of a German prince, who falls into the toils of the secret societies, is all but assassinated for failing to carry out their behests, and finally dies of wounds received at Sedan; an arch agitator, Herr Rindt, who may or may not be intended for a portrait; and two or three "supers"—make up the *dramatis personae*. But it would hardly seem that the author has intended to arouse much interest in his characters as such. They are chiefly instruments for the exhibition of the tyranny of secret societies, which is shown with some knowledge, but not in any very striking or novel fashion. Prince Saxe, or somebody else, makes the not improbable assertion that the agents of the societies are always on the watch for unsuccessful students at the German universities. Happy England! Who ever heard of a Nihilist seizing the moment when an Oxford undergraduate was bewailing the testamur that is not, or gnashing his teeth at the greater woe of an honorary fourth?

Mr. David Christie Murray (who seems to be writing with a rather dangerous rapidity) has produced in *By the Gate of the Sea* a rather slighter book than those which he usually turns out. He tells us, indeed, unless we have misunderstood the passage, that he meant it to be slight, and rather a study of certain phases of human self-torment than a complete picture. We are inclined to think that as such it is rather out of proportion. It is too long for a mere study, and not long enough for a finished picture. There is, however, not a little merit in the conception of the chief figure, Arthur Tregarthen, a cross-grained and crotchety person of honour and virtue, who wrecks his worldly prospects by a piece of quixotic chivalry, ruins his happiness by suspecting his wife without due enquiry, and finally ends in a kind of lethargy of solitude and fantastic study. The companion sketch of the wife, who aids in making her husband and herself miserable, first by unnecessary concealment, and then by needless refusal to explain, is perhaps less good because the nature of the subject is less clearly brought

out. We see why Tregarthen did as he did clearly enough; not so clearly why his wife did as she did. The chief of the minor characters, a conceited but amiable bard, though a tolerably hackneyed personage, is treated with some humour; and the whole book is pleasantly written.

There was a time when better work might have been expected from the author of *The Queen of the Regiment* than *A Fallen Foe*. The faults of the book do not lie merely in the author's abuse of the privileges of ignorance which are allowed to lady novelists, though this abuse is sufficiently glaring. That the lawsuit between Alan Loftus and his cousin, Lady Guinevere Penryn, is conducted in a manner and with results wholly unintelligible is perhaps less surprising than that Lady Guinevere, being a ward in Chancery, "the Chancellor" is introduced as Sir Richard Baines. Miss King, in her distribution of honours, is perhaps guided by a remembrance of her school-days to the effect that Sir Thomas More once held that responsible and dignified office. Another of the characters appears alternately as Lady Goldhawk and Lady Grace Goldhawk. However, a reviewer who objects to such trifles as these must be either a tyro or else a martinet. If Miss King had written an interesting book we should have allowed her, with only gentle upbraiding, to call the Archbishop of Canterbury the Rev. Mr. Benson. But it is not an interesting book. The heroine might pass if there were something more about her. But the hero, Alan Loftus, is an ill-conditioned and ill-mannered person whose ill-conditions and ill-manners are not displayed with any art; the story languishes and fails to attract the reader, and none of the minor characters redeem the defects of their majors.

Lord James Douglas' novel is one of which, while it is not very easy to say much definite good, there is no reason whatever to say any harm. The author would appear to have taken the late Major Whyte Melville for his pattern, and he very certainly might have taken a worse. There is much betting and racing, a little hunting, a duel, and a good deal of fighting in the war of 1870. The book is by no means badly written; and the story, though it has no great complexity nor any very definite plot, moves easily enough and takes the reader very fairly with it.

We are unable to discern why Mr. Ross should have called his book *A Misquidit Lassie*. The father of Antoinette Raynor, who is the heroine and presumably plays the title-part, certainly has a deer-forest in Inverness-shire; but we are expressly told that Antoinette has no Scotch blood in her, and on the whole, we venture to suggest, as preferable, *A Vulgar Girl*. This would be strictly descriptive and very accurate. Miss Raynor exceeds in unladylikeness most young women whom we have met in fiction and (we are happy to say) all young women whom we have met in life. Nor is she in the least an amusing hoyden. She thinks it funny, after disturbing the sport of an unhappy Scotch laird whom she has never seen before, and making the very feeble joke that he may fine her five shillings for trespass, to present him

the next time they meet with a bag containing that sum in halfpence. She treats a German lover of hers, who is himself harmless, though foolish, and who receives the readers' warmest compassion, very much as a lively housemaid would treat, or may be supposed likely to treat, an amorous footman; and she informs a luckless young lady, almost a stranger, who happens to be her guest, that, "if she does not sit down, she will knock her down." This will perhaps be enough for Mr. Ross's heroine. For Mr. Ross, it is probably sufficient to say that he seems to think a "son of Anak" in some way synonymous for a sportsman, that his humour lies in such things as calling one of his personages the Honourable Mr. Timoncroesus, and that he introduces one of the most tolerable of his characters—a young lady represented as familiar with the best modern society—as saying "Good afternoon, Miss Raynor; I was so anxious to make your acquaintance that I put off the many and various duties that attend ladies on their arrival to spend the autumn in the wilds." And so the story leaves to speak of Mr. Ross and his book.

GEORGE SAINTSBURY.

## CURRENT LITERATURE.

*About Yorkshire.* By Katharine and Thomas Macquoid. (Chatto and Windus.) Numberless as are the books which have been recently written on Yorkshire, there is yet room for this one to treat with graceful style and much appreciation of natural beauty the chief abbeys and picturesque castles of that great county. It cannot be cited as a guide-book, for it is not by any means exhaustive. For variety of scenery and architecture no other county can be compared with Yorkshire. A pedestrian always returns to it with the more eagerness after every raid that he has made among its dales. This is exactly the book which such a one will value, enabling him in after-years to refresh his recollections of historic or romantic spots, and aid memory with the bold, characteristic woodcuts drawn by Mr. T. Macquoid. And if anyone be so unfortunate as to be ignorant of the riches of Yorkshire both in mediæval remains and picturesque scenery, no better book could be put into his hands to "insense" him, as the natives say, with a longing to see their county. The authors travelled leisurely, turning off here and there, as the fancy took them, from the beaten track, and not alarmed at the great extent of wild country which stretches away to the lake mountains in the north-west corner of the county. Few people ever find their way to Bolton Castle, but it is well described in these pages and figured in one of the best drawings of the book, which preserves its massive grandeur while suggesting the stormy skies and widespread moors which surround it. Perhaps sufficient justice is scarcely done to the apartments of Queen Mary here, where the visitor can still realise in all its vividness the episode of Christopher Norton, so graphically related by Froude, inasmuch as the rooms yet remain much as when the Queen left them. Mrs. Macquoid dwells upon the minute accuracy with which Scott, in "Rokeby," paints the wild-flowers of the district. It is upon record that he carefully gathered and made notes of them. Mr. Henderson has forestalled the authors in the curious legend connected with the Hand of Glory at Stanmore. All who know Selby church will agree with their remarks on its neglected state, and will long to see it more reverently cared for. The graceful ruins of Kirk-

stall, near smoky Leeds, are artistically depicted; and we are glad to see due homage paid to Whitley, one of the most picturesque towns in the kingdom. Some of the peeps at "becks" and "forces," with their wealth of ferns and greenery, show what unexpected pleasures are in store for those who are planning a holiday ramble in Yorkshire. Easby and Jervaux, Fountains and Rievaulx, are daintily sketched both with pen and pencil. *About Yorkshire* is a charming book for every lover of the nooks and corners of England.

*An American Four-in-Hand in Britain.* By Andrew Carnegie. (Sampson Low.) We are thankful to the English publishers for giving us the opportunity of reading this book, which ought to be taken advantage of by all who relish good nature and native shrewdness. No other phrase will characterize Mr. Andrew Carnegie than that he is a "jolly good fellow." Born at Dunfermline, he emigrated to America as a boy, and seems to have made his fortune rapidly as an ironmaster in Pennsylvania. He comes back to England and to Scotland as an ardent republican, though with no unkind feelings towards the inhabitants of the old country. His trip in a four-in-hand from Brighton to Inverness, which attracted some notice at the time, forms the subject of the present book. But the real interest of it consists not so much in the scenes visited as in the character of the writer. We have here a genuine American, none the less genuine because not native born, describing England, not with the literary pen of a Washington Irving, or a Hawthorne, or even a Burroughs, but as it appears to a plain business man from the other side of the Atlantic. It is pleasant to know that those like us most who know us best. But it is yet more pleasant to read of the enjoyment Mr. Carnegie himself derived from his tour, and of the high spirits displayed by all of his party. Such a sustained course of joviality is rare to meet with in these days, and still more rare to read about. "Laughter holding both its sides" is contagious; and we owe it to Mr. Carnegie to say that we have derived more enjoyment from his straightforward pages than from many books of far higher literary pretensions. Let our readers get the volume and try.

*Nature near London.* By Richard Jefferies. (Ohatto and Windus.) Mr. Jefferies' fame is well established, as may be inferred from the fact that the public has readily taken some nine volumes from him within a considerably less number of years. No one will grudge him the success due to an inventor in popular literature. But he must beware of over-stocking his market. His present book, though it might have sufficed to make the reputation of another writer, is a variation upon its predecessors rather than an advance. We trust that the ordinary Londoner is not so altogether ignorant of his surroundings as to require to be taught that he can find wild nature within twelve miles of Charing Cross. Yet both Mr. Jefferies and the editor of the newspaper in which these sketches first appeared doubtless know their public. To those, then, who have not yet discovered the rural delights that are to be got by a short walk from town this volume will be a revelation. Needless to add that as Mr. Jefferies has a keen eye, so also has he a ready pen. The combination of these two gifts constitutes his real claim to popularity. That he can sometimes presume upon his audience the following passage will show (p. 125):—

"By the roadside I thought I saw something red under the long grass of the mound, and, parting the blades, found half-a-dozen wild strawberries. They were larger than usual, and just ripe. The wild strawberry is a little more acid than the cultivated, and has more flavour than would be supposed from its small size."

*Sandringham, Past and Present.* With Some Historic Memorials of the Norfolk Coast. By Mrs. Herbert Jones. (Sampson Low.) Mrs. Jones has taken advantage of what she calls the present "Royal" associations of Sandringham to compile a gossipy book about the history of the coast of Norfolk. Sandringham itself introduces Anthony Woodville, second Earl Rivers, Peter Anthony Motteux, the translator of Babelais, and the Countess D'Orsay, perhaps better known as Lady Harriet Cowper. In the later chapters we have Isabella of France (Queen of Edward II.), Sir Cloudeley Shovell, Sir Edward Coke, and no less a Norfolk worthy than Pocahontas. Out of such materials it was not difficult to make a book. And we must do the authoress the justice of saying that she has shown not only a sound knowledge of authorities, but the yet rarer merit of discretion in using them. If it were not for a certain exuberance of diction—most conspicuous, and perhaps most excusable, in the chapter on Nelson—we should have nothing but praise to give this book. It is handsomely got up, and contains an *intaglio* of Nelson which is said to have been never before published.

*In the Country: Essays.* By the Rev. M. G. Watkins. (Satchell.) We have delayed too long our notice of this book, but now hasten to make amends by saying that nobody can take a more pleasant companion with him on his summer holidays. Mr. Watkins does not attempt to conjure with any novel charm. We do him no wrong when we say that his manner recalls to us some of the *Prose Idylls* of Charles Kingsley. He loves Devon and Scotland, fishing in river and sea, old ballads and the yet older poets of Rome and Greece. Where all are uniformly good, we have ourselves been most attracted by the paper on "Ottery St. Mary"—a corner of England most grateful in itself, and rich in memories of Raleigh and Coleridge.

*Lancashire Gleanings.* By William E. A. Axon. (Manchester: Tubbs, Brook and Chrystal; London: Simpkin, Marshall and Co.) Mr. Axon must be well known to many of the readers of the ACADEMY as an industrious student in the byways of history. Manchester can boast not a few antiquaries and bibliographers; but we doubt if it has any by whom its many libraries have been more diligently ransacked. In this volume, which is handsomely printed and furnished with a copious Index, Mr. Axon has collected forty odd papers, linked together by some association with the county of Lancashire. Such a book scarcely affords occasion for criticism. Most of the papers are very short, and the interest of all is chiefly local. But, as an example of good work in a department where the materials are almost unlimited, we can heartily recommend *Lancashire Gleanings* both as pleasant reading in itself and as worthy of imitation by others.

*Winter Sunshine.* By John Burroughs. (Edinburgh: David Douglas.) This is, we believe, one of the series of "authors' editions" of contemporary American literature that Mr. Douglas is publishing, though it comes to us in a different binding. The title is the title of the first chapter only, and by no means appropriate to the whole book. This naturally divides into two parts, the first dealing with country life in New York, the second describing a visit to England. Though we cannot claim to be fully qualified to judge, we must confess to having found more interest in the first half. Like Mr. George Cable, whose *Old Creole Days* was recently noticed in the ACADEMY, Mr. Burroughs is at any rate a genuine American, and has something fresh to tell to the English reader. It is enough to point to his account of the local method of hunting foxes, which we forbear to reveal. Whether Mr. Burroughs

deserves the name of a second Thoreau, may, however, be doubted. When a foreign writer (and for the present purpose he is a foreigner) has thus won our confidence, it is pleasing to find that, when he turns his criticism upon ourselves, we come out of the ordeal so well. Mr. Burroughs is nothing if not truthful; but it is hard to believe that in London he found

"no loudness, brazenness, impertinence; no oaths, no swaggering, no leering at women, no irreverence, no flippancy, no bullying, no insolence of porters, or clerks, or conductors, no importunity of boot-blacks or newsboys, no omnivorousness of hackmen. . . . Street cries of all kinds are less noticeable, less aggressive, than in this country."

If indeed all this be true, we shall die contented without having seen, or rather heard, New York. Yet we should like to eat a pocketful of apples there with Mr. Burroughs.

THE Rev. J. Cave-Browne, Vicar of Detling, near Maidstone, has just issued an interesting Supplement to his *History of Lambeth Palace*, which has recently passed into a second edition. In his new volume, of less than one hundred pages, Mr. Cave-Browne deals with "Mediæval Life among the Old Palaces of the Primate," and gives a clear and accurate summary of the history of the possessions of the See of Canterbury. Commencing, of course, with Canterbury Palace, the author traces the histories of the following archiepiscopal palaces and manor-houses:—Lyminge, Saltwood, Aldington or Allington, Charing, Wrotham, Wingham, Maidstone, Otford, Ford, Knole, Tenham, Gillingham, Bishopsbourne, Bekesbourne or Levingsbourne, Slyndon, Mayfield, Mortlake, and Croydon. Messrs. Blackwood and Sons are the publishers.

THE last addition to the "Thorough Guide" series, founded and edited by Mr. Baddeley and published by Dulau, is *The Eastern Counties*, by Mr. U. S. Ward. Having made use of Mr. Ward as a companion in Devon and Cornwall, we are prepared to trust to his guidance in a new field. He knows at first-hand what he writes about, and possesses the supreme gift of avoiding idle padding. The present volume is a small one; but we venture to say that it contains everything that will be wanted by the ordinary tourist. The maps are all they should be; so is the Index; only we could have spared from our knapsack the twenty odd pages of advertisements at the end. The time-tables of the G. E. R. at the beginning need no excuse.

#### NOTES AND NEWS.

PERHAPS the handsomest book that has issued from an English press in recent years is the *Life of Don John of Austria*, on which the late Sir W. Stirling Maxwell spared no labour of research, and his representatives have spared no expense. It appears in two folio volumes, in an edition of only 115 copies, at the price of twenty-five guineas. That such a book should be published in such a style is not inappropriate; but the general public will be glad to hear that another edition may shortly be expected in a more accessible form.

DR. RICHARD MORRIS hopes to finish his edition of the *Cursor Mundi* for the Early-English Text Society next year. The completions of the *Merlin* and *Holy Grail* Romances will wait for Prof. Gaston Paris's Introduction to his edition of Mr. Alfred Huth's unique MS. of *Merlin* for the Old-French Text Society.

WE hear that Signora Linda Villari, wife of the historian, and herself known to the English public by her novel *In Change Unchanged*, published by Messrs. Macmillan some years ago, has completed a new novel called *Camilla's Girlhood*.

MR. R. B. ARMSTRONG hopes to issue in

November part i. of his History of Liddesdale, Ekedale, Ewesdale, Wauchopedale, and the Debateable Land, from the twelfth century to 1630. The Appendix to this volume contains seventy documents, arranged in chronological order down to 1666. The selection has been made from private charter-chests, MS. collections in London and Edinburgh, and rare printed works. It comprises charters, rent-rolls, excerpts from accounts of the Lord High Treasurer, bonds of manrent, bonds for re-entry of prisoners, lists of Scottish borderers under English assurance, interesting letters, and a military report on the West March of Scotland and Liddesdale by an English official. The work will be handsomely illustrated with facsimiles of the curious and interesting drawings in water-colour of Cardoness Tower, Kirkcudbright, Carlawerock Castle, and Annan. Beside these chromo-lithographs, there will be a plate of arms of the Lords of Liddesdale, another of the clans of the district, the arms of Lindsay of Wauchope, and the seals of John Armstrong and William Elliot. The smaller illustrations give representations of towers, ecclesiastical remains, sculptured remains, monumental slabs, crosses, &c. The edition will be limited to 275 copies quarto and 105 copies on large paper.

THE third volume of the *Old Testament Commentary for English Readers*, edited by the Bishop of Gloucester and Bristol, including the books of the Old Testament from 1 Kings to Esther, and containing contributions by Canon Barry, the Rev. C. J. Ball, the Rev. W. B. Pope, and the Rev. R. Sinker, will be published early in August by Messrs. Cassell and Co.

MESSRS. CHATTO AND WINDUS will in the future be the publishers of Mr. Edward Walford's series of annual shilling books, the *Peerage, Baronetage, Knightage, and House of Commons*, of which new editions are nearly ready; and also the *Handbook of the Charities of London* of Mr. Herbert Fry.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish next week a new novel called *Inchbracken*, a study of Scottish provincial life in the Disruption times, which we understand is written by Mr. Robert O'leland.

THE next number of the *Antiquarian Magazine* will give a facsimile of Lord Nelson's last frank, addressed to Lady Hamilton from sea after he left Portsmouth, a week or two before his death at Trafalgar.

THE August number of the *National Review* will contain an article on "The Scientific Novel and Gustave Flaubert," by Mr. Hugh E. Egerton, and "A Defence of Sport," by Mr. Richard Jefferies.

To the August issue of *Merry England* Mrs. Lynn Linton will contribute an article on "Scandal." The frontispiece will be an etching of the Royal Courts of Justice by Mr. Tristram Ellis.

MR. J. POTTER BRISCOE'S *Curiosities of the Belfry* is now in the hands of the binders, and will be issued to subscribers shortly. The same author's *Stories about the Midlands* will be published next month.

A CORRESPONDENT of the *Literary World* (Boston, U.S.) draws attention to the following, as throwing light upon the title chosen by Mr. Browning for his last volume. In the biographical sketch appended to "Paracelsus" is a foot-note (*Poetical Works*, 1868, vol. i., p. 197)—"A standing High-Dutch joke in those days . . . as may be seen by referring to such rubbish as Melander's *Jocoseria*, &c." While we are upon the subject of the name, we may as well record that the article on this very jest-book in the February number of *Blackwood*, which attracted so much attention not only for its opportuneness, but also for its intrinsic

merit, was written by the Rev. Dr. J. Dowden, of Edinburgh.

THE public library of Mauchline, the little Ayrshire town so closely associated with the name of Burns, was until last week without a copy of his poems. This omission has now been remedied, and it is proposed to establish a "poets' corner" in the library.

THE fourth edition of the Hebrew translation of the New Testament by Prof. Delitzsch, consisting of 5,000 copies, having been exhausted in little more than a year, a fifth edition has just made its appearance. The text is substantially that of the preceding edition; but it has been throughout carefully revised by its indefatigable editor. In connexion with it Prof. Delitzsch has also published (in English) a little brochure entitled *The Hebrew New Testament of the British and Foreign Bible Society: a Contribution to Hebrew Philology* (Leipzig: Dörffling and Franke), illustrating the difficulties encountered by him in his work of translation, and indicating the grounds which led him, in particular cases, to the renderings which he ultimately adopted. For the Hebrew student, we may remark, this version of the New Testament is of extreme value, both philologically and exegetically; and the brochure to which we have referred may be regarded in the light of an introduction calling attention to some of its more prominent features.

AMONG French announcements we notice the following:—A posthumous work on M. Victor Hugo by Paul de Saint-Victor, edited by his daughter; *Souvenirs of Lamartine*, by M. Ch. Alexandre, his friend and private secretary; a book about Gambetta, by M. Coquelin aîné; and a prose translation of Shelley's "Cenci," by Mme. Dorian, with an Introduction (written in French) by Mr. Swinburne.

OUR readers will learn with pleasure that Señor Miquel y Sampère, the editor of the long interrupted *Revista de Ciencias Históricas* of Barcelona, will shortly revive it, so far at least as to bring to a conclusion the works already commenced therein.

*Correction.*—In the ACADEMY of last week, by a palpable blunder, next year was called the 400th anniversary of Wyclif's death. This should of course have been "800th." Wyclif died in 1384.

#### AMERICAN JOTTINGS.

MESSRS. HOUGHTON, MIFFLIN AND Co., of Boston, will publish in the autumn a complete edition of the works of the late William H. Seward, in five volumes. Four of these appeared thirty years ago, and have been long out of print. The fifth volume, which is entirely new, will be entitled "A Diplomatic History of the War."

MESSRS. ROBERTS BROS., of Boston, announce illustrated editions of the following:—Gray's "Elegy," with thirty designs by Mr. Harry Fenn, mostly sketches taken at Stoke Pogis; Miss Jean Ingelow's "High Tide;" Card Newman's "Lead, Kindly Light;" and Lord Houghton's "Good Night and Good Morning," with illuminations and etchings by Mr. Walter Severn.

THE New York *Tribune* is printing as a *feuilleton* a new novel by Mr. Edgar Fawcett, entitled "An Ambitious Woman."

IN the many universities (or colleges) of the United States the religious difficulty is avoided for the most part by making the foundations frankly denominational. But a similar subject for dispute seems to be provided by political economy. Most of the professors of this subject are free-traders, as might be anticipated. The professor at Cornell is a free-trader; but a

second teacher has recently been appointed, with the subordinate title of "lecturer," to present the protectionist view. At Williams College, in Massachusetts, where the professor is also a free-trader, fourteen graduates have signed a protest against the tendency of his teaching, and more especially against the acceptance by the college of a political economy prize offered by the Cobden Club. The governing body again propose to evade the difficulty by establishing an alternative course of protectionist lectures.

THE *Critic* of July 14 is an especially good number, unless we are unduly prejudiced by the return to the original practice of signing all the longer articles. Prof. W. D. Whitney reviews Dr. Abel's *Ilchester Lectures*, and Mr. Hjalmar H. H. Boyesen the English translation of Düntzer's *Life of Schiller*. Mr. John Burroughs returns to the subject of "Emerson and Carlyle," with a leaning in favour of the latter that we should not have anticipated. Mr. Charles G. Leland writes a notice of the late Prof. E. H. Palmer, which ends with these words:—

"He was generous to a fault, and surpassed all men whom I have ever known in hiding his sorrows from his greatest intimates, and in sharing his joys with all."

#### EPIGRAMS.

##### LV.

"How weak are words—to carry thoughts like mine!"  
Saith each dull dangler round the much-bored Nine.  
Yet words sufficed for Shakspeare's suit when he wooed Time, and won instead Eternity.

##### LVII.

This waking life, a solid-seeming shore,  
The immaterial tides of slumber lave;  
And dreams are phantom ships, careering o'er  
That shallow counterfeit of death's deep wave.

##### LVIII.

*An Alleged Characteristic of Goethe.*  
'Tis writ, O Dogs, that Goethe hated you.  
I doubt:—for was not he a poet true?  
True poets but transcendent lovers be,  
And one great love-confession poesy.

##### LIX.

*Switzerland: Dawn and Evening.*  
She looks o'er covering lands from her wan throne,  
And beckons the far morn to hasten nigher.  
Aloft on brows of silver silence lone  
She wears the sunset for a golden tiar.

##### LX.

*Suggested by a Rock, having the Likeness of Immense Human Features.*  
The sea-fowls build in wrinkles of thy face,  
Giant that mark'st not them nor Time nor me.  
Kings fall, gods die, worlds crash;—at thy throne's base  
In showers of bright white thunder breaks the sea.

W. W.

#### MAGAZINES AND REVIEWS.

THE July *Livre* opens with a notice, by Mr. Ashbee, of the Index Society, which is naturally of more interest to French than to English readers. But a really important paper on some unpublished correspondence of the Bonapartes follows, and the third article of the original portion also deserves mention. This is a notice (with a facsimile) of a somewhat *gaucio* fragment of poetry in the handwriting of Racine. The writer, M. Achille Duvau, thinks that it is authentically the poet's. We do not know any reason, so far as subject goes, why it



should not be the work of his unregenerate days; but in style it seems to us as unlike him as "L'Ocasion Perdue et Recouvrée" is unlike Corneille.

THE *Revue historique* for July has the beginning of a study by M. Fustel de Coulanges on "L'Immunité mérovingienne." M. de Coulanges makes a careful investigation into the exact meaning of early grants of immunities, with a view of tracing the origin of local jurisdictions. M. Dardier calls attention to a little-recognised historian, "Jean de Serres," 1540-98. He examines the sources of de Serres' information and the value of his writings for the history of the religious wars in France. M. de La Blanchère publishes a series of documents from the archives of Montefortino, which has recently changed its name to Ardena de' Volschi. These interesting documents tell the story of the destruction of Montefortino in 1557 by the orders of Pope Paul IV. It is a vivid contribution to the history of the Papal States.

IN the *Nuova Antologia* for July 1 Prof. Villari writes on "Thomas Henry Buckle," whom he treats with much appreciation. Sig. Boglietti, in a paper on "Ugo Bassville at Rome," gathers together the facts relating to the life of a man who would be forgotten if it were not for Monte's poem "Bassvilliana," in which the poet recants his first passing sympathy for the ideas of the French Revolution.

AN excellent lecture on Feudalism, by Don Manuel Pedregal, is reported in the *Revista Contemporánea* of June 15. He deduces its origin mainly from Roman sources, considers it superior to all systems which had preceded it, and shows that it was more widely spread in Spain than is usually supposed. A paper on "Grammatical Studies," by F. F. Iparraguirre, proposes a new method of classification by suffixes and affixes, but fails in not noticing their historical development in each idiom. Two short pseudonymous articles in the numbers for June, called "Yankee Sketches," are the most severe strictures on society in the United States that we have seen. There is said to be no affection in the family life of any class, and no culture; education is valued simply as a means of more quickly gaining wealth. Vicente Tinajero concludes his admirable "Moallakas" with a general review of Arabic poetry of the era of Mahomet. A lecture on "The General Idea of Organisms," by Señor Maestro de San-Juan, deals mainly with the transformations of life from vegetable to animal.

### NOTES FROM MELBOURNE.

Melbourne: June 4, 1883.

THE University of Melbourne has received a handsome bequest from a rich Western district squatter named Wyselaskie—a Swiss brought up in Scotland. He has left to that university £12,000 for bursaries, £20,000 to endow professorships of divinity in connexion with Ormond College, and £10,000 to the college itself. He has likewise left a large sum to the Ladies' Presbyterian College and to the parish in Scotland where he was brought up.

The enterprising Melbourne student, Mr. George Ernest Morrison, who lately walked across Australia from Normanton to Melbourne alone and unarmed, has now taken his departure on an exploring expedition to New Guinea. He has been there once already; and he describes the climate of the interior, so far as he penetrated, as most agreeable and salubrious, owing to the height of the tableland, which seems to form the interior, above the sea. He intends to collect specimens of the dialects spoken in the island.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- CATALOGUE des Aestica de la Bibliothèque de Oscar Berger-Levrault. Paris: Berger-Levrault. 5 fr.  
D'HÉRICAULT, Ch. Rose de Noël. Paris: Didier. 3 fr.  
GHENT, J. van den. Cérèbre: Étude de Mythologie comparée. Paris: Leroux. 2 fr.  
LANDES. Notes sur les Mœurs et Superstitions populaires des Annamites. 2. Mariages. Paris: Leroux. 2 fr.  
PFLUGK-HARTUNG, J. v. Iter Italicum. 1. Abth. Stuttgart: Kohlhammer. 9 M.  
ROESSIGER, A. Neu-Hengstett, Geschichte u. Sprache e. Waldenser-Colonie in Württemberg. Greifswald: Abel. 1 M. 50 Pf.  
RUSSLAND, das der Gegenwart u. Zukunft. Politische u. nationalökonomische Skizzen. Leipzig: F. Duncker. 5 M.

#### THEOLOGY.

- HUTTER, H. Nomenclator literarius recentioris theologiae catholicae, theologos exhibens, qui inde a concilio Tridentino floruerunt, aetate, natione, disciplinis distinctos. Tom. 3. Fasc. 1 et 2. Innsbruck: Wagner. 7 M. 30 Pf.

#### HISTORY.

- CHASTENET, Jacques de, Seigneur de Puységur. Les Guerres du Règne de Louis XIII et de la Minorité de Louis XIV, p. p. Ph. Tamizey de Larroque. Paris: Palmé. 6 fr.  
FINOT, J. La Jacquerie et l'Affranchissement des Paysans de la Terre de Faucogney en 1412. Paris: Larose. 2 fr. 50 c.  
GIOJA, G. Memorie storiche e Documenti sopra Lao, Laino, Sibar, Tebe-Lucana, della Magna Grecia Città antichissime. Napoli: Detken & Rocholl. 8 fr.  
HARRISSE, H. Les Cortes Réal et leurs Voyages au Nouveau Monde. Paris: Leroux. 40 fr.  
MARTENS, F. de. Recueil des Traités et Conventions conclus par la Russie avec les Puissances étrangères. T. VI. Traité avec l'Allemagne 1762-1806. St. Petersburg: Devrient. 10 fr.  
MAYERHOFFER, A. Die Brücken im alten Rom. Ein Beitrag zur röm. Topographie. Erlangen: Deichert. 1 M.  
MEYER, M. N. E., u. G. F. SCHROEMANN. Der attische Process. Neu bearb. v. J. H. Lipsius. 1. Bd. Berlin: Calvary. 7 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- MEYER, W. F. Apolarität u. rationale Curven. Tübingen: Fues. 12 M.  
MUELLER, O. Die Zellhaut u. das Gesetz der Zelltheilungsfolge v. Melosira Arenaria Moore. Berlin: Borntraeger. 4 M.  
PUBLICATION d. königl. preuss. geodätischen Institutes. Astronomisch-geodätische Arbeiten in den Jahren 1881 u. 1882. Berlin: Friedberg. 15 M.  
SELENKA, E. Studien üb. Entwicklungsgeschichte der Thiere. 1. Hft. Keimbälter u. Primitivorgane der Maus. Wiesbaden: Kreidel. 12 M.  
URBAN, J. Monographie der Familie der Turneraceen. Berlin: Borntraeger. 4 M. 50 Pf.  
WEISMANN, A. Die Entstehung der Sexualzellen bei den Hydromedusen. Jena: Fischer. 66 M.

#### PHILOLOGY.

- BARTH, A. L'Inscription sanscrite de Han Chey. Paris: Leroux. 1 fr. 50 c.  
GOETZ, G. De compositione Poenuli Plautinae commentariolum. Jena: Neuenhahn. 50 Pf.  
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### CORRESPONDENCE.

#### THE FALL OF THE DUKE OF ALBANY.

Bamf: July 20, 1883.

Scottish historians, from Buchanan to Hill Burton, appear to have agreed in telling the world that, on March 21, 1425, James I. arrested in Parliament at Perth, not only the ex-Regent, Murdoch Duke of Albany, with his second son, Alexander, his secretary, Allan Otterburn, and Sir John Montgomery, but also a supposed batch of at least twenty-two others, including the Earls of Douglas, Angus, and March and representatives of most of the leading families in Scotland. The list includes the names of the Constable of Dundee, the Sheriff of Angus, and, in fact, all the territorial magnates of that district. The fact is that the list in question is

that of the gentlemen knighted by James at Soone, in the previous year, on his coronation-day. The mistake of supposing that these men were arrested at Perth has arisen from taking a parenthesis in the *Scotichronicon* for part of the text:—

"Et in die nono parliamenti rex arrestari fecit dominum Murdacum ducem Albanie ac etiam dominum Alexandrum filium juniorem ejusdem quem die coronationis suae praecinxit in militem cum vigniti sex aliis videlicet Archibaldum tertium comitem de Douglas,"

and so on. Having given the list of those knighted at the coronation, which he had not given before, the writer reverts to the arrests, and goes on, "Quo etiam die arrestavit dominum Johannem de Montgomery et Alanum de Otterburn," &c. He then tells us what befell the four men arrested, but not a word does he say of any trial or liberation of the men included in the parenthetical list (*Scotichronicon*, ii. 482, ed. Goodall).

In the *Liber Pluscardensis*, 370, 371, and the *Extracta e Variis Croniciis Scotie*, 227, 228, the facts are given without ambiguity. The names of the gentlemen knighted—the same list as that in the *Scotichronicon*—are given in the proper place under the coronation. The men arrested in 1425 are given as the four above-named.

Of the men thus supposed to have been arrested, I may notice that one was killed on May 3 following, fighting for King James against some of Albany's faction. Another, Sir Walter Ogilvy of Lintrather, was all the time treasurer of the King's household (*Exchequer Rolls of Scotland*, iv. 379). J. H. RAMSAY.

### SOME GATHERINGS FOR THE "BIBLIOTHECA PISCATORIA."

London: July 21, 1883.

Few, if any, are so well aware as Mr. Westwood and Mr. Satchell that in all probability some appropriate matter, though slight it may be, still remains unrecorded in the *Bibliotheca Piscatoria*. In the preliminary announcement prefixed to their recent Catalogue—a work that has received and that merits nothing but praise—we are asked for assistance in the shape of corrections and additions to be used in the preparation of supplemental lists. Notwithstanding this request, I imagine there are some who, like myself, feel that there can be so little, comparatively speaking, to add to what has already been told that it is hardly worth while glancing over one's shelves in search of new matter. But, bitten by the love of collecting, and then, when a wet day comes, reaching down a book here and a book there, you find yourself almost unconsciously gathering up your notes and comparing them with those of former winners. And thus the following have been thrown together for what they are worth, and not as indispensable additions to the *Bibliotheca Piscatoria*.

Looking back to classical times, it is noteworthy that there is a lack of clear and confident opinion on the value of the only English translation of Oppian's *Halieutica*. The truth is, quoting from the words of an able and learned essayist on the life and writings of Oppian:—

"To the mere English reader the works of Oppian have been made known but very partially and imperfectly by a translation of the *Halieutica*, edited at Oxford in 1722. The two first books were translated by Mr. Diaper, and the remaining three by Mr. Jones. The latter speaks with the zeal of friendship of Mr. Diaper's translation, and, though he allows that he has somewhat paraphrased the author, believes 'that he has nowhere deviated from his sense and intention.' The great fault of the translation is undoubtedly its verbiage, and which the beauty and spirit of the original are buried. In one passage, twelve lines are employed

to render three of the original; and, in another, no fewer than thirty to represent nine. But this is not to translate. Though a single grace or illustration may be admitted by a translator, provided it be done rarely, and in the true spirit of the original, such licentiousness should never be tolerated. It turns beauty into deformity, and sinks the sublime to the bathos."

There is a quaint old treatise of the fifteenth century that has hitherto been omitted from the lists of fishing-books. It is *De partibus aedium* of Francois Marius Grapaldus, a poet laureate, who was chosen to no mean employment because of his "eloquence and beautiful shape." The first, though not the best edition, was printed at Parma, about 1494, by Angelo Ugoletto. It was printed in round characters, and is a very early example of the old Roman type. The book went through numerous editions, and is interesting to fishermen on account of its containing some twelve pages devoted to the "Piscina." Conrad Heresbach's work on husbandry is spoken of in the *Angler's Note Book* as being "now a very rare book indeed," but I suspect there are a few more editions of the original beside those mentioned by Mr. Westwood and Mr. Satchell. Bosgoed's list includes an edition printed at Cologne in 1571, and I have another edition printed at the same place in 1573. Neither of these is noticed in the new Catalogue.

Passing to our own fishing literature, there is just a word to be said about the first edition of Penn's *Maxims and Hints for an Angler*, published in 1832. Up to the present time it has only been incidentally noticed under the entry of Jesse's *Gleanings in Natural History*, to which it was appended. If it has not been attributed to Jesse, Penn has not as yet been recognised as the author. In other words, the *Maxims and Hints for an Angler*, first published in Jesse's *Gleanings*, have not been identified with those afterwards published under the name of Richard Penn. The name of the late Bishop of Oxford should not be omitted from the roll of angling essayists. It was he who contributed the article on Mr. Knox's *Autumns on the Spey* that appeared in the *Quarterly Review* for April 1873. It may be useful to bear in mind that there is a second edition, on large paper, of Couch's *Fishes of the British Islands*. This edition, which was published by Messrs. Bell and Sons a few years ago and is still in print, is a reprint of the first, without alteration in the text or plates. The following three pamphlets that should perhaps be catalogued are selected from some others that might also be registered:—(1) *Orders heretofore devised and agreed upon by the Right Honourable the Lord Mayor of the City of London, and Conservator of the River Thames and Waters of the Medway, and River Lee, for conservation and preservation of the River Thames, and of the Brood and Fry of Fish therein* (Sir Robert Ducey, Mayor, 1630); and subsequent orders. From the first of these it will be seen that 250 years ago a good stock of fish in the River Thames was regarded with little less importance than in the present day. (2) *The Heavenly Observatory; or, the Ocean spiritually considered*, by William Curtis, M.A. (1727)—an example of fishing spiritualised. (3) *A Plan of an Universal Fishing Company in Ireland* (1773).

Acts of Parliament and Parliamentary papers are not pleasant reading, to say the least; but undoubtedly the most important feature of the new *Bibliotheca Piscatoria* is the enumeration of those relating to our fisheries. *Magna Carta* is conspicuous by its absence; for it should not be forgotten that the most valuable fishery rights in this country have their origin in a period prior to the date of the Great Charter of King John and the second and third

confirmations of it in the reign of his successor. By these were prohibited the right of conferring a free fishery, or the exclusive right of fishing in a public river—a right that was looked upon as one of the flowers of the prerogative.

Since Howitt's delightful books of the country have been brought within the precincts of the angler's library, it may be observed that there are at least three editions of *The Rural Life of England*, and that there is an attractive and inexpensive reprint of *The Boy's Country Book*. Copies of the latter are still to be had from Messrs. Nelson, by whom it was published in 1880. But this is not the season for bibliography. We should away to the river-side,

"and give ourselves up wholly to the influence of the season; to angle, . . . and dream by the ever-lapsing water, in green and flowery meadows, for days and weeks, caring no more for all that is going on in this great and many coloured world than if there were no world at all beyond these happy meadows, so full of sunshine and quietness."

OSMUND LAMBERT.

#### SWIFT'S GIDDY FITS.

London: July 28, 1883.

In the *ACADEMY* for June 25, 1881 (p. 475), I pointed out, in a short letter, that the "giddy fits" with which Swift was troubled for the greater part of his life, and which have been such a puzzle to his biographers, were, in all likelihood, due to the disease named after Ménière. The symptoms are deafness and sickness, as well as giddiness, from all three of which there will be found good evidence that Swift suffered, if the journal to Stella and the letters to other correspondents be turned over.

Now, in the following year, six months after this publication, there appeared in the January number for 1882 of *Brain* an article which opens with these words:—"During the past autumn I received a letter from a gentleman engaged in literary work, requesting my opinion on the 'mysterious disease' of the great author and wit." The article then goes over the same ground that I had done, proving in the same way, by quotations, the existence of the three symptoms of giddiness, deafness, and sickness, the only difference being that in the one case as many pages are devoted to the subject as in the other were given lines.

Directly after the publication of the article, I wrote to Dr. Bucknill, who was at once the author of the communication and the editor of the journal in which the communication appeared, pointing out to him that I had anticipated all that he had said as to Swift and Ménière's disease. In reply, he assured me that he had not seen my letter to the *ACADEMY*. Since February 1882, therefore, I have been waiting for some public sign from Dr. Bucknill. I can find nothing in *Brain* since that date. Something, it is true, may have been published elsewhere; but it is not unreasonable to have thought that, in that case, my attention would have been drawn to it.

In the meantime, we have all been praising Dr. Bucknill for the great skill which he has shown in detecting the disease under which Swift laboured for so long, as well as for freeing Swift's memory from an absurd imputation. Mr. Craik quotes Dr. Bucknill, and decrees him a vote of thanks; while in the current number of the *Quarterly* the reviewer tells us that Dr. Bucknill has come to our assistance, and shown us the true cause of Swift's symptoms. None has given a word to the earlier publication in the pages of the *ACADEMY*, which would seem, in all likelihood, to have been the force which first set this ball rolling.

J. WICKHAM LEGG.

THE "QUARTERLY REVIEW" AND "GULLIVER." London: July 28, 1883.

In the article on "Dean Swift in Ireland" in the new number of the *Quarterly*, I find at p. 44 a note directing attention to the fact that Swift was indebted for his description of the storm at the beginning of the "Voyage to Brobdingnag" to Samuel Sturmy's *Mariner's Magazine*, 1679. The note in question commences thus:—

"As this most curious appropriation, to which our attention was directed by a slip in a scrap-book in the British Museum, has wholly escaped Swift's biographers and critics, and has not, so far as we know, travelled beyond the scrap-book, we will transcribe the original and the copy, giving them both in parallel columns."

Then follow extracts from both *Gulliver* and the *Mariner's Magazine*.

As this note is not unlikely to convey a false impression, it seems to me necessary to state that in the British Museum Catalogue, under the heading "Swift (Jonathan)," there is the following entry:—"Swift's Description of a Storm, in the Voyage to Brobdingnag [proved by E. H. Knowles to have been copied from Sturmy's *Mariner's Magazine*]. Kenilworth, [1868.] s. sh. fol." On examining this "s. sh." (small sheet, not "slip"), I find parallel columns agreeing for the most part, though not in some subordinate particulars, with the extracts given in the *Quarterly*. The sheet bears the name "E. H. Knowles," and states at the bottom that it was "Printed at the 'Advertiser' Office, Castle End, Kenilworth." It is probable, therefore, that the sheet was a reprint from the *Kenilworth Advertiser*. The fact of Swift's indebtedness to Sturmy is no doubt important; but it was due to the original discoverer that the name given on the sheet, and the place of publication, should have been stated by the writer in the *Quarterly*. Of the criticism of *Gulliver* contained in the *Quarterly* article I forbear now to speak. THOMAS TYLER.

#### THE RIVER TRISANTON.

Guildford: July 19, 1883.

As Mr. Bradley has alluded, in the *ACADEMY* of July 14, to my identification of the Arun with the Tarant, I should like to say that I base it on the passage in Dallaway's *History of Sussex* (vol. i., p. cliii.), where he says that the ancient Saxon name for the upper waters of the Arun was Tarent. I am confident I have seen the same on old maps, but have not at present found the reference. Probably the Darent in Kent derives its name from the same root.

RALPH NEVILL.

#### SCIENCE.

*Catholicon Anglicum*: an English-Latin Word-book, dated 1483. Edited by S. J. H. Hertridge. (Early-English Text Society and Camden Society.)

THE above work professes to give the list of Middle-English words and phrases, explained in Latin, which is contained in Lord Monson's MS. No. 168, with such additions as occur only in a MS. of like character, which is preserved in the British Museum, bearing the press mark: Addit. MS. 15562, and is designated by Mr. Hertridge as A.

A few weeks before its publication Mr. Hertridge presented the writer of the present article with a copy. This enabled me to ascertain, first of all, that the editor had not made such use of the Additional MS. as might have been expected; and when I found inserted, on p. 94, the word *corpora* as a

various reading from this MS., whereas it really has cor A (i.e., *corrupta*, or *corripitura*—i.e., short a), it appeared to me that such a misleading was suggestive of other errors.

I mentioned to Mr. Furnivall what I had seen; and, when, a few weeks afterwards, the book was issued, it was accompanied by a note in which Mr. Herrtage alludes to the misreading *corpora*, which I had pointed out, and further explains that he had regarded the Latin portion of the work as of secondary importance, and that his business had lain mainly with the English words, &c.

Lord Monson, when I asked him for the loan of his MS., in order to see how far the printed text could be trusted, refused at first, not unreasonably pointing out that it had only just been returned to him after an absence of sixteen (!) years, and, having been published, he did not care to part with it again. But, after some explanations, his lordship most kindly complied with my request. I have now collated the printed edition with the MS.; and I must state, to my regret, that the *Catholicon Anglicum* issued by the Early-English Text and Camden Societies is so disfigured by serious errors that it would be better if the book had not been published at all.

Mr. Herrtage had, however, to contend with great difficulties. The Monson MS. is dated 1488 by the scribe himself. For a MS. of this period it is wonderfully well written; large letters, clear ink, the English in red, the Latin in black. But, like most MSS. of that late period, it has a good many traps for an editor who has little experience of MSS., reads carelessly, or is insufficiently acquainted with English or Latin. The *f* and *l* (e) are used indiscriminately; so also the *c* and *t*. The *a*, when written *a* (not "a"), does not differ, in many cases, from *o* or *e*, nor can *e* be always distinguished from *o*, nor *o* from *a* or *e*. The strokes of *m* can be read any way (*m*, *ui*, *ni*, *iu*); the *n* and *u* cannot be distinguished at all. And when *i* happens to come together with *m*, *n*, or *u*, or *m* with *n* or *u*, or when they all come together in one word (say *minimus*), there is a perfect whirl of strokes. It is true the *i* was intended to be always marked with a diagonal line or dash over it; but in nearly every case the scribe wrote this dash not over the *i*, but over the letter which precedes or follows it, so that when *i* is followed or preceded by *m*, *n* or *u*, and the dash is placed over one of their strokes, the perplexity is increased. Nor did the scribe always carefully control the number of his strokes, and very often either omitted one or two, or wrote one or two more than was necessary. For instance, for *Gunner* he wrote quite distinctly *Gummer*. Puzzles of this kind are found in abundance in almost all MSS., even in the writing of our own day. We know of a vast number of amusing misprints and clerical errors which arose from misread strokes, letters, dots, &c. Foreigners imperfectly acquainted with English are often greatly embarrassed by indistinct English writing, and Englishmen imperfectly acquainted with (say) German, by a hastily or carelessly written German letter. It is unnecessary to say that the fault often lies with the ignorance of the reader, not always with the writing. In the same way

we have evidence that the scribe of the Monson MS. was not a trained Latinist, and that the work from which he copied puzzled him in somewhat the same points as his work might puzzle a copyist of the present time. For instance, we see him write: "a Lyke sange, *venia*." It is clear from this that he was unacquainted with the correct word, *nonia*, and, misreading the first *n* of his example for *v*, wrote (for clearness' sake) *v* himself. The scribe misread his original or corrupted the spellings of words in numerous other instances, and I think it due to Mr. Herrtage to say that he has, in many cases, corrected the scribe. Beside these difficulties, the two MSS. present one greater still. The marks of contraction found in them, though not differing from the usual ones, do not always serve to indicate the precise letters omitted, but merely to show that some letter or letters have been omitted. For instance, a little curl resembling a roughly written *a*, or a Greek  $\omega$  placed on its right side, which usually indicates an omitted *ra*, here stands for *-dia*, or for *-ripitur*, or *-repta*, &c. It is clear that MSS. of this kind must at once perplex persons who are acquainted only with such elementary instructions as are given, for instance, in Prof. Skeat's *Specimens of English Literature*, p. xv.

As we have now a faint idea of the difficulties in the Monson MS., which are scarcely less in the Additional MS., we may turn to the printed edition. We are told in the Preface that the MS. was copied (some eighteen years ago) by an ordinary copyist for an intending editor. "Various circumstances" induced this gentleman to transfer his task to another, who, in his turn, was also "forced" to relinquish his intention. It may safely be presumed that these two gentlemen, having realised to some extent the puzzling nature of the MS., wisely abstained "from putting it in hand." At length Mr. Herrtage came forward. Unfortunately, he appears to have been hurried on by the "Committee of Management" of the Early-English Text Society, who impressed on him the urgency of the publication of this book, which had been in hand for so many years. The committee also seem to have told him that the Latin portion of the work was of no importance, as in this country we only cared for Early English; and that, for this reason, he could omit all the grammatical explanations of the Latin portion which are found here and there in the MS., as *hic haec hoc* to mark the gender, *us a um* to indicate adjectives.

Mr. Herrtage's notes make it clear that, in spite of the demoralising influence of such suggestions, he has devoted a marvellous amount of energy and labour to the work. It is true a good many of the words so elaborately explained and illustrated by him could scarcely be expected to be as obscure to others as they appear to have been to him; it is also true that in his notes he sometimes explains words which are mere misreadings, as, e.g., under *Calderon*, where he prints *enium*, and says that "enium is of course for aheneum or aeneum, a vessel of brass," whereas the MS. has simply *enum*. Nor must we forget that some other notes are mis-

leading, as under *Restoratye*, which the MS. explains by *algebra*, which induces the editor to say, "Surely the strangest definition of a restorative ever given;" whereas a reference to Du Cange (the Henschel edition, not the compendium of M. Maigne D'Arnis\*) would have shown him that *algebra* does mean a restorative. But, on the whole, his notes, if used with caution, will prove a boon to students of Early English.

Unfortunately, Mr. Herrtage's text is in a sad condition. This will at once be understood if I point out a few of his errors. In the very first line the Monson MS. has "Aa, eya, sodes, amabo, mē cor." The two last words, with their marks of contraction, mean, "media [vocalis or syllaba] corripitur"—i.e., the middle or central vowel or syllable (of *amabo*†) is shortened. Mr. Herrtage, not understanding this, printed *meum cor*, and, strange to say, adds a note, "Cor meum. My sweetheart. Plautus.' Riddle's Lat. Dictionary." On p. 37, col. 1, l. 6, we find "ephebi animale, fornix, corus." We may well ask what did the editor understand by these words? The MS. has "ephebian, indeclinabile, fornix, cis, i corripitur"—i.e., ephebian, indeclinable, fornix (gen.) cis, i (of fornix) is shortened. The strokes of *n*, *u*, &c., referred to above, are frequently misread—e.g., under "arrowe" we find *armido* for *arundo* (=harundo); under "company," *comitina* for *comitina*; under "desspice," *poripendere* for *parvi pendere*; under "deuylle," *leuathan* for *leviathan*. Apart from the stroke difficulty, there are other wrong readings, which, with a little care and collation of the Additional MS., might have been avoided. For instance, on p. 19, col. 2, l. 3, we find *imembrana*. But the Monson MS. has distinctly *imēbrana*, which ought to have been printed if the MS. had been faithfully followed; but the Additional MS. would have enabled the editor to give the true reading, as it has *hominum membrana*.

Confusion between *f* and *l* appears often—e.g., p. 24, l. 16, *fatagare* for *satagare*; p. 41, col. 2, l. 8, *fura* for *sura*. Here *M* has *fura*, but *A* *sura*. Though the MSS. often confuse these two letters, the editor should

\* The use of compendiums, or of old and obsolete dictionaries, for editorial purposes is to be deprecated. Prof. Skeat used the D'Arnis Compendium of Du Cange's *Glossarium* exclusively in the compilation of his Dictionary, not always to the advantage of his work. For instance, his note under *margrave*, that *graphio* meant an exactor of taxes, and was so used in A.D. 1061, is from the Compendium, though he calls it Du Cange. The use of the real Du Cange might have furnished him with a better chronology; at any rate, the word appears already in a quasi-Latin dress in the *Lex Salica* (commencement of sixth century). Strange to say, Prof. Skeat seems so pleased with this Compendium that he recommends it in his List of Authorities (where only three other books are recommended) as "an excellent and cheap Compendium in one volume." Cheap it is, perhaps; but excellent!

† It is perhaps not superfluous to remark that this shortness of the penultimate of *amabo* (when used as an entreaty in conversation) is not pointed out either in Forcellini, or Lewis and Short, or White and Riddle. It is distinctly indicated as long in Cooper's *Thesaurus*. But there can be no doubt as to its having been regarded as short in the Middle Ages, as appears from a list of short and long vowels in a *Barum Missal*, printed in 1526, which Mr. Bradshaw showed me when I asked him for information on this point.

have given in all cases the right word, even if he had done so in a foot-note. This *f* and *f* difficulty has also affected an English, or let me say Anglicised, word. On p. 21, col. 2, l. 1, we read: "A Barsepay (*Barfray* A), fustibulum." The word is nowadays written belfry; its etymology and history are not obscure, but have yet been recently discussed at great length in *Notes and Queries*, and the discussion was closed by an etymology worse than any yet proposed. Mr. Hertridge's *Catholicon* will add to the confusion; his *s* is a mis-read *f*, as the Monson MS. has unmistakably *barfepay*. In this case the place where the word is written in the alphabet might have guided the editor, even if the MS. had been wrong. Though the *p* is distinct, we may safely assume that the work from which the scribe copied had *-fray*, as an *f* (if the top stroke is not written long enough) followed by *r* may easily be mistaken for *p*. On p. 190 the editor prints *houfe*, which is according to the MS., but the word coming between *s* words it is clear that *s* was meant.

It is unnecessary to give more examples. Mr. Hertridge would have produced a better book if he had not been hurried on, if he had not omitted anything from the MS., and especially if he had collated the Monson with the Additional MS., not in a perfunctory way, but word for word. As it is, the only thing that can be done is to prepare a list of the errors (which I hope to do shortly), and distribute it among the members of the Early-English Text Society.

Few, I think, will agree with Mr. Hertridge in his appeal (evidently suggested by the committee of the Early-English Text Society) to Germans to re-edit the work. Surely it would be better to train men in this country for work of this kind! It is somewhat strange that the committee of one of our chief philological societies (counting among its members Profs. Mayor and Skeat) should consider Latin of secondary importance. What could be more important to English philologists than classical and mediaeval Latin? Yet it is not impossible that the committee's opinion is shared by a good many others in this country. Hence, perhaps, the little attention paid to mediaeval Latin. We have only one attempt to make the mediaeval Latin of English books accessible to those who care for it—viz., Prof. Mayor's Glossary to the third and fourth books of Bede's *Historia Ecclesiastica*, published five years ago. It is so excellent that one could wish for another instalment from the same able hand, and that all Latin authors, registers, cartularies, &c., were edited in the same way. The *Catholicon Anglicum* might have been the second attempt, and no special efforts were required for this purpose; a correct text and an index at the end were the only two things necessary. The works published by the Master of the Rolls are not edited for philological purposes; their glossaries only register the curious and out-of-the-way words, or those not found in Du Cange. And as it is "the plan of this [the Master of the Rolls'] series to bring the spelling into accordance with common usage" (see Canon Robertson's *Materials for the History of Thomas Becket*, Preface, xxxi.),

the compilation of a glossary from these altered materials would scarcely be of any use. For an adequate treatment of the chronological etymology of English we want a register of a vast number of words not yet recorded in any dictionary, but used no doubt in the Latin of mediaeval authors. No work illustrates our wants in this respect better than Prof. Skeat's Dictionary. I am not going to find fault with that work, which is one of great industry and extensive reading, and is compiled with a due perception of what we want; some of the articles may even be called masterpieces. But the want of proper materials for words derived from Latin (including mediaeval Latin) is observable on almost every page. I will only mention three instances. (1) Under "hermit," the author is reduced to refer to "Piers Ploughman" (a work naturally included in his own reading) for the Low-Latin *heremita*, as it is not given in any dictionary except the little-known Diefenbach Supplement. Yet *heremita* was the general, *eremita* the exceptional, form in mediaeval authors. Matthew Paris used the former exclusively; already Bede has *heremitica* vita (Prof. Mayor's Gloss.), not to speak of Eusebius exclusively using *heremus*. It is rather curious that Forcellini is aware of the forms *h-*, but gives no instances. (2) Under *febrilis* Prof. Skeat was obliged to say that the Latin word was not in White and Riddle. Nor is it in Lewis and Short, and Forcellini only records it from the Gloss. Philoxeni. I find it used by Matthew Paris, and we may safely presume that every mediaeval author of note used it. (3) Prof. Skeat correctly derives *escheat*, through the French, from the Low-Latin *excadere*, which he says is found in a document of 1229. This date is correct as far as our registered materials go; but as the quasi-Latin *escaeta*, *excaeta*, &c., appear, even in our scanty materials, considerably earlier than the date mentioned, and these words are, in their turn, traced back to still earlier French forms, all derived from *excadere*, it is clear that we must look for this parent-word far beyond the date recorded. I could easily give more examples, but it is unnecessary. Prof. Skeat has, fortunately, had the courage to give his dates. However wrong they may be (and with the materials at hand they could scarcely be otherwise), we know now the limits of his chronology, and future lexicographers will be able to supplement him if they have the materials for doing so.

J. H. HESSELS.

#### CORRESPONDENCE.

DR. ABEL'S "ILCHESTER LECTURES."

11 Matthaei Kirch Strasse, Berlin:  
July 23, 1883.

I venture to count upon your goodness in permitting me to say a few words in reply to Mr. Morfill's notice of my *Ilchester Lectures* (ACADEMY, July 21).

1. The statement attributed to me by Mr. Morfill that "the Russian idea of liberty is mere licence, as the derivation of the word which they use shows," does not occur in my book. I, on the contrary, devote several pages to the interpretation of the Russian concept from the actual meaning of its representative terms in modern times. Throughout the book I follow the same rule, defining significations from use, and treating derivations as something distinct.

For example, p. 96: "But, whatever its derivation, *svobodry*, in its historical acceptation, plainly bears the sense of 'politically free.'"

2. Mr. Morfill misunderstands me as to what he says I call Finno-Russian. It escapes him that Karamzin coined the term, and that its linguistic application by me refers to the alteration of Slavonic significations by the Slavified Fin, not to the introduction of Finnic words into Slavic.

3. Mr. Morfill says, "The word *chmura*, 'cloud,' is also Polish, and from that language, no doubt, the Russians got that signification." My reply is that the word *chmura* does not stand alone in Little Russian, as loan-words necessarily do. I count thirteen derivatives from the same root—several of them unknown to the Poles—in Little Russian, and therefore I am justified in considering the word as part of the original stock of the language until the reverse shall have been proved by historical evidence. If all the Little-Russian words occurring in Polish, but missing in Great Russian, are to be regarded as taken from Polish, a very considerable portion of the Little-Russian language dates from the Sarmatic invasion.

4. What I transcribe *velit*, Mr. Morfill renders *velyet*. From considerable experience, I can assure him that my transcription approximates more closely than his to the original sound, though of course this cannot be absolutely rendered in English characters.

5. Mr. Morfill objects to my adopting Schafarik's etymology of "Wiltshire," which word—referring to Wil-saetas—he reads Wil-t(un)-shire, not Wilt-shire. The old Slavonic patronymic being preserved in the three several forms of Wind, Wilt, and Wil (cf. Wolin, otherwise called Waltzin; Wil-na on the Wilia, just as Wil-ton on the Wily, &c.), Mr. Morfill's statement that Wil-t(un)shire is the only correct reading does not invalidate the attribution to that locality of a Slav element.

6. Mr. Morfill "would like to know my authority for the anecdote about Frediakowski." I have much pleasure in referring him to the writings of M. Henry Martin.

C. ABEL.

#### EARLY CHINESE LITERATURE.

London: July 23, 1883.

It is a great satisfaction to me to learn that Dr. Edkins recognises the value of the Ku-wen or oldest Chinese characters, which I was the first to discover. As rightly surmised by him, these characters have special principles of formation and composition. But I do not think it useful (if it were possible) to attempt to expound them here, as I have already done so with the necessary proofs in a work on "The Origins of Chinese Civilisation" which Messrs. W. H. Allen and Co. have in the press. I will only state that not one of the characters quoted by Dr. Edkins is an ideo-phonetic compound, as he supposes them to be.

When I said that Dr. Edkins has not studied the oldest orthography, I thought it clear that no other orthography could be implied by my words than the Ku-wen. We all know that with the help of T'wan yü tsai's works, which were not known in Europe, Dr. Edkins has largely studied the rhymes of old Chinese poetry. But these rhymes exist not in Ku-wen, but either in the Chuen style or through the transcriptions of Han scholars. Therefore they cannot be considered as proofs of the oldest orthography, inasmuch as their original texts, excepting a few pieces of the *Shi-King* and fragments of the *Shu-King* and of the *Yü-King*, were all written later than the eleventh century B.C. The Han scholars have done their utmost to recover the old rhymes. With their con-



venient ideo-phonetic characters, they have handed down rhymes for the larger part of the verses. But often these exist only according to the pronunciation of their time; and nothing proves that they always represent the old rhymes. It happens, also, that when Dr. Edkins' "laws" are applied to the restoration of rhyming finals they are sometimes found to be worthless, as shown by Dr. Chalmers (*China Review*, vol. vi., p. 172). However, as they appear to be right in many cases, there must be some truth in them; if they fail, this arises, as I have already said, partly from the fact that Dr. Edkins has erroneously supposed many ideo-phonetic compounds to be older than they are in the evolution of Chinese writing.

In the many genuine cases where the finals have been satisfactorily proved by the rhymes, or might be so proved, nothing shows that the initials can be inferred as well as the finals. Dr. Edkins thinks that they can. But then he must be ready to support these two propositions:—that all the groups and compound characters are ideo-phonetic, and also that the groups do represent simple words. Now I think that both are equally untenable. We must make use of the experience of the past, and avoid the difficulty which has hindered former researches in collateral studies. In assuming as a principle that all the determinatives are silent, Egyptologists and Assyriologists had laid down from their decipherments languages which cannot be spoken—Egyptian and Akkadian. So far as the latter is concerned, the most advanced scholars do not maintain this view beyond a few characters only, whose pronunciation seems to have been occasionally dropped at a very early period. Egyptian phonology is still in a backward stage, and is now only beginning to advance on a similar path; but, so far as I can judge, the same progress is sure to be made in this quarter also by further researches. The multiplication of silent characters is a matter of evolution and decay in a writing composed of phonograms and ideophones. Returning to the Chinese, I have advanced so far in my study of the Ku-wen, or oldest characters, that I am able to state that their groups and compounds do not always represent simple words, and that they are not all compounds of phonograms, nor of ideophones and phonograms. I think the fact established by my book, where it is shown by the principles of formation. Studied by the help of my disclosures, the oldest parts of the *Shi-King* have yielded the most interesting results for the knowledge of the archaic language.

I think it would have been better for Dr. Edkins to reconsider his proofs before arguing from Buddhist transcriptions that *h* in lower even tone must be *g* in old Chinese, as I am obliged to repeat that *there is no such a law*. The *g* of the Hindus is rendered in Julien's *Méthode* (pp. 105-11) by Chinese *h* in four cases only, not twenty, as Dr. Edkins asserts; and, of these four, two are in his favour and two against him. On the other hand, there are about one hundred cases (pp. 116-33) where *g* is rendered by *k*, which dispose of the supposed law altogether.

Dr. Edkins affirms that *Pak* in the expression "*Pak sing*" means "hundred." But this is not the received Chinese opinion, according to which it means "numerous," "many," "all" (see *Khang-hi Tse tien*, s. v.); and this would be not unconnected with the meaning of the ethnic *Bakh* as proposed by Pott, Haug, &c. As I have not alleged that *Pak* was a tribal name (though it occurs twice in the family name), I shall not say anything about the reply of Dr. Edkins on this point. He still thinks that Hwang-ti means "Yellow Emperor," which is the rendering of the ideographic char-

acters (though it might have been used only phonetically). To this I only object that all the Chinese names are translatable, because of the meaning in all the characters, inherent or attributed. Besides, *Nai* (old *Nak*) or *Nang*, the denomination of Hwang-ti, is known to us from the traditions gathered at the time of the Han dynasty (after the learning of the books); but this is the case with almost all the other traditions of ancient China, excepting the classics, and I do not think that any doubt has ever been cast upon this fact. Moreover, as I find the same character written *Nak Khon* in Ku-wen, I think that I am justified in holding the title to be an old one. Dr. Edkins seems to believe that I propose to identify the fabulous Chinese Emperor with the Susian god *Nak Khunte*; but this is not the case. I identify the name—a very different thing, and, I think, quite within the limit of probability, as it was so used by the rulers of Susiana. I may add, as confirming my identification, that in the Chinese legends *Nak Khunte* (modern *Nai Hwang-ti*) is said to come from "Sho-den" or "Sho-dzen," a name unknown in Chinese geography, but singularly like "Suzun," the capital of the kings entitled "Nak-Khunte" in the inscriptions of Susiana.

I have nothing to say about a law of change between Siamese and Chinese, which I have never claimed for myself, as I have been acquainted with it almost from my school-days. It was known years before Dr. Edkins quoted it in his *China's Place in Philology*.

Dr. Edkins was more safe in his earlier than in his later studies. His first paper—"On Ancient Chinese Pronunciation" (1855)—was a revelation; taken together with the first part of his excellent *Mandarin Grammar*, it deserves consideration from all Sinologists. But his later researches—"A Connection of Chinese and Hebrew," with laws of change, &c. (twelve articles in the *Chinese Recorder*, 1871-72), and "The Celtic, compared with the Hebrew, Chinese, and Mongol" (the *Phoenix*, 1871), followed by such books as *China's Place in Philology* and *Introduction to the Study of Chinese Characters*—I beg leave to think uncritical. The amount of truth in these latter works is too often obscured by the great number of misconceptions and slips of the pen (?). Dr. Edkins has carried his first discoveries beyond justifiable limits. I must express my regret at being obliged to speak thus plainly. We are all liable to make mistakes, especially when treading unbeaten tracks. Because my studies go farther back than his, I do not see why he should feel aggrieved. The great services he has rendered to Chinese philology are fully admitted, and we of the new school still hope much from him. Should Dr. Edkins give us his valuable assistance in China, instead of wasting time on secondary points which hitherto I am unable to concede, more useful work would be done, since we agree on the main questions.

As regards modern Chinese scholars, and the present Minister in this country, Tseng hön, in particular, I may say that I had the pleasure of being introduced to him by my friend Mr. Fung ye before his departure for Russia and the publication of my paper on "The Oldest Book of the Chinese," but after the appearance of Dr. Legge's translation of the *Yh-King*. He told me that he had spent several years upon the mysterious classic, and was satisfied that it could not be understood without a deep study of the ancient characters; he added that he once began such a study, but had not hitherto had leisure to continue it. This was a great satisfaction to me, as it is just what I had undertaken before my discovery of the true nature of the contents of the *Yh-King*.

TERRIEN DE LA COUPERIE.

## SCIENCE NOTES.

THE long-established magazine of popular science, entitled *Science Gossip*, will from this date be published by Messrs. Chatto and Windus.

THE islands of the Tenimber group, including Timor-laut, which lies to the east of Timor, and between New Guinea and Northern Australia, were explored a year or two ago by Mr. H. O. Forbes, partly under the guidance of a committee of the British Association, by whose funds he had been assisted. The ethnological report which he sent home is published in the August number of the *Journal of the Anthropological Institute*. A number of objects of ethnological interest accompanied the report, and were transferred to the British Museum. Some of these are described by Mr. O. H. Read in an Appendix to the paper. A vocabulary of the leading words used in Timor-laut and in the Ke Islands is also published in connexion with Mr. Forbes's anthropological report.

WE have received from Messrs. Macmillan a second edition of *The Elements of Embryology*, by Dr. Michael Foster and the late Prof. E. M. Balfour. It is edited by Messrs. Adam Sedgwick and Walter Heape. The volume possesses a special interest, owing to the fact that it was actually in hand when Prof. Balfour met with his untimely death. It was originally set forth as part i. of a more extended work, for it dealt only with the history of the chick; but Prof. Balfour intended to add some account of the mammalian embryo. He had only passed for press part of the first portion, however, before his fatal journey to Switzerland; and the task of carrying out his intention with respect to the mammalian embryo devolved, accordingly, upon the two editors. They have performed it in a very able and satisfactory manner, and have turned out the whole as a book specially adapted to the needs of medical students, who will find in it all that is most essential for them to know in the elements of vertebrate embryology.

## FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs) handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. REES, 115, Strand, near Waterloo-bridge.

*Laoköon*. By R. Kekulé. (Stuttgart: Speman.)

APART from the general interest which must always attach to the *Laoköon* group from the brilliant investigations of Lessing and Goethe on its relation to literary versions of the legend, every now and then something happens to bring it specially to the surface. Not long ago Goethe's notion that one of the sons—the elder of the two in the group—must be viewed as possibly escaping with his life, was found to be confirmed by an expression of Arktinos of Miletos in his *Iliupersis*, to the effect that *Laoköon* and only one of his two sons perished. This was the occasion of an admirable article by Brunn in the *Arch. Zeitung* (1879, p. 167), in which, as in the present memoir of Prof. Kekulé, the wonderful beauty of the analysis made by Goethe is duly demonstrated. They do not say absolutely that the sculptors of the group had followed the version of the legend as given by Arktinos, but merely that they must have had it in view. Again, the Gigantomachia on the altar-frieze of Pergamos, now removed to Berlin, presents various points of com-

parison with the sculpture of the Laoköon a consideration of which must help to decide the date of the latter. Prof. Kekulé has undertaken this task; and to say that he has accomplished it with the lucidity of exposition which comes from a firm grasp of all that is essential, and a determined leaving out of the question of all that is secondary, is only to say what every reader must admit. He has succeeded in showing that the date of the Laoköon group may be placed at a little before 100 B.C.

There is, however, one question which he has left unexhausted, not that it affects injuriously his conclusion; I refer to the much debated phrase of Pliny that the sculptors had executed the group *de consilii sententia*. Latin authorities maintained that the *consilium* here could only mean a "board;" and, as there seemed to be no possibility of any other board in the matter than one instituted by the Emperor Titus, in whose palace the group stood, great offence was taken by those who were convinced that the sculpture had been executed long before the time of Titus, as, indeed, we now know it to have been. But they offered no explanation satisfactory to Latin scholars, though they knew that the sculptors were Rhodian artists, that the group had in all probability been conveyed from Rhodes to Rome, and that concerning the sculptors of another famous group in Rhodes—the so-called Farnese Bull at Naples—Pliny had made a ludicrous mistake. These sculptors, Apollonios and Tauriskos, had described themselves according to the formula familiar in Rhodian inscriptions as "by nature" the sons of So-and-so, but "by adoption," καὶ ὑιοθεσίαν, the sons of So-and-so. Pliny, unacquainted with the Rhodian formula, makes out that they were uncertain of their parentage! Why not, then, look for some other Rhodian phrase which would apply to a work of sculpture, and would bear the translation of *de consilii sententia* by a writer not familiar with Rhodian usage in such matters? An exact equivalent is the γνώμη or γνώμη προστατῶν familiar in the heading of Greek inscriptions from Rhodes and its neighbourhood. It is probable that Pliny had found on the plinth of the Laoköon, either these words or the variation of them which occurs on an inscribed base from Knidos (Newton, *Hist. Disc.* ii. 749, No. 31), where the god Hermes is made to say,

ἐνὶ Νεοπολιτῶν προστατῶν ἀφικόμενος  
Ἐρμῆς Ἀφροδίτῃ πατέρα, ἀλλὰ χαίρετε.

It is only right to say that G. Wolff (*Arch. Zeit.* 1864, p. 200), and I believe also Otto Jahn, had proposed to explain the words of Pliny as indicating a public decree of Rhodes at the instance of which the group had been made. My explanation has the advantage of giving the phrase which Pliny had translated, and of showing that he was not unlikely to have stumbled as to its local signification.

In the arguments as to the date of the Laoköon group, the question has often turned on a series of inscribed bases of statues found in Italy and bearing the name of a sculptor, Athanodoros, with such indications of his parentage as to show that he was the same as the Athanodoros who, with his father and

brother, made the Laoköon. Opinions have varied in regard to the character of the writing in these inscriptions, and it is therefore a valuable service that Prof. Kekulé has here rendered in collecting and publishing facsimiles of them. The forms of the letters, compared with inscriptions from Pergamos, yield a date of about 100 B.C.; and this, Prof. Kekulé maintains, would be the date yielded by the Laoköon when compared as a piece of sculpture with the colossal reliefs from Pergamos. By photographic illustration, he contrasts the head of a giant from the Pergamos frieze with the head of Laoköon, and shows easily that the latter is of a later age. In two more plates he compares the figure of Laoköon with that of the young giant in what is called the Athena slab of the Pergamos frieze. A. S. MURRAY.

#### CORRESPONDENCE.

THE NIOBÉ OF SIPYLOS.

Queen's College, Oxford: July 20, 1883.

The origin and approximate date of the famous image of Niobé on Mount Sipylus may be considered to be at last settled. The inscription attached to it, which was first discovered by Mr. Dennis and subsequently copied by him and me, proved it to be a monument of the Hittite domination in Asia Minor; and the recent discovery by Dr. Gollob of another Hittite inscription, as well as the cartouche of Ramses II. in badly executed Egyptian hieroglyphs, further shows that I was right in assigning it to the fourteenth century before our era. My reasons for doing so were based partly on my Hittite speculations, partly on the extraordinary resemblance of the figure to the sitting image of Nofretari, the wife of Ramses II., carved in a niche of the cliff a little below Abu-simbel. It was difficult not to believe that the latter had been seen by the Hittite sculptor of "Niobé."

We may now, therefore, take it for granted that the image in which the Greeks, as early as the days of Homer, saw the weeping Niobé, and which must consequently have been already weather-worn and rain-stained, was really the likeness of the goddess of Carchemish carved on the cliff of Sipylus by Hittite conquerors in the time of Ramses-Besostris. Now, it is curious that, in spite of all the controversies which the "Niobé" has excited, no one has yet noticed that this conclusion of modern research is actually implied in a fragment of Xanthos, the Lydian historian. The fragment is given by Müller (*Fr. Hist. Græc.* i. 39) from the thirty-third chapter of the *Erotika* of Parthenios of Nikaea. The words of Parthenios are as follow:—

"The story of Niobé, too, is told differently to the usual legend. For they [Xanthos, Neanthos, and Simmias] say that she was not the daughter of Tantalos, but of Assaön, and the wife of Philottos, and that she suffered the following punishment because of her contention with Leto about the beauty of her children. Philottos was slain while hunting, and Assaön, overcome by love for his daughter, wished to marry her; but Niobé refused, and after summoning her sons to a feast, burnt them, and then, overwhelmed by the misfortune, cast herself from a lofty rock. As for Assaön, when he became conscious of his crime, he killed himself."

Philottos will be the Lydian name of Attya, and it is possible that Sandan or Sandön may lie concealed in Assaön. A. H. SAYCE.

THE NATIONAL SOCIETY FOR PRESERVING THE  
MEMORIALS OF THE DEAD.

Belle Vue Rise, Norwich: July 22, 1883.

The work of copying the monumental in-

scriptions in the cathedral, churches, churchyards, and closed burial-grounds in the city of Norwich is rapidly progressing, and will be extended to the county. The transcriptions are partially complete for the cathedral and the churches of St. Martin at Palace, St. Peter at Mancroft, St. Giles, and St. Stephen's; and wholly completed for St. John's, Timberhill, and St. Helen's churches and churchyards, the Old Meeting House, and Quakers' burial-grounds.

All the inscriptions are being copied so far as they are legible, and will be supplemented by drawings of all coats of arms. The importance of this undertaking to historians and genealogists cannot be over-estimated, and their value as supplementary to parish registers needs no demonstration.

In the church of St. Helen the name of ATTLESEY occurs as follows:—

#### SLAB 1.

Edward Attlessey, sen., dyed October 27, 1693, aged sixty-seven.

Edward Attlessey, jun., died December 21, 1741, aged forty-five.

#### SLAB 2.

Edward Attlessey, died August 14, 1694.

#### SLAB 3.

Prudence, wife of Edward Attlessey, died August 22, 1694, aged seventy-one. [This stone is broken into three pieces.]

#### SLAB 4.

Wm. Attlessey, son of Edwd. and Prue. Attlessey, died September 1, 1706, aged forty-seven years.

Pagraft Attlessey, his wife, died September 30, 1748.

Mary Attlessey, daughter of Willm. and Pagraft Attlessey, died September 12, 1749, aged sixty years.

#### MURAL TABLET 5.

Peter Attlessey, Esq., Alderman, Sheriff, and Mayor, died February 4, 1729, aged sixty-six.

Anne, his wife, died September 26, 1728, aged seventy-five.

Edward and John, their sons.

#### SLAB 6.

Edward Attlessey, son of Peter Attlessey and Anne his wife, died June 1698.

#### MURAL TABLET 7.

Mr. Peter Attlessey, Merchant, died January 23, 1750, in his sixty-third year.

Mrs. Jane Attlessey, his widow, died March 16, 1753, in her sixtieth year.

Mr. Peter Attlessey, their only son, died August 9, 1746, in his eighteenth year.

#### SLAB 8.

Edward, son of Peter Attlessey, jun., died 1719.

#### SLAB 9.

Nicholas Attlessey, son of Edwd. and Prue. Attlessey, was buried February 24, 1718, aged fifty-four years.

Sarah, his wife, was buried October 14, 1725, aged sixty-four years.

Martha, daughter of the above and wife of Wm. Attlessey, died November 30, 1735, aged thirty-nine years.

Sarah Attlessey, daughter of Wm. and Martha Attlessey, died December 23, 1748, aged twenty-two years.

#### MURAL TABLET 10.

Anne, youngest daughter of Peter Attlessey, Esq., and Anne his wife, the late wife of John Barker, died December 4, 1733, aged forty years.

Sarah, eldest daughter of Peter Attlessey, Esq., and Anne his wife, ye widow of Philip Dyball, died September 9, 1735, aged forty-five years.

Philip Dyball, late husband of Sarah Dyball, departed this life December 28, 1718, aged twenty-eight years.

Anne, daughter of Philip and Sarah Dyball, died February 25, 1731, aged fourteen.

Philip, their son, died November 18, 1716, in the first year of his age.

There is a second stone to Philip and Sarah Dyball and Anne their daughter.

Who were these Attelays? is the name uncommon? is the Christian name *Pagraft* known elsewhere? and are not the words "was buried" in the cases of Nicholas Attelsey and Sarah his wife peculiar? WM. VINCENT, Secretary.

#### NOTES ON ART AND ARCHAEOLOGY.

To the announcement, in Monday's *Standard*, that the Royal Institute of Painters in Water-Colours has taken studios in Great Ormond Street for its newly founded schools, and will open them in the autumn, we are able to add some particulars. The schools will be limited to male students under the age of twenty-five years. For ladies there will be at present no sufficient accommodation; it has therefore been decided that ladies' classes cannot be held. The instruction, as has been stated; will be entirely gratuitous, but it is, of course, not directed to those who present themselves unskilled, the object of the schools being, as we understand, rather to enable persons of gifts and acquirements to perfect themselves in their art than to increase the number of would-be artists. In addition to the subscriptions among members of the Institute necessary for the foundation of the schools, Mr. Nettelford has promised liberal aid, and prizes will probably be offered by other private persons. We need hardly express our approval of the efforts thus being made to encourage the English art of water-colour.

We are glad to learn that Mr. W. Thompson Watkin, encouraged by the reception that has been accorded his *Roman Lancashire*, has decided to bring out a companion volume dealing with the Roman occupation of Cheshire. Many years of preparation have given him a mastery of the subject; and the issue of the book within a twelvemonth may, we believe, be expected. The announcement was received with great satisfaction by Dean Howson and the other members of the Lancashire and Cheshire Antiquarian Society who were assembled at Chester on Saturday last.

We understand that the series of illustrations to the articles on "Children's Life in India" in the August number of *Little Folks' Magazine* have been specially drawn by Mr. Herbert Johnson, who accompanied the Prince of Wales during his visit to India.

THE little exhibition of drawings, sketches, studies, and photographs from studies by the late Dante Gabriel Rossetti, still on view in the one room somewhat ambitiously styled "The Rossetti Gallery" in Old Bond Street, has gained considerably in attractiveness since it was first opened. Small as the collection is, it contains not a few gems, many of which are none the less beautiful because they are unfinished. Some of the portrait-heads (including several of Mrs. William Morris and a peculiarly delicate and expressive water-colour study of Mr. Swinburne) are especially interesting; while the superb "Lucrezia Borgia" over the mantelpiece is alone worth going to see, were it only for the masterly painting of her white-and-gold brocade dress and the subtle "counterpoint" of red in the background, where a scarlet poppy, emblematic of death, is placed in juxtaposition with a flask of red (and poisoned) wine. Rossetti's first chalk cartoon for "Mary Magdalene at the Door of Simon the Pharisee," the exquisite pencil design for "Fazio's Mistresses," the original pen-and-ink study for the head of the crouching girl in "Found," and the unfinished "Giotto painting the Portrait of Dante" are all fine and characteristic examples of a great artist whose works will always be difficult of access and rare.

AN exhibition of drawings by Modern Masters is to be held at Paris next year by the Association des Artistes-peintres, Dessinateurs, &c. We wish something of the same sort could be set on foot in England, and have often regretted that the Black and White Society has not included in its exhibitions more studies and designs by English painters of the first class. Such works are often instructive, bringing us nearer to the mind of the artist than finished pictures. The latter (except, perhaps, those of the Impressionists) should be rigorously excluded from such an exhibition.

THE Essex Archaeological Society is following the example lately set by the publication of Mr. Ferguson's *Church Plate of Cumberland*. A letter has been addressed to the clergy and churchwardens throughout the county, making enquiry as to the number and description of the pieces of plate belonging to each parish. The 145 replies which have been received—a small portion only of the whole—show that the church plate of Essex is at least equal in interest to that of Cumberland. The plate of which particulars have already been received commences as early as *temp.* Elizabeth. With regard to the church plate of Cumberland, a curious find has just been made at Carlisle. While looking through a general store in that city, Mr. J. Jackson found a finely moulded paten, which has been identified with that mentioned in the *Church Plate of Cumberland* as having been lost from Kirklington church. It is of block tin, and is inscribed "Kirklington, 1732." It is nine inches in diameter and three inches high. It bears the maker's name "Grant," and the Hall marks.

#### THE STAGE.

##### THE TWO PLAYS AT THE VAUDEVILLE.

DURING the late summer and early autumn season the management of the Vaudeville bids adieu to its highest aspirations; in other words, it defers till it may be October the resumption of the fame which this theatre has made as the home of the elder comedy. "She Stoops to Conquer" will eventually be played in fitting succession to "The Rivals;" but meanwhile there is an interval, and it is occupied by modern work. They play two pieces, both of which are worthy of some attention. Neither piece is absolutely new, yet neither is too familiar. "An Old Master," by Mr. H. A. Jones, has been performed before—at the Court, if our memory serves us. "Confusion," by Mr. Derrick, a writer whose name is new to us, was played for a single afternoon a few months ago. It was recognised as being very funny—about as funny as bold—and it was clear that if it were put into the bill in the evening it would compel laughter for many weeks. It is of the nature of farcical comedy. Mr. Wyndham, we suppose, would have been glad to have had it for the Criterion. Since it is described as original, we have no desire or expectation of tracing its origin to those pieces at the Palais Royal and the Variétés with which it has at all events close kinship. Has not the Vaudeville discovered in Mr. Derrick an English writer with the fertility of invention that is generally characteristic of the French, and a writer who can deal adroitly with decidedly risky themes? We will say a word or two about his piece to begin with, and will then pass on to "An Old Master."

An article in a philosophical Review has lately informed us that the most original of

living novelists evidently considers that Love is the main concern of Life. Mr. Thomas Hardy's conviction—if such it be—is manifestly shared by the whole of the *dramatis personae* in Mr. Derrick's bright, but somewhat disquieting, production. Mortimer Mumbleford and his young wife, Rose, have loved; James, the butler, and Maria, the housemaid, now love; Christopher Blizzard and Miss Lucretia Tricklebury are about to love. Thus is the verb conjugated. But, in Mr. Derrick's entertaining comedy, the loves of one are constantly being mistaken for the loves of the other; and a baby, whom the spectator is informed is the offspring of James and Maria—whose affections the Church has long privately sanctified, but who would lose their situations if they did not pass as single people—is now supposed to be the child of the mature Blizzard by some early and imprudent connexion, and now held to be sufficient evidence that young Mrs. Mumbleford's girlhood was not all that it ought to have been. Thus is Mr. Blizzard's scarcely girlish sweetheart made suspicious and uncomfortable, and thus does momentary indignation possess the breast of Rose's young husband. The confusions attendant upon these false surmises make the comic interest of the piece. The chief machinery employed for the purpose—and it is employed with the utmost ingenuity—consists of a puppy and of a telegram. The puppy is continually referred to in terms of endearment such as might be applied to an infant; and the telegram, which is really addressed to the butler's wife to summon her to her child, who is sick, is erroneously considered by some to have been directed to young Mrs. Mumbleford, and by others to the elderly Blizzard. We do not like the theme. We shall not be accused of prudishness, yet we may be suffered to consider it as ugly and awkward. But, this being said, we are as free to avow that it is handled with curious dexterity, that the treatment incites to continuous laughter, and that the acting of Messrs. Glenn, Groves, and Frederick Thorne and of Miss Larkin, Miss Emery, and Miss Kate Phillips is all that it is possible for it to be. Late in the piece, too, Mr. Lestocq presents a good bit of character-acting as one Dr. Bartholomew Jones. But the chief success is made—and the chief opportunity for success is enjoyed—by Mr. Frederick Thorne and Miss Larkin. Mr. Frederick Thorne plays the butler with a hundred expressions of comic horror and dismay; and Miss Larkin—the impersonator of Miss Tricklebury—as usual, portrays the vivacious yet scarcely captivating wiles of an elderly spinster bent upon changing her condition, but affecting a degree of puerile modesty and maidenly ignorance to which the healthy and the scientifically educated young woman of the period makes no claim. Miss Larkin, as an actress, possesses the speciality of the lady of hardly uncertain age who will, above all things, be coy, and yet is enamoured, and who seeks to renew, at fifty-three or thereabouts, the romance of youth. In such positions, as every London playgoer knows, Miss Larkin is inexpressibly funny.

"An Old Master," which they play from 8 to 9 o'clock, is on no account to be

missed. It bears to be thought about afterwards much better than does the longer and more boisterous entertainment which follows it, and this in spite of the fact that the circumstances it narrates are only a little less improbable than those which make the staple of "Confusion." A youthful baronet is nowadays so well advised that, if he stays in a fishing-village, he avoids falling too profoundly in love with the daughter of its schoolmaster. And the young woman of the day, whether she be the daughter of a village schoolmaster or of one in more exalted place, does not, in five minutes' pique, give up a good engagement to be married because her lover carries in a locket the portrait of another young woman who may be his sister, or his cousin, or his mother years ago. In Sir Rupert's case—with which we are now dealing—it was the portrait of his mother; and it bodes ill for the tranquillity of his married life that his sweetheart, Miss Penrose, got excited about it so easily. But yet we will excuse both improbabilities—both the man's engagement to marry and the girl's hasty breaking-off of the match—because, along with these, we have, first, on the writer's part, a delicate and discriminating little study of the mixed emotions which possess a worthy old fellow who knows that his daughter will marry well, and so well that there may be a gulf between them, and, secondly, on the actors' part, a refined and capable performance of father and child. Mr. Thomas Thorne is the father. His acting of Tom Pinch in "Martin Chuzzlewit"—to name no other part—had sufficiently proved his capacity for scenes of gentle pathos, restrained not only by the narrow limits of the situation, but likewise by the narrow limits of the character, by his humble timidity and awkward diffidence, by a certain loveable modesty which here and there may prevent the obscure and the unendowed from throwing upon the world the noisy evidence of their troubles. The old schoolmaster, as represented by Mr. Thorne, refrains from expressing to the full either his joy at the thought that his daughter may stay or his sorrow at the fear that she may go. The actor's art, and the effects that are seemingly within the range of his temperament, permit him to delicately suggest more than he can ever desire to actually accomplish. Not for him the passion torn to tatters, "to very rags," but the sentiment, daintily nurtured, gently preserved. He expresses with some subtlety the feeling that hesitates and is poised between hope and apprehension. Nor could he be better seconded, in efforts happily measured, than by Miss Emery, whose pretty impulsiveness and whose unforbidding *hauteur* are wholly youthful, and therefore wholly transient, and whose evident mobility of expression is exercised between limits which reach neither, on the one hand, to the exalted nor, on the other, to the appalling. The whole performance—Mr. Thorne's and Miss Emery's—is subdued and refined. It is of the sort that is so near to every-day nature that it is like to be the pit-fall of the well-bred amateur. The amateur thinks he can do just that, and do it easily, but he proves to be dull rather than natural, and not so much tender as tame.

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*Emerson at Home and Abroad.* By Moncure Daniel Conway. (Trübner.)

THE impressions received by many persons—well known and less known—from the life and conversation of Emerson are recorded in the work first-named. It has indeed been already noticed in the ACADEMY, but (like Bacon's Essays), "enlarged to almost as much again as it was before," it may well be reckoned a new book. The earliest of the memorials of Emerson, it is still in some respects the best, as a comprehensive varied presentment of his character and peculiarities—a many-flowered garland woven by the same kind and cunning hand that graced with immortelles those earlier graves of Lamb, and Hazlitt, and Leigh Hunt—or (shall we rather say?) a porch painted with many warm touches of glowing colour to set off the figure of the modern Stoic.

In Emerson's case there is no need for the special pleading which in our day has revived the once obsolete cant about the privileges of genius. A nursling of Puritan discipline, upright, self-contained, and self-sufficing, he carried the moral traditions of his ancestry into the intellectual field wherein he laboured without haste or rest, in solitude or choice society. To meet such strain and worry of every day as penetrated the fence elaborately set about his life, he had good store of bland indifference; cushioned thereby against jolts and jars of petulance, fatal to philosophic thought and calm. "Nobody ever saw him out of temper, or even ruffled." His interest in others, always benevolent, was never absorbing, so that he easily escaped the troubles of excessive personal sympathy. As he was quite popular and accessible, his fame attracted "admiring friends and enthusiasts from every quarter." He in no way set himself up for adoration, but did not shun worship, save of the coarse and compromising sort. As Concord was a shrine to which devout and faithful pilgrims resorted, a certain spirit of devotion was requisite, if the oracle were not to remain dumb or give no full response. The experience of Frederica Bremer was in this regard instructive—one dares not say amusing. Her admiration was deep, her appreciation keen; but she was not quite a worshipper, and this "secret antagonism easily called forth his icy, Alp nature, repulsive and chilly." But she acknowledges the impossibility of "quarrelling

with him, though one may quarrel with his thoughts, with his judgments;" and she finds his distinctive characteristic in his "nobility." His mere presence was "so agreeable to her that though enjoying his conversation she did not invite it"—a sure sign of friendly feeling. Her testimony is evidently on faith and conscience. Every word is genuine and tells. She felt that she was never at her best with him—"prevented by his cool, circumspect manner from getting into my own natural region." But any annoyance on this account was annihilated in the memory of his serenity—a remarkable testimony; yet thus to isolate it is hardly fair, for in Mr. Ireland's book it is one of many, selected with a keen eye to the omission of surplage and to the justice of the final impression. Short of personal acquaintance, nothing surely could better tell us what manner of man Emerson was than this book. To the same end three portraits are given. They certainly do not bear out the remark, "My portraits oscillate between the donkey and the Lothario." In early manhood and in middle life, it is a keen Yankee face of no uncommon type. The tender expression, under the mellowing influence of age, reminds one of Cardinal Newman.

Mr. Ireland's own contributions are in his own style, praise sufficiently significant to his former readers. With him we are never far from the ancient wells of English undefiled. True to his earlier devotion, he ends with the fine lines of Daniel, on the man who at such a height hath built his mind that

"whatsoever here befalls,  
He in the region of himself remains."

In these verses he finds a forecast of the "marble self-possession" and "grand self-dependence" of Emerson.

Mr. Conway, too, culls a thousand fragrant posies from the mythologies of East and West to adorn the shrine of the Sage and Saint of Concord—but with a difference. By him, Emerson is set forth as a new Messiah, with all the latest American improvements; and this not as a chance outburst of exaggeration, but with a recurrence and persistence that must bore the agnostic as much as it irritates the Christian reader. To brand Christianity itself with the fatally degrading appellation of "orthodoxy" is now so common as to be vulgar, and therefore to be shunned by all really superior persons; such, for instance, as that Emersonian who, when a fellow-auditor asked of some passage in the master's lecture on Plato what connexion a certain sentence had with its predecessor and what connexion it all had with Plato, made answer, "None, my friend, save in God."

Moreover, this determination to use Emerson's head as an efficient battering-ram against the walls of the Celestial City is scarcely fair to Emerson himself. At the outset of his career, he only sought to go his own way, not respecting tradition of any sort. He was his own standard; "looking within he felt no need to look up." His humility—so much insisted on by his biographer—was in this relation that ordinary form of the virtue which may be defined as "pride with a discount off"—not a heavy deduction in his case. The Lord's Supper was "not suitable" to him, "and that is reason enough why I should abandon it." In the same

spirit he afterwards said, "We must do without Christ;" and consistently refused the customary honour to His Name. Native indifference (and a rooted dislike to that shutting-up of the thoughts we call conclusion) kept his tolerance from becoming identified with that contempt to which it was constantly approximating. At the close of his life the same moderating tendency is manifested, this time in the opposite direction. He checked Mr. Conway (the latter tells us) in some crude utterance, and was duly set right by his disciple for this condescension to Christian childishness. Besides, his eminent social tact warned him off possible frictions and obstructions. He was chafed at the betrayal of his utterances anent the poetry of Swinburne and of Whitman—"the publication was the damnable thing." He might not have been wholly pleased at the record of his opinion that Christianity was the "inheritance of donkeys," in which (naturally) he "could not feel interested." Strange comment on all this lies in the fact that the loving friends around his grave could find no more fitting, free, final utterance of their sorrow and their hope than the burial service of the Church of England.

Polemic apart, Mr. Conway's book is highly interesting in its connected view of Emerson's life and works, the particulars of his descent from the old Puritan families, the sketches of (and by) contemporaries, and such episodes as the Brook Farm venture and the freaks of the Boston Transcendentalists. The record of the friendship with Carlyle—in which the Atlantic, surely, was also the Pacific—is pleasanter reading than those "Reminiscences" that hastened the fall of the Chelsea Dagon and "shamed his worshippers"—some of whom retaliated by a liberal kicking of their shattered idol.

Mr. Conway's style has a certain exaltation. It is even a little light-headed at times. On the first half-page there is this sentence:—"The love of a Madonna is in his own interpretation"—an enigma which (to me at least) remains unsolved. The context as to King Arthur, Enoch, St. John, and the Wandering Jew gives little help. And at the end the plain facts of the narrative are veiled, as by a euphemistic haze, till a decidedly disagreeable effect is produced. We are told that "the anaesthetic in use for mitigating maternal pangs did its office in the hands of Emerson's nearest kindred in softening for his age the pangs of its new birth":—

"When the pain came upon his body . . . a brother's art had provided the anaesthetic draught of which the mythical Lethe seems a dream. The prophet of love and science by their hands passed painlessly into the elements which henceforth will be gentler because he has lived. . . . The physician brought his draught to the bed of pain against all the protests of dogmas which translated blind elements and cherished the curse of nature."

Emerson's influence was that of the Dawn. His clear Phosphor lamp aroused many a thinker to hopeful labour in the "wood of particulars," as Bacon phrases it. "Within his doors," says one, "it was always Morning." There is a list (p. 277) of illustrious sleepers awakened by him, who, in their turn, awoke their fellows. The triumphs of

physical science caught his imagination. In these matters he was guarded against the danger of "invoking the oracles of his own mind" by a careful training and a lifelong interest in material discovery. Bacon's other warning to such Light-bringers he heeded not. Man was the last and choicest of creatures. As in the microcosm of his body, he sums up all the conditions of living matter, from the merest rudiment to the most perfect form, he is in a sense the creator and the world. All the Past had led up to him, and his thoughts shall mould the Future. In such exaltation the modest examination of the secrets of nature has ending, and the suppressed egotism of the sage its expansion and revenge. He has already ascended and is the highest.

Emerson's popularity was due not merely to his lofty personal character, but to the cheerful optimism of his teaching. He distrusted all authority, and it was his misfortune that authority in his day found its symbol in slavery. He bade each man trust in himself with all his heart. Such a message can be rightly received only by those who, emancipated from the numbing spell of custom, prejudice, and routine, straightway proceed to the better land of higher obedience, not wandering into the wilderness, where, in barren freedom, every will and whim may run its idle course. To such the impulse imparted has its automatic check, the spoken doctrine its reserves that "go without saying." Such fit audience will always be few. Emerson himself is never final. The incisive exaggeration on the right is speedily redressed by a like extravagance on the left. The matter in hand is the main point—that the "Cynthia of the minute" may be fixed for that minute. The caricature is a momentary effect, but the true impression is permanent. For if Emerson's main business was to stimulate, prompting ever-renewed experiment, his character was essentially cool and conservative—"a central calm subsisting at the heart of endless agitation." But, passing from him to his disciples (such, at least, as Mr. Conway may represent), we leave this temperate clime. The influence, working by the double charm of swift suggestion and persuasive personal appeal, has ceased. The suave, patient, urbane suspension of belief has been exchanged for sharp negation, and we find how easily the vague condenses into the narrow, like the genius conjured into the leaden vase. Phrases, originally independent as American citizens, are brought into the bondage of a Pyrrhonism, as dogmatic in its proscriptions as the most zealous Little Bethel. The new Puritanism—without Christianity—is a straiter sect than the old.

To take for granted, as Mr. Conway does throughout, that the resources and development of Christianity are exhausted, is surely a presumption in both senses. To proclaim that worship must be rendered, if at all, at the shrine of the unknown God, may be in a different but more effectual way than the bigot's to shut the gates of mercy—human mercy—on mankind. The works of Christianity are around—*circumspice*. Its atmosphere invisibly, insensibly sustains us. The works wrought by an enthusiasm of humanity as disinterested as any later time can boast

were seen on a large scale not quite a century ago. When to the poor, in mind or station, this other gospel is preached, with its doctrine, that "prayer is a disease of the will and belief a disease of the intellect," that evil "is but arrested development," sin "a fossil word," and the Devil himself the "Great Second-best," what may not be expected? The "Fénelonian orgies" of philanthropy culminated in that confused horror that M. Taine has, for the first time, fully set forth. And of the newer cultus the end is not yet. The Emersonian optimism admits of an easy translation into the vulgar tongue as "All right, go a-head," a faith and hope soon kindled. Some of its professors might, in favouring circumstances, experience such charity as bade Lavoisier mount the scaffold quickly, since the Republic had no need of science—"if there be knowledge, it shall vanish away." "The consequences of things will be what they will be," and every day the truism is an unheeded warning. How many Frenchmen of 1783 foresaw 1793? How many would have believed the *Prophétie de Cazotte* had it been actually spoken? But there are other influences at work, and "we know not what's resisted." For my part, I will withstand the temptation to facile prognostic.

R. C. BROWNE.

*The Duke of Berwick, Marshal of France 1702-34.* By Lieut.-Col. C. T. Wilson. (Kegan Paul, Trench & Co.)

THE life of the Duke of Berwick is but another name for a history of the wars in which the French nation was engaged for more than thirty years. This English-born soldier, who fought without compunction against the country of his birth and against the prince for whom he had gained the crown of Spain, served in every part of Europe where the needs of France called him. It was in Spain that his great victory, the victory of Almansa, was won; and it was in Spain that, after two months of incessant contest, he completed his most difficult task, the reduction of the brave Catalans. The citadel of Nice was captured by the army under his command, and he led through more than one campaign the forces which protected the Alpine frontier of France. He was in Flanders when the town and citadel of Lille passed into the hands of his uncle Marlborough; and when the dashing Villars was wounded at Malplaquet the calm and cautious Berwick was summoned to take his place. A career like this is a fitting theme for one who, like Col. Wilson, has practical experience with the tactics and contests of actual warfare, and it is evident in every chapter of this volume that the heart of the historian is in his task. The operations of Berwick's campaigns are described with the accuracy which comes from scientific knowledge, and such striking incidents in his life as the protracted siege and ultimate capture of Barcelona are brought home clearly to the mind of the reader. If there is occasionally an inclination to describe at unnecessary length the struggles in the battle-field or the intrigues in the palace, in which the Marshal took little share, the digressions at all events serve to

complete the history of his adopted country in the hour of its greatest danger. Once or twice the gallant author disturbs the equanimity of the critic with such expressions as "beating drums, braying trumpets, clashing cymbals, colours flying;" "God bless ye, little Fitzjameeses! Adieu, Hamilton, Perth, Caryl, and the rest;" or "Hark! the bray of trumpets; away, then, with intriguers' muttering." But these slight annoyances must be forgotten in consideration of Col. Wilson's enthusiasm and diligence. It is a work of honest labour, and a valuable addition to the literature of the epoch.

Fortunately for the fame of Berwick, the primary responsibility for the operations against his uncle was never placed in his hands. Had the command of the French army in the Spanish Netherlands been entrusted to his care, his fate would probably have been the same as that of its other leaders. The skilful disposition of his forces with which he defeated the objects of the Austrian general on the borders of Piedmont, and the plan of campaign which he adopted against Lord Galway, would probably have been ineffectual against him who was never defeated in a battle and rarely foiled in a manoeuvre. Although the Duke of Berwick spent the greater part of his life in actual warfare—he assisted, according to Col. Wilson, in twenty-nine campaigns, in fifteen of which he led armies—he was present in but six battles, and only commanded in chief in his memorable victory at Almansa. His genius was rather for Fabian tactics of delay than for hard fighting in hand-to-hand contests, and the French King was well advised when he selected him to conduct the operations of an army which was called upon to defend the South-eastern portions of the kingdom by a drawn battle only as the *dernier ressort*. If Villars and Berwick differed in their plans of warfare, they had in common the quality of ruling the disaffected with firmness and yet with prudence. When the former returned to the Court of Versailles from the work of pacifying the discontented Protestants of Cevennes, the duty of completing the task was assigned to his friendly rival. When the city of Barcelona was surrendered to the Duke of Berwick, he issued peremptory orders to his troops that the city should not be sacked, and his orders were not disobeyed. His object, as expressed in his own words, was "to preserve for the King of Spain a flourishing city which might prove of great service to him in the future." A still more arduous duty was assigned to him in later years—it was the labour of arresting the spread of the pestilence which ravaged the towns of Marseilles and Toulon at that fearful crisis when Pope wrote that "nature sickened and each gale was death."

An ample share of the genius of the Churchills for acquiring honours and emoluments was inherited from his mother by the Duke of Berwick. A more ingenious scheme for transmitting titles to children than that described by Col. Wilson on p. 252 could not have been devised by the wit of man. The Duke believed that some day a revolution might return the Stuarts to the throne of England, and with this conviction in his mind he obtained the sanction of

Louis XIV. to the exclusion of his eldest son from the French peerage which was conferred upon the father. His desire was to secure for his first-born the title of Berwick in England, for his second son a dukedom in France, and for the third a grandeeship in Spain. More daring thoughts even than these may have passed through his brain. The Pretender was still unmarried; and, if he died childless, there was no obvious claimant for the throne to enlist the support of the Jacobites in his favour. It was "l'âge d'or des batârdz;" and it may have occurred to the marshal and to his ambitious wife that under certain circumstances, quite within the bounds of probability, the eldest-born son might occupy a more exalted position than a dukedom in the English Peerage. A greater slur than this rests, as Col. Wilson acknowledges, on the character of Berwick. His reputation had been chiefly acquired on the battle-fields of Spain; he was idolised by its natives, and had been decorated with the highest honour which its monarch could bestow. Nevertheless, when war broke out between the two countries of France and Spain he did not hesitate to give his enemies occasion to triumph by accepting the command of the troops which were sent across the Pyrenees to besiege the fortress of St. Sebastian. There is, moreover, cause for lamentation over his differences with Vendôme. The failure of the French campaign in the Netherlands was intensified by the constant disagreements of its three leaders, Vendôme, Berwick, and the Duke of Burgundy. The operations which the first and greatest of these three generals suggested might have been carried out in their completeness had not the Duke of Burgundy been encouraged by the support of Berwick. The weakest side of the marshal's character was shown during those weary months while the Dutch and the English were engaged in besieging Lille. Its strength was displayed in those campaigns in Spain and in Dauphiny which Col. Wilson has so fully and so faithfully described. W. P. COURTNEY.

*Old and New Edinburgh: its History, its People, and its Places.* By James Grant. Illustrated with Numerous Engravings. In 3 vols. (Cassells.)

MR. GRANT needs to be forgiven much of literary defect and *gaucherie*; and he will be forgiven, because he loves his subject much. As a writer he is the inferior of Robert Chambers, of Daniel Wilson, and of Mr. R. L. Stevenson, who have, from such different standpoints and with such dissimilar pens, treated of the beauties and memories of Edinburgh. Even as a manufacturer on a large scale of that dubious literary hotch-potch known as prose-poetry he cannot be regarded as the equal of the late Mr. George Gilfillan, whose portentous gorgeousness was relieved, if not justified, by genuine moral and literary enthusiasm. Mr. Grant's portraits of Edinburgh worthies recall the extravagance and want of proportion that mark obituary notices in a provincial newspaper. He sings the praises of commonplace magistrates, third-rate actors, and the bewigged wits of the

Parliament House almost as energetically as he does those of "all the learned and all the *literati*." Sometimes, too, Mr. Grant's statements are suspiciously indefinite. The late Sir James Simpson, of obstetric celebrity, may have been "the good, the wise, and the gentle;" but why does Mr. Grant not tell us exactly what was the discovery "concerning chloroform" that he made? The "glorious university" of Edinburgh may deserve all that Mr. Grant has to say in its honour; but, if so, why should he not supply some more definite information about the salaries attached to its chairs than that they are "not inferior generally to those in the other universities of Scotland"?

Mr. Grant's enthusiasm and industry, however, are such as to make the reader of his new volumes overlook such weaknesses as we have pointed out, as well as his want of method and certain small inaccuracies of statement, which might be quoted. Such labour as he has here given us the fruits of must have been a labour of love, or it would never have been undertaken. Every street, square, wynd, close is made to give up its historic secrets to Mr. Grant, who spares neither personal pains nor the patience of his readers in unfolding them. Persons fare quite as well as places. The history of every man and woman who has ever had anything to do with Edinburgh is here detailed in full, from the Queen's Maries and the Regents Mar, Murray, and Morton, to the late Miss Catherine Sinclair and Dr. William Chambers.

The best way, indeed, to get profit and pleasure out of this work is to turn to the Index, take subjects at random, and proceed to the letter-press for what is said about them. What with the amplitude of Mr. Grant's descriptions, and the wealth of excellent illustrations supplied by the publishers, these volumes constitute a complete cyclopædia of Edinburgh and its neighbourhood. The environs of Edinburgh—Leith, Cramond, &c.—are, indeed, better described than the city itself, Mr. Grant's style in dealing with them being less stilted than usual.

WILLIAM WALLACE.

*The Medical Language of St. Luke: a Proof from Internal Evidence that "The Gospel according to St. Luke" and "The Acts of the Apostles" were written by the Same Person, and that the Writer was a Medical Man.* By the Rev. William Kirk Hobart. (Dublin: Hodges, Figgis & Co.)

It must be admitted that an apology is due to Dr. Hobart for leaving his elaborate work so long unnoticed, but probably he will be willing to consider a tedious convalescence after a severe illness a valid excuse for the delay. The object of the volume is sufficiently set forth in the title-page, and is amply carried out (perhaps most persons will think with unnecessary fullness) in the 291 pages devoted to the examination of (1)

"words and phrases employed in the account of the miracles of healing, or of those of an opposite character, which show that the writer was more circumstantial in relating these than the other Evangelists, that he was also well acquainted with the diseases which he describes,

and that in describing them he employs language such as scarcely anyone but a medical man would have used, and which exhibits a knowledge of the technical medical language which we meet with in the extant Greek medical writers; and [2] words and phrases, employed in the general narrative not relating to medical subjects, which were common in the phraseology of the Greek Medical Schools, and which a physician from his medical training and habits would be likely to employ" (p. xxx.).

The unnecessary fullness that has been mentioned above is shown in the prodigality of the examples of the medical use of a word, which Dr. Hobart found it necessary so far to restrict that they should not in any case exceed *ten* (Pref. p. viii.); and also in the number of words (especially in the second part of the work) which he claims as "forming part of the ordinary phraseology of Greek medical language" (p. xxxi.). In fact, the collecting together this large number of non-medical words merely because they are to be found in the Greek medical writers will scarcely be considered by most persons to add much to the force of his argument. For instance, what can it signify if *πλημμύρα*, which (as Dr. Hobart correctly says) "was used to express excess of the fluids of the body, flooding" (p. 55), is found in the Third Gospel (vi. 48) in the sense of a *flood of water*? or if *διερχομαι* "was much employed in a medical sense" (p. 213), and also "thirty-two times by St. Luke and but twelve times in the rest of the N. T." (the italics are Dr. Hobart's), chiefly to express *passing through a country, &c.*? To take another word, almost at random, Dr. Hobart says (p. 149) that "*ζεύγος* is peculiar to St. Luke, and is the word used in medical language for a pair of nerves, arteries, veins, muscles." This is not quite correct; \* and, even if it were, it is not easy to see why a person should be considered an anatomist because he talks of a "yoke of oxen" as *ζεύγος*, especially when the same expression is found in the LXX. (3 Kings xix. 19; Isa. v. 10).

These instances might be multiplied almost indefinitely, as, e.g., *προσάναβηθι ἀνώτερον*, "go up higher" (p. 147); *ὑπερῶν*, "an upper room" (p. 185); *κατάβασις*, "the descent" (of the Mount of Olives) (p. 147); *συνέπεισθαι*, (Sopater) "accompanied him" (p. 245); and the argument derived from them is about the same as to suppose that, if a writer has occasion to use any of the words, draught, mixture, extract, essence, powder, spirit, tincture, &c., &c., he must necessarily be a druggist.

The medical language of St. Luke has been noticed in detail within the last ten years by the Rev. Dr. Belcher (*Our Lord's Miracles of Healing*, 1872) and by Dean Plumptre (*Expositor*, 1876); but probably too much has been made of it. Indeed, the Dean has gone so far as to imagine that St. Paul's language was influenced by the professional phraseology of St. Luke—a phenomenon which, if true, is probably unique, and such as has not occurred in the case of any other physician either in ancient or modern times. Perhaps Freind, in his *History of Physio*

\* "*The word*" implies the *sole* word, or, at any rate, the *most usual* word; but in Galen's principal anatomical work (*De Anat. Admin.*) the word *σύνζυγία* occurs much more frequently than *ζεύγος*.

(part i., p. 222), has summed up the whole matter when he says that

"St. Luke, in his profession as a physician, and no doubt merely because he was one, when there is occasion to speak of distempers or the cure of them, makes use of words more proper for the subject than others do."

This statement (which is all the more valuable because it is not exaggerated) he illustrates by various passages; and he also attributes the superiority of St. Luke's style of writing to his familiarity with the works of the Greek physicians.

However, for the subject-matter of a book to be *overdone* (if one may use the word without being supposed to be a cook, or at least to have lived with cooks all one's life) is a fault on the right side; and Dr. Hobart's work certainly contains a great amount of information hardly to be found elsewhere. The full, plain, and accurate references also deserve to be particularly noticed, forming, as they do, a favourable contrast to those in Dean Plumptre's paper mentioned above. A few passages in Dr. Hobart's book are all that can be here mentioned.

The phrase "full of leprosy," πλήρης λέπρας (v. 12), is illustrated (p. 5) by the expressions in Hippocrates, "full of the disease" and "full of yawning," but scarcely by the words "full of pus" and "full of blood" in the same author. P. 6: St. Luke's use of παραλελυμένος (v. 18), instead of the more popular and non-medical word παραλυτικός, is one of the points noticed by Freind, and is illustrated by Dr. Hobart by passages from Hippocrates, Aretaeus, Dioscorides, and Galen. P. 16: Dr. Hobart points out that θεραπεία (ix. 11) was "the usual word in the medical writers for medical treatment, &c.," not necessarily *healing*, which is ἰασις (p. 23). He might (without going very much out of his way) have mentioned that the distinction between the two words in this verse is not preserved either in the Authorised Version or in the Revised, or in any translation (probably) except the Vulgate, which has "et qui cura indigebant, sanabat." P. 28: Dr. Hobart well illustrates the "wine and oil" used by the Good Samaritan (x. 34) by passages showing that they were used not only as internal medicines, but also as external remedies for sores, wounds, &c. P. 42: there is an interesting note on σκωληκόβρωτος, "eaten by worms," the word used to describe the death of Herod Agrippa I. (xii. 23), mentioning that this is probably the only place where the word is used in the case of disease in the human body, but that Theophrastus applies it to a disease in plants. Dr. Hobart also mentions that σκώληξ "is used both of worms in sores and of intestinal worms" (though the latter are almost always called ἐλμυνθες).\* P. 81: the note on ἀγωνία will be especially interesting to those persons who have the good fortune to possess a copy of the Rev. Dr. Field's *Otium Norvicense* (1881). Dr. Hobart's and Dr. Field's notes should be taken together; and then probably most persons will be of opinion that it would

hardly be advisable to add in the margin of St. Luke xxii. 44 (as Dr. Field suggests, p. 56), "Gr. a great fear;" inasmuch as, even if "fear, more or less intense, is the radical idea of the word," it certainly is not the only sense in which it is used as a mental affection. Dr. Hobart quotes one passage from Aretaeus in which it is used in connexion with the passage of a calculus.\*

When it is added that Dr. Hobart has given at the end of the volume an interesting and convincing note on the "probability of St. Paul's employment of St. Luke's professional services," it will be seen that he has produced a work of great value of a special kind, and such as few persons but himself in the present day could have executed.

W. A. GREENHILL.

*British Angling Flies.* By M. Theakston. Edited by F. M. Walbran. (Ripon: Harrison; London: Sampson Low.)

THIS is an honest attempt by an excellent observer (who has been dead for several years) to reduce the natural history of trout-flies to something like order, and to give the best dressings for them as artificial flies. Theakston published his book in 1853, and it had the honour of being praised for its usefulness in Kingsley's *Chalk-stream Studies*. It is only fair to say that the author knew little about literary English, if he knew much about flies. Mr. Walbran has left the text much as it was, so that the reader still smiles as he comes to a fly's wings "laying horizontally" over its shoulders, or another which "has small jumped-up shoulders;" but he is quick to forgive, for a very short inspection of these pages shows that, if the author was ignorant of author-craft, he was an observant, accurate, born angler. To use the style of the egotistical Richard Franck, who, though moonstruck, was yet an admirable angler for his time, this little book is "calculated for the meridian of Ripon." The clear streams and rocky banks of the Yorkshire and Border rivers require inconspicuous, spider-like, wingless flies. These Theakston describes at length, while Mr. Walbran adds notes, furnishes alternative dressings, and the like. Old anglers are amused to find no less than ninety different flies fully described, whereas a tithe of these are more than sufficient for a practised fly-fisher; but tackle-sellers must live, and young anglers must purchase experience.

This book is entirely practical; there is not a Latin name in it from cover to cover. The author divides the trout-fisher's flies into seven classes—browns, drakes, duns, spinners, house-flies, beetles, ants. The unscientific nature of this classification is obvious to anyone who has looked into Ronalds—still more to the student of Pictet's admirable monograph; but, as a rough-and-ready system for the man who merely wants to catch trout and grayling, it answers well enough. Theakston invented

names for his assortment of trout-flies—red drake, black spinners, and the rest of them—but the ordinary terms of anglers are also appended, so that the book will suit other districts than Northumbria. If there should still be any difficulty in identification, the many excellent drawings, by one of the author's daughters, of the natural flies, their caddis-cases and *larvae*, will effectually dispel hesitation. Mr. Walbran has added some useful hints on grayling fishing and on the different Yorkshire rivers, which seem to the point, and must prove useful to the wandering angler. We wish, indeed, that he did not write about the mossy banks near Bolton Abbey being "stellated with primroses;" but this is a trifle when Theakston sets us such a riddle as "the cottage holmster, tanned and trained, pockets his fishing-book."

In spite, however, of all this book's obscurities of local English and affected fine writing, the angler will find it a capital guide to his flies. Indeed, Ronalds and Theakston are almost the only authorities to which he can turn for the natural history of trout-flies. It goes for granted that every lover of nature who wishes to know something about the entomology of his stream will find room for these books on his shelf of angling works. Better still, Theakston's little book can be thrust into the pocket, and will be invaluable to the fisherman when he halts for luncheon and wishes to examine the flies which are then porting on the water. M. G. WATKINS.

*A Glossary of the Dialect of Almondbury and Huddersfield.* By the late Rev. Alfred Easter. Edited by the Rev. T. Lees. [English Dialect Society.] (Trübner.)

THE author of this Glossary was a former head-master of the Almondbury Grammar School, who died in 1876, leaving the work transcribed for the press as far as the word *Nar*. The remaining portion has been compiled, from Mr. Easter's notes and from other sources, by the editor, who acknowledges important assistance received from Prof. Skeat. Mr. Easter states in his Preface that he had for more than a quarter-of-a-century been in the constant habit of making memoranda of local words and anecdotes, the characteristic humour of which, though not himself a Yorkshireman, he was evidently quite able to appreciate. The Glossary, although lacking the benefit of the author's final revision, is decidedly one of the most satisfactory works of its class. The vocabulary, however, might probably be considerably enlarged; and the indication of the pronunciation is far from being adequate. The latter defect is the more to be regretted, as it appears that the present work is to be the only representation, so far as the society's publications are concerned, of the very remarkable group of dialects spoken in the West Riding. A Hallamshire Glossary was stated some time ago to be in preparation, but no mention of it occurs in the programme of future work contained in the last Annual Report.

The dialect-speaking class in the Huddersfield district extends to a much higher social level than in most other neighbourhoods, and the purity of the native idiom has therefore been little impaired by contact with more

\* Dr. Hobart's quotations are so extremely accurate, and the printing so excellent, that it is quite a curiosity to find a typographical transposition of the words quoted from Dioscorides (p. 43, ll. 9, 10).

\* Dr. Hobart quotes from Galen (and correctly, according to the printed text, tom. ix., p. 382, l. 2), *δριγισθέντων ἢ φοβηθέντων ἢ αγωνισάντων*. But, as Galen is speaking of πάθος ψυχικόν, the obvious correction of *ἀγωνισάντων* must have occurred to him.



refined forms of the English language. The dialect possesses an uncommon degree of philological interest, and is remarkable for its vigour and quaint expressiveness. The merit of euphony will perhaps scarcely be claimed for it by its warmest admirers. Its phonetic system is, in its main features, identical with that which prevails over the greater part of the West Riding. It is somewhat curious that (except in the case of the short *u*) the sounds given to the vowels are not more primitive than those of the cultivated dialect, but the contrary. Such pronunciations as *caa* for *cow*, *taum* for *time*, and *hole* for *hall* exhibit the completed working out of the tendencies which have produced our modern English vowel-sounds. It is noteworthy that the West Riding pronunciation strictly preserves the distinction between the Anglo-Saxon *á* and *o*, which are confounded in "standard English." The equivalent of *á* is *ooa*, as in *stooan* and *rooad* for *stone* and *road*, while the *o* (when it becomes a long sound) is rendered by *oi*, as in *ooil* for *coal*, and *hoil* for *hole*.

In a few points the pronunciation used near Huddersfield differs strikingly from the general West Riding usage. One of these peculiarities is the change of *vn* into *m*. Some traces of this habit may be found in other dialects, but here it is carried out with almost perfect regularity. Boys play at "odd and *aim*"—i.e., odd and even; seven and eleven are *sa'em* and *ela'em*, oven is pronounced as *oo'm*, and Stephen as *Ste'em*. This would suggest that the local name Bumroyd, which Mr. Easther explains as "bottom-royd," may possibly be *boven-royd*, analogous to the Anglo-Saxon name *Bufa-wuda*. Another point is the substitution of *w* for *qu*, as *wartern* for *quartern*, *weme* (here glossed as "quiet, tidy, &c.") for Anglo-Saxon *geweeme*, and *wick* for "quick" in the sense of alive. The last-mentioned word is used elsewhere—e.g., in the Peak of Derbyshire, where there is a secluded hamlet known by the expressive name of "Bury-me-wick." The local pronunciation of *x*, now nearly obsolete, coincides most curiously with that used in Modern Dutch. Mr. Easther gives the pronunciation of *box*, *fox*, *ox*, *axe*, *eix*, as *bouse*, *fouse*, *ouse*, *ay-ees*, *say-eece*. The actual sound seems to be a sharp *s*, preceded by a "voice-glide," representing a vanished aspirate. It is very strange that the Anglo-Saxon initial *á* is represented in the Huddersfield pronunciation sometimes by *ya* and sometimes by *wo*. Both forms are found in various parts of England, but their co-existence in the same neighbourhood seems to indicate a mixture of two different dialects. This inference is confirmed by the duplicate forms *hoo* and *shoo* for *she*, and *t'* and *th'* for the definite article. A peculiarity which seems hard to explain is the prefixing of *y* in the pronunciation of such words as *out*, *our*, *how*, which become *yat*, *yahr*, and *yaa*. The question "how many?" is strangely distorted into "yamdy." In connexion with the subject of pronunciation it may be mentioned that Almondbury is called Oambury by vulgar persons, but, if you wish to be considered "polite," it is absolutely necessary to say Aimbury. Perhaps it was this analogy which was followed by a butcher of the

neighbourhood, of whom Mr. Easther tells that in common company he pronounced the word *calf* as *cofe*, but when calling at the parsonage was careful always to refine it into *caif*!

The words of Scandinavian derivation in the Glossary are numerous, but are mostly such as are found in all the Northern English dialects. One or two, however, seem to be less general, as "*scorn*" for *ridicule*, and "*steven*" (pronounced *sta'em*), to give an order for goods. A magistrate is still said to "*deem*" an offender to a fine. Among other lexical curiosities of the dialect are "*caitiff*," meaning a cripple; "*jubberty*" (i.e., *jeopardy*), used for a misfortune or difficulty; "*shackle*," for *wrist*; and "*prial*," a *pair-royal* or triplet. "*Cleam me a butter-shauve*" is the translation of "*spread me a slice of bread and butter*." "*Kelt*," a slang term for money, and "*frow*," explained as "*a coarse woman*," look as if they had been picked up from some wandering German or Dutchman.

Nearly every page of the Glossary contains some reference to local customs or superstitions. One of the oddest things of the latter kind is the belief in the "*padfoot*," a sort of goblin in the form of a huge sheep or bear, "*with eyes as big as tea-plates*," of whose appearances several graphic descriptions are quoted. Of witchcraft Mr. Easther has a good many stories to tell. One eminent professor of the black art was honoured "*on state occasions*" with the strange title of "*Diabolion*," but was more commonly referred to as "*Old Di*."

The editor explains that the numerous etymological notes signed by Prof. Skeat were furnished merely for Mr. Easther's own information, and that their publication is owing to a misunderstanding. The mistake must certainly be reckoned fortunate. No doubt the society is well advised in generally discouraging etymological speculation on the part of its contributors; but it is not desirable that this rule should be observed where Prof. Skeat is concerned. From two of the Professor's etymologies I am constrained to dissent. He compares *royd*, "*a clearing*," with Old-Norse *rjóðr* (gen. *rjóðrs*), which does not correspond phonetically. The real etymon is no doubt the cognate and synonymous *roð*. The derivation of "*oss*" from the French *oser* seems extremely improbable. Not to mention other objections, the words are too far apart in meaning. "*To oss*" means to give a practical sign of an intention, the notion of "*venturing*" being by no means necessarily implied. HENRY BRADLEY.

THE UNPUBLISHED WORKS OF MANZONI.

*Opere inedite o rare di Alessandro Manzoni.*  
Pubblicate da Ruggero Bonghi. (Milan: Rechiedei.)

IMMEDIATELY after the death of Manzoni (who was so severe a judge of his own writings and so slow to publish) everyone not belonging to his own family lost no time in printing any composition of his, however fragmentary, which they could discover. From this there resulted a posthumous Manzoni literature scattered in books, magazines, and newspapers, published without care and

at haphazard. Sig. Brambilla, a relation of Manzoni's, thought it therefore desirable to collect whatever MSS. of the poet he could acquire for a final edition of his posthumous works, to be confided to the care of Sig. Bonghi. No better choice of an editor could have been made, for, besides being one of the most powerful minds of Italy, Sig. Bonghi was much beloved by Manzoni himself, with whom for many years he lived on terms of familiar and almost filial intimacy. He has indeed bestowed great care and diligence on his task, of which the plan is excellent. Leaving entirely on one side, as already complete and separate, the works published during Manzoni's life and with his consent, he gives us all the rest, prefixing to each composition or fragment a short account of the MSS.—often autographs—from which it was printed, and examining with much insight the poet's mood at the moment of inspiration. This first volume is entirely composed of poems, for the most part juvenile and not very numerous, which do not greatly add to Manzoni's reputation, though in all we find traces of his poetic power and of his originality of thought. This fact is recognised by the editor himself, and happily expressed by him when he frankly admits that

"these writings were not sealed by Manzoni's approbation in the maturer days of his life and art; and to-day, if he could, he would not oppose their republication less resolutely than he did when living. It would certainly be an act of piety to obey his wishes in this respect, but they have not been obeyed. After his death a general search was made, for every line traced by his pen, every phrase written or pronounced by him, and everyone who had the good fortune to find any hastened to give it to the world."

We look forward with a far greater interest to the inedited prose writings which will appear in future volumes. The real interest of this first volume appears to consist in the various readings which are to be found in the MSS. of those poems already known to us, and in which we can trace the clashing of thought with language in the inspired mind of the poet. As an example, I give here (marking with italics the rejected phrases) the first lines of his famous Ode to Napoleon from the facsimile prefixed by the editor to this volume.

<i>"Ei fu come al terribile Segnal della partita Tutta si scosse in fre- mito La salma inorridita Come agghiacciata [or gelata] immobile Dopo il gran punto sta."</i>	<i>"Ei fu: siccome im- mobile Dato il fatal [mortal] sospiro Stette la salma [spo- glia] immemore Orba di tanto spiro, Tale al tonante an- nunzio Muta la terra sta Trema [Tace] la terra e sta Così [Tace] percossa attonita La terra al nunzio stà."</i>
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This facsimile of the entire Ode is doubtless the most important of all those here given, but the others are interesting also, and from my own recollection of Manzoni's autographs I can recognise their fidelity. Moreover, for those who care for such studies of comparison, the various readings of the "*Inni Sacri*" and of the tragedy of "*Adelchi*" are likely

to prove attractive; and in this latter composition we see how a true poet may have the good taste and courage to suppress whole pages of really beautiful verse in order to avoid spoiling the proportions of his work.

As I have already said, Sig. Bonghi has edited this volume with great care and diligence, but some typographical errors have escaped him which it will be well to attend to in a future edition. And I would also suggest that a careful consideration of the facsimile of the Ode to Napoleon does not seem to bear out the date of July 17, 1821, as the one prefixed by Manzoni to the Ode. I read it rather as the 18th, and would refer to that date what Sig. Bonghi tells us in connexion with its composition:—"It is traditional in his family that the news [of Napoleon's death] reached him while sitting on a bench in his garden; and shortly afterwards he rose, shut himself up in his study, and wrote the poem." UGO BALZANI.

### SOME BOOKS ON POLITICAL ECONOMY.

*Political Economy.* By Francis A. Walker. (Macmillan.) This is an English edition of a comprehensive treatise on political economy by this well-known American economist. The work is one which should command a good deal of attention. With the merits of brevity and clearness it combines those of forcible statement and original thought. In a condensed yet readable shape, it presents all the chief doctrines hitherto ascertained in political economy, and summarises with great fairness the arguments on both sides on those points which are matters of debate rather than doctrine. In the main the author is orthodox, as orthodoxy is understood here. He is a pronounced free trader, or, as he would prefer to call it, "free producer." He is forcible in exposing the fallacies of the explanation of hard times by general "over-production" and "under-consumption," which he says would more appropriately be accounted for by "under-production," which is the result of "partial over-production" on certain lines. This partial over-production he attributes to the mistakes which arise between producer and consumer owing to the specialisation of industry and the extent to which division of labour is now carried. It is to the magnitude of the evils which such mistakes involve, and the necessity of avoiding them, that he traces the growing importance of what he calls the *entrepreneur* class, by which "vile Gallicism" he designates the employers of labour. In his view, the capitalist and employer are, in theory, if not in fact, two different persons. "Profits" being divided into "interest on capital," "remuneration for risk," and "wages of management," he gives the two former to the capitalist proper, and the latter, which he assimilates to rent rather than wages, to the *entrepreneur*, or, to use the English word still used in private Bill legislation, the "undertaker." He regards business capacity as being like land. Some of it results in loss, or absence of gain. Those who have such capacity, or want of capacity, represent the lowest limit of fertility in cultivated land which pays no rent. Then come the successive degrees of capacity up to that of the Vanderbilts or Brasseys; and profits proper represent the difference in value between their respective capacities and that of the "no-profits" incapacity, just as the rent of land in Middlesex represents the difference between its fertility and nearness and the infertility of the most distant or worst land which sends its produce to the English market. There is,

therefore, in theory, no conflict between the *entrepreneur* and the working-man. What is taken as profits in no way diminishes wages, any more than rent (for here the author is a strict Ricardian) enters into the price of agricultural products. In theory, therefore, strikes are not only criminal, but utterly idiotic. They attempt to get a share for working-men of what does not, and cannot, belong to them—the "rent of genius." But it is to be noted that the author gives a modified approval to strikes regarded as a species of insurrection, which have been in the past, and may still be in the future, as necessary in industry as revolutions in politics. It is also to be noted that he gives a modified approval to "co-operative production." However, for the latter to be successful, the body of combined labourers must have the genius of the *entrepreneur*; "but not a single instance is on record of a body of labourers having yet exhibited this capacity, and . . . I see nothing which indicates that, within any near future, industry is to become less despotic than it now is." This may or may not be so; but, if it is possible, as the author contemplates, for associated labourers to gain anything by strikes, or even, by co-operation, "to manage business as ably, strongly, and shrewdly as private employers," and so "to dismiss the *entrepreneur*, abolish his function, and keep his gain to themselves," what becomes of the essential difference which he recognises between "profits" and "wages"? It may be questioned whether business capacity is, like cultivable land, a strictly limited monopoly. At all events, it may rightly be looked upon as only a special form of labouring power. The wages of all skilled labourers may just as well be treated as the "rent of genius" as may the wages of the special kind of skilled labour called management. The wages of the lowest kind of labourer, just sufficient to keep body and soul together, may be represented as the equivalent of land whose products only just repay the expense of cultivation, all excess of wages being, like rent, measured by the superiority of their receiver to the lowest wage-receiver. But, if so, the difference between wages and profits disappears; and the "rent of genius" and the "wages of management" are seen to be only two modes of expressing the same fact, of which the former brings out one point into new relief, but the latter more accurately embraces the whole facts, and more adequately expresses the relation between the one class and the other. "Interest on capital" has been happily called "the wages of abstinence," but there would be no greater gain of clearness in discussing the relations between labour and capital by treating "interest" as "wages" than there is in treating profits as rent. The main attraction of this treatment seems to lie in its being a pacific solution of the conflict between employer and employed. But, in the present state of imperfect competition, that conflict exists; and, if political economy ignores it, or tries to get rid of it by the use of an analogy which is no more than a metaphor, then, as the author is fond of saying, "so much the worse for political economy." We have not space to follow the author in his well-balanced arguments on bimetalism, in which the heretical view is made to prevail; nor in his essay on the "unearned increment" of rent, as to the remedy for which he is equally at variance with the rhapsodic "Georgics" of his now noted fellow-countryman and the more measured utterances of Mill; nor in the blows he inflicts on "a body so inanimate as the wages fund theory." It is enough to say that, whether his views on these and other topics of economists are orthodox or heterodox, they are always ably stated and defended, and serve to throw new light on the matter in hand.

*Protection to Young Industries.* By F. W.

Taussig. Instructor in Political Economy in Harvard College. (Cambridge, U.S.: King.) This little book is another American product, being a prize essay written at Harvard University, and displays more research than is usually found in such works, though it is more than usually timid in its conclusions. By tracing the general growth of manufacturing industry in the United States from 1789 to 1838, with a more special sketch of the growth of the cotton, woollen, and iron manufactures, he conclusively shows that they grew in spite of, and not because of, protective legislation.

"The restrictive period (that of the Napoleonic wars in Europe and the war between England and the States) may indeed be considered to have been one of extreme protection. The stimulus which it gave to some manufactures perhaps shows that the first steps in these were not taken without some artificial help. It is shown that the intentional protection of the tariffs of 1816, 1824, and 1828 had little effect."

But the book may be safely commended to any colonist who still believes in the doctrine of protection for young industries, not only as a demonstration that no argument in its favour can be drawn from the industrial history of the States, but as a strong argument against it. Anyone but a writer of a prize essay to be adjudged upon in New England would draw a much more emphatic conclusion than that given above from the facts which are clearly and forcibly stated in the body of the work.

*Readings in Social Economy.* By Mrs. F. Fenwick Miller. (Longmans.) This book, which is divided into "stages" and "lessons," is designed for elementary schools, and it is possible that it may not only be used in elementary schools, but that some of the children may be got to understand it. But, from some experience of the results of lectures in political economy as revealed by university local examinations, it is to be feared that the number will be exceedingly small, and that the time expended would have been more usefully devoted to some less abstract study. There is a goody-goody tone about the book which it seems has necessarily to be adopted in books "for the young," but which seems also admirably adapted for increasing that callousness to being preached at, and to the preaching, which is early developed in the most well-drilled and virtuously disposed young persons. Even an elementary school-girl would surely write on being told that "we must add trustworthiness to our list of the industrial virtues which aid production, and which we must strive to cultivate in ourselves, commencing while we are young." If, however, we have "to commence while we are young" to study political economy, we could not perhaps do better than to do so with Mrs. Miller's book. It is clear, and, on the whole, not too much above the heads of the young, though we suspect a young lady in a Board school would be not much enlightened as to her social duties by being told that woman's mission is to use "dexterity, tact, and refinement in superintending, preparing, and arranging the food, &c., and all the domestic comforts and recreations without which manly strength is ill-prepared to cope with the physical hardships and trials that properly fall to its share." The chapter on strikes savours too much of the Church Catechism and the doctrine that it is the duty of "the poor" to be content with the wages which God and the farmer have given them; while, in so far as it implies that strikes are and have been necessarily and always evil or useless, it is misleading. Moreover, it is mainly founded on a strict application of the "wages fund" theory, which, in her Preface, Mrs. Miller rather throws over. If she had thrown the theory over altogether, and expressed the lesson drawn from it in somewhat more qualified terms, she would

have been more in accordance with facts, and the lesson would have been all the better.

*Socialism and Communism in their Practical Application.* By the Rev. M. Kaufmann. (S. P. C. K.) This is an interesting little sketch, though too short to be exhaustive, of the chief attempts at communism, from that of the early Christians to that of the Oneida Perfectionists and the New York Phalanxes. The history of such attempts has always been the same. Under capable leaders, while inspired with the enthusiasm of the pioneers, they have been successful for a time; but eventually, as enthusiasm waned, sometimes through success, sometimes through hard times, the community has broken up or died out. The fullest and most interesting part of the book—that on the various American experiments in Socialism—is little else than an analysis of Mr. Nordhoff's work, which deserves to be more widely known. The book concludes with an eloquent discourse in favour of the Rochdale pioneers and co-operative production. But we venture to think that the author is mistaken in thinking that the spread of co-operation will be most effectually aided by "true enthusiasm" and "religious fervour." Enthusiasm is a bad ground-work for business; and religious fervour, as the sketch shows, generally degenerates into religious animosity. Co-operation must look for success to the steady pressure of educated self-interest.

*Tenant's Gain not Landlord's Loss.* By Joseph Shield Nicholson. (Edinburgh: David Douglas.) This essay on the land question in England and Scotland seems to have been mainly called forth by the agitation of the Highland crofters. After an exalted discussion of economic principles, and a lengthy refutation of Mr. Henry George, the writer draws some very commonplace conclusions, which are much in accord with those previously expressed in Mr. Chaplin's Bill, with regard to what should be done to give compensation for improvements. Like most people who have given any serious attention to the matter, he is convinced that "the existing law is grotesquely unfair to the tenant, and indirectly injurious to the landlord." He accordingly wishes to give compulsory compensation in every case where the improvement does not "change the character of the subject" of hire, but the landlord is to have the "option of making the improvements." But, for some reason or other which remains unexplained, except by the fact that they have an "exceptional case," the crofters may "change the character of the subject" by reclamation of waste land or otherwise without the landlord's consent, and demand full compensation, unless absolutely forbidden by the landlord to proceed with the improvement. But, if this is just in the case of the crofter, it is hard to see why it is not just in the case of any other tenant; and why the universal test should not be, Has the improvement added to the letting value of the holdings? ARTHUR F. LEACH.

#### NOTES AND NEWS.

WE hear that Mr. Joseph Knight—who is "Sylvanus Urban" of the *Gentleman's Magazine*, and has for many years been well known as a dramatic critic—is the new editor of *Notes and Queries* in succession to the late Mr. Turle.

PROF. SKELEY has written the article on Napoleon for the new volume of the *Encyclopædia Britannica*. In consideration of the importance of the subject and of the writer, a quite unusual amount of space has been allotted to the article.

MRS. OLIPHANT'S *Sheridan* in the "English Men of Letters" series, which has been so long expected, is now announced for August 15.

LORD RONALD GOWER is editing a *Life of the Queen*, by Sarah Tytler, which Messrs. J. S. Virtue and Co. will publish. It will be illustrated with many steel-engravings.

MESSRS. VIRTUE are also preparing for publication an illustrated volume on *Social Life in Egypt*, by Mr. Stanley Lane-Poole, embodying the results of his recent visit to that country.

A NEW volume of essays may shortly be expected from Vernon Lee, containing the results of an elaborate study of the Renaissance begun immediately after the completion of *The Eighteenth Century in Italy*. The first-fruits of that study are to be found in two articles in the *Contemporary Review* for 1879, and in a paper on "The Portrait Art of the Renaissance" which appeared in the *Cornhill* last May. In addition to these, there will be essays on the outdoor poetry of the Middle Ages and the Renaissance, on the imaginative aspects of Renaissance art, on the influence of Italy upon our Elizabethan playwrights, and on the precursors of the *Vita Nuova*—the common aim being to trace the ancient and mediæval influences running through all. The volume will be called *Euphorion*.

THE Clarendon press has now in type a good deal more than the 352 pages which it proposes to give for the first part of the Philological Society's new English Dictionary, edited by the society's president, Dr. J. A. H. Murray. Part ii. will thus be well on its way before part i. appears in September for the October market.

DR. MURRAY still needs the help of some specialists in chemistry and other sciences who will each undertake the technical terms of his science. In Anglo-Saxon and Teutonic words he has now the very worthwhile help of Prof. Sievers, of Jena. In Old-French words Prof. Paul Meyer and M. Ulrich give their valuable aid. To a suggestion that the first part of the Dictionary should contain a list of the books read for it, Dr. Murray answered

"that it would be a matter of four hundred pages. It must be put off till our last part. The reading for the Dictionary has now gone on for twenty-five years, and the number of books extracted from for it, if not read throughout, will surprise people."

THOUGH Mr. Gladstone has gracefully acknowledged in Parliament the public spirit shown by the Delegates of the Oxford University Press in bringing out the Philological Society's Dictionary, yet money help is urgently needed to render the position of the editor and his assistant secure. Were the work American, it would be sure of the support of some of those many liberal merchants who have sown colleges and libraries over their land; but, being English, the Dictionary has not yet attracted from any donor the cost of a pack of hounds or even of a four-in-hand.

PROF. WESTCOTT's edition of the *Epistles of St. John—Greek Text, Notes, and Essays*—will be published by Messrs. Macmillan very shortly.

DR. COPPINGER's account of the voyage of the *Alert*, promised for the early part of this year, is now passing through the press, and will be issued by Messrs. W. Swan Sonnenschein and Co. on September 1. The book will be illustrated with a large number of wood-cuts from sketches by the author, and photographs made on the spot by Mr. F. North.

A COLLECTION of *Letters of the Martyrs*, comprising a selection of representative epistles, is announced for immediate publication by the same firm.

WE are informed that Messrs. Cassell and Co. will shortly publish, both in serial form and also

in volume, a new edition of Mr. W. Robertson's *Life and Times of John Bright*. The book, which originally appeared in 1878, has now been enlarged to double its former size; and it is said to contain a good deal of information supplied to the author by Mr. Gladstone.

AN enlarged edition of Mr. R. C. Hope's *Dialectal Place-Nomenclature*, containing upwards of one hundred and fifty new pages, will be ready in about a week.

ON Saturday last, Messrs. Sotheby's sale-room witnessed a struggle of almost Homeric fierceness over Lord Devon's Caxton. As the book—Lydgate's metrical *Life of Our Lady*—is one of the printer's rarest productions, of which the only two perfect copies, besides Lord Devon's, are in the British Museum and the Bodleian, it was expected to bring a good price; and the expectation was realised when Mr. Quaritch emerged from the battle minus £880, but plus the precious volume. Even at such a cost we congratulate the conqueror. The *Boke of Seynt Albons*, which was sold immediately after the Caxton, vindicated its rank as a rare book of English interest by attaining the price of £600; but would probably have gone much higher, notwithstanding some small imperfections, if the internal condition of the volume had not suffered. The paper seemed to have been injured in the first place by damp, and afterwards by injudicious washing, so that it no longer looked or felt like the original substance—a circumstance peculiarly unfortunate in such a book, as the only point in which the schoolmaster of St. Albans could be held to have excelled Caxton was in the fine quality of the paper which he used. In that respect Mr. Popham's copy of the *Boke*, sold last year at Christie's, was much superior to Lord Devon's.

THE Countess von Bothmer's *Aut Caesar aut Nihil* seems to have attracted a great deal of attention in America, where it has been published by Messrs. Harper for twenty cents (10d.). The English price is 21s. for three volumes. It need hardly be added that no pecuniary advantage comes to the author from her Transatlantic popularity. The hardship is almost too common for notice; but it is impossible for anyone to feel pleased when thus exploited for another's profit.

THE latest Browning Society formed is at the Antipodes. The Principal of the Presbyterian Ladies' College, Mr. Harper, an old Browning student, and his friend, Mr. Toppe, have founded the Melbourne Browning Society. The Professor of Mental Philosophy in Melbourne University, Mr. Lawrie, Dr. Jamieson, and several men and women of distinction in the colony have joined the society, which, at its first meeting, on June 2, had papers on Browning's "Rabbi ben Ezra" and "Grammarian's Funeral," and full discussions of each and of the poet's theory of life followed. The society has opened well.

A MOVEMENT has been started to promote a testimonial to Mr. Martin Tupper, the author of *Proverbial Philosophy*, who is stated to be "in circumstances the reverse of affluent." Subscriptions are invited from America and the colonies, as well as from England. A committee has been formed, with Lord Headley as chairman, and Mr. G. Hawkes, 9 Victoria Chambers, Westminster, as hon. secretary.

IT is stated that the memorial to the late Sir George Jessel, subscribed for by members of the London University, will take the form of a replica of Mr. Collier's portrait, any surplus being devoted to found a Jessel prize.

THE college at Dundee, founded by the munificence of the Baxter family, is to be opened next October with an inaugural address by Lord Rosebery.

THE third volume of the *Ensayo sobre la Historia del derecho de Propiedad*, by Señor G. de Azcarate, has just appeared. This volume, which deals with the actual conditions in Europe, with a chapter on the "Cuestion de Irlanda," we hope to notice more at length.

THE second volume of the new edition of Prof. S. R. Gardiner's *History of England*, which Messrs. Longmans have issued this month, covers the period 1607-16. In the Preface Mr. Gardiner says:—

"The transcripts of Spanish despatches which Mr. Cosens has kindly allowed me to use have been found to be even more valuable than I had expected, and have enabled me to add considerably to my knowledge of the relations between the King and the Spanish Government. My own copies taken at Simancas, with some others from various sources, have been deposited in the Museum Library, and will be found in Additional MSS. 31111-12."

#### FRENCH JOTTINGS.

THE grand prix de Rome for painting has been awarded to M. Baschet, a pupil of Boulanger and Lefebvre; second prizes were given to MM. Friant and Lambert, both pupils of Cabanel.

THE new volume (ix.) of Gambetta's *Discours et Plaidoyers politiques*, published in Paris this week, contains a speech delivered at Valence on September 18, 1878, which has never before appeared in print.

GEN. LE FLÔ, the former French ambassador at St. Petersburg, is said to be writing his Memoirs.

FATHER CARLOS SOMMERVOGEL, of Strassburg, is engaged upon a bibliography of all the works published either anonymously or under pseudonyms by members of the Society of Jesus from the foundation of the Order down to the present day. The work will be published, in two large volumes, by the Société bibliographique de Paris.

MDME. HENRY GRÉVILLE's new novel, just published by Plon, is entitled *Angèle*.

THE last addition to the series of cheap reprints of French classics which is being published by Garnier is Furetière's *Roman bourgeois*, edited with notes and a biographical sketch by M. François Tulou.

A LITTLE while ago attention was attracted in France to an *éloge* upon Montesquieu by Marat, which gained a prize from the Academy of Bordeaux in 1782. The MS. of a similar prize essay by Robespierre has now been discovered at Metz. Its subject is to controvert the proposition that children should be held responsible for the faults of their parents. In style, it is described as slight and poorly written. It concludes thus:—

"Je suis loin de trouver en moi les grandes ressources, mais je n'en ai pas moins osé vous présenter mon tribut; c'est le désir d'être utile, c'est l'amour de l'humanité qui vous l'offre [*sic*]."

A BILL has been introduced into the French Chamber by a certain deputy, M. Rivet, which seems worthy of consideration, in connexion with a Bill which recently passed our own House of Lords, but has been abandoned in the Commons. It proposes to give illegitimate children a right to bear their father's name, and also to maintenance by him. But it would not call for notice in this place if it had not given occasion to M. Alexandre Dumas fils to write a characteristic pamphlet, vehemently supporting the proposal, under the title of *La Recherche de la Paternité* (Calmann-Lévy). With reference to the easy argument that men would then be at the mercy of designing women, M. Dumas replies:—

"Ce sera aux jeunes hommes d'éviter le commerce

des jeunes filles à marier qu'ils ne voudront pas épouser. Ce n'est pas plus difficile que d'éviter les voitures, surtout quand il y a tant de trottoirs."

*Polybiblion* for July contains an elaborate review of Mr. Warren's *Leofric Missal* by the abbé Martin.

M. PAUL MEYER, director of the Ecole des Chartes, writes to correct a statement in the ACADEMY of July 14, that "not a single member of the Académie des Inscriptions has reached seventy"—which statement, we may add, came from *Le Livre*. The truth is that M. L. Quicherat, the Latin lexicographer, was born in 1799; M. Desnoyers, the historian and geologist, in 1800; M. Rossignol, the Greek scholar, and M. Regnier, editor of Greek, Latin, and German Classics (Hachette) and author of the *Etude sur la grammaire védique*, both in 1804; M. de Wailly, the editor of *Joinville*, in 1805; M. Renier, the epigraphist, in 1809; J. J. Derembourg in 1811; MM. Hauréar and Miller, both in 1812; M. Ravaisson, Keeper of the Antiquities at the Louvre, in 1813.

#### ACKNOWLEDGMENTS.

WE have on our table the following pamphlets:—

*Can English Law be taught at the Universities?* an Inaugural Lecture, by Prof. A. V. Dicey (Macmillan); *The Education of our Industrial Classes*: an Address delivered at Coventry by J. Norman Lockyer (Macmillan); *Technical Instruction*: the Introductory Address by Philip Magnus at the Opening of the Finsbury Technical College (Longmans); *The Overstrain in Education*, by R. A. Armstrong, reprinted from the "Modern Review" (James Clarke); *Caesarem Appello*: a Letter to the Rev. Benjamin Hall Kennedy, in Reply to Criticisms on the Interpretation of Rom. ix. 5 in "The Speaker's Commentary," by Edwin Hamilton Gifford (Bell); *The Study of Beauty and Art in Large Towns*: Two Papers by T. C. Horsfall, with an Introduction by John Ruskin (Macmillan); *The York Building Company*: a Chapter in Scotch History, read before the Institutes of Bankers and Chartered Accountants, Glasgow, by David Murray (Glasgow: MacLehose); *New Facts relating to the Chatterton Family* (Bristol: George); *Mediaeval Sermon-Books and Stories*, by Prof. T. F. Crane, read before the American Philosophical Society; *A Lost Function in Romance*, by Carol Bryce (New York: Putnam); *The Plough and the Dollar*; or, the Englishry of a Century Hence, by F. Barham Zinke (Kegan Paul, Trench and Co.); *The Reform of the English Land System*, by the Hon. George C. Brodrick (Cassells); *Free Trade and Protection*, by O. E. Wesslau (Elliot Stock); *What Parliament should do for the Farmers*; or, Constitutional Reform of the Land Laws, by T. B. Woodward (Stanford); *The Enhancing Value of Gold and the Industrial Crisis*, by W. S. Reid (Effingham Wilson); *A "Nutshell" History of Ireland*, from the Earliest Ages to the Present Time, by A. M. Sullivan (Sampson Low); *Famine-Stricken Tiroconail*: a Personal Narrative of the Distress in Glencolumcill, by Marcus J. Ward (Belfast: The Philo-Celtic Society); *The Battle of the Moy*: How Ireland gained her Independence in 1829-94 (Sonnenschein); *Letters on Ireland* to the "St. James's Gazette," by the Hon. Leopold Agar-Ellis (Stanford); *The Kilmahnam Treaty*; or, Lessons in Massacre (of the Truth), by the Author of "Letters to my Son Herbert" (Tinsley Bros.); *The Transvaal and Bechuanaland*, by Dr. G. B. Clark (Juta, Heelis and Co.); *India in Six, and Australia in Sixteen, Days*, by W. Campbell (W. H. Allen); *The Agricultural Depression at Home, and the Resources of the Canadian New North-West*, by John Pearce (Sell); *Ireland Not the Hibernia of the Ancients* (Peebles: Watson); *Alfred Jesusbury* (Griffith

and Farran); *The Patent Bills of 1883: Private Aims and Public Claims*, by R. A. Macfie, of Dreghorn (Edinburgh: T. and T. Clark); *Instructions in the Art of Modelling in Clay*, by A. L. Vago (Simpkin, Marshall and Co.); *Laud and Tail*: an Ecclesiastical Study and Review, by A. Churchman of the Diocese of Canterbury (Parker); *Justin's Use of the Fourth Gospel*, by Edwin A. Abbott, I. and II., reprinted from the "Modern Review" (Speight); *Evolution Explained and Compared with the Bible*, by W. Woods Smyth (Elliot Stock); *My Prosecution under the Public Worship Act*: a Statement laid before the Archbishop of Canterbury, by the Rev. W. R. Enraght (Simpkin, Marshall and Co.); *The Testimony of a Dew-drop to its Creator*, with Some Observations on the Philosophies Akin to Atheism of the Present Day, by H. Noel (Nisbet); *Christ and Criticism*: the Witnesses Examined and Cross-Examined, by H. Sinclair Paterson (Shaw); *Humour and Irony of the Hebrew Bible*, by the Rev. Dr. Chotzner (Harrow: Wilbee); *The Church*, by A. Layman (Ridgway); *What is Religion?* a Vindication of Free Thought, by C. N., Annotated by Robert Lewins (Stewart); *Reasons Demanding an Answer*: an Inquiry into the Basis of what is commonly called Christianity (W. P. Collins); &c., &c.

#### FOUR POPULAR SONGS OF ITALY.

##### VENETIAN.

###### I.

CURSED luck, to love; to be alone the lover!  
Then, then, the fancy flies heaven-high; high  
o'er us:  
She flies high o'er us; high as the sun above her:  
Cursed luck, to love; to be alone the lover!

###### II.

All night upon my bed I toss and languish:  
For thee, my girl, I get no snatch of slumber:  
The very bed-clothes on my bed in anguish  
Wail and make clamour; that I find no slumber.

##### TUSCAN.

###### III.

O swallow, swallow, with the sea beneath thee;  
How fair thy feathers shine, how free they  
hover!  
Give me one feather from thy wings, I prithee;  
Fain would I write a letter to my lover.  
And when I've written it and made it charming,  
I'll give thee back thy feather, swallow darling:  
And when I've written it and gilt it over,  
I'll give thee back thy feather, free sea-rover.

###### IV.

O love, you pass, singing, while night is sleeping;  
I, wretched I, lie on my bed and listen:  
I to my mother turn my shoulders, weeping;  
Blood are the tears that on my pillow glisten.  
Beyond the bed I've set a broad stream flowing;  
With so much weeping I am sightless growing:  
Beyond the bed I've made a flowing river;  
With so much weeping I am blind for ever.

J. A. SYMONDS.

#### OBITUARY.

##### HEINRICH VON FERSTEL.

Taylor Institution, Oxford.

HAVING not seen any notice in the ACADEMY from a more competent pen, may I be permitted, lest it might undeservedly escape the attention of some of your readers, briefly to record the death of the eminent architect, Heinrich von Ferstel, which happened at Vienna on July 14, just one week after he had celebrated with his family his fifty-fifth birthday? If only as the ingenious architect and "Baumeister" of that noted jewel of modern Gothic art, the "Votiv- oder Heilands-kirche" at Vienna (worthily described some years ago in the ACADEMY by Mrs. Mark Pattison), which had



occupied the best part of his life for nearly a quarter-of-a-century, and was consecrated four years ago, he would be fully entitled to retain for ever a name in the history of monumental art. Yet he gained, moreover, a wide and deserved reputation by those numerous and magnificent private palaces, as well as public museums and institutions, by means of which Vienna, his native city, has obtained quite a new aspect. Towards the last, his energetic mind was especially occupied with the inner decorations of the stately new university buildings at Vienna, erected after his designs. It is hoped by all friends of art that those fresco-paintings by which he ardently desired to see the arcades of this his last creation embellished will be realised according to his wish.

H. KREBS.

### MAGAZINES AND REVIEWS.

THE last part of *Anglia* (Heft 2, Bd. vi.), though small, gives several interesting notices. The principal article is by Dr. W. Schumann, who adds another to the critical examinations already undergone by Dr. B. Morris's edition of the thirteenth-century *Story of Genesis and Exodus*. H. Löschhorn's sketch of Dr. J. Koch's essay on the *Legend of the Seven Sleepers* and E. Peters' of Dr. A. Wagner's recent edition of *Visio Tnugdali* call attention to the contents of those works; and F. H. Stratmann delivers himself on Prof. Kolbing's excellent edition of *Sir Tristram*. Perhaps the article of greatest interest to the English reader is that by Prof. Wülcker on Frau E. Mentzel's *Geschichte der Schauspiel-kunst in Frankfurt-am-Main*, from which he abstracts, chronologically, the appearances on the Frankfurt stage between 1591 and 1652 of English players, the Earl of Worcester's company, with the names of the pieces they played. The authoress obtained these and many other details for her History from the municipal archives of Frankfurt. It is curious that one of the players, who is conjectured (we are not told why) to have been the "scholar among them" who wrote a *Comedy of Abraham and Lot*, acted by the company in 1593, bore the name of Thomas Sackville or Saxfield, at the very time when his famous namesake, part author of *Gorboduc*, was Lord Buckhurst, and high in office at home.

### MODERN MYSTICISM.

*Letters from a Mystic of the Present Day.\**  
(Elliot Stock.)

THE small volume before us is one to which it is not easy to do justice in a notice of this kind. It owes much of its peculiar charm to the fact—which, at the same time, renders it difficult to give any systematic account of it—that it consists of extracts from letters written on various occasions during some years of intimate friendship, without thought of publication, and bound together rather by the absorbing interest of the writer in one subject than by any intended connexion or system. The subject, however, as suggested by the title, has its own sufficient unity; and the choice and arrangement of the extracts have been made with such remarkable skill that there is no sense of any want of continuity. Indeed, for our own part, we think that no systematic exposition of the writer's views could have had anything like the value of these strange flashes of light, struck out from time to time by the accidents of life, and the difficulties of others, in their collision with a mind and heart

saturated with that "inner light" which is its own evidence, and gifted with a radiant power of expression which makes even its fancies an illumination.

The writer's views are, in many respects, peculiar. We should be sorry to attempt to measure the degree of their divergence from "orthodoxy" according to any received standard still available. We should even be sorry to be called on to attempt a serious description or discussion of them. Not that we do not think them in many respects deeply valuable and fruitful, but that the fragmentary form in which they appear, corresponding with the vastness and mystery of the subjects in question, would make any attempt to gather them into a system unjust and idle. Their great value arises from the fact that they are revelations of certain aspects of truth as actually seen with the eyes of a writer in whom a passionate tenderness and a sincerity equally passionate have combined to wring out a solution of the confused and awful problem of this life of ours. His solution lies in a fresh, if not a wholly new, interpretation of the "Christ-revelation," as the power by which "the great tribulation" is transformed into a process for bringing every human spirit into a true consciousness of its own Being, as one with the Father—into a share in the fully developed consciousness of the Son of Man. He feels, with an intensity which carries the reader along with it, that, unless the true relation of the human to the Divine Spirit be an eternal fact, the revelation of it could have no meaning and no power to save; and he boldly declares the coming in the flesh of Jesus Christ to be the sign and manifestation, not the cause, of the Divine forgiveness. To his vision sin and sorrow are, in their nature and essence, transitory—shadows to be of necessity dispersed by the beams of the Sun of Righteousness. To him the "solidarity of the race" and the "hidden ramifications of life force" by which the members are upheld and nourished appear to be matters of immediate perception and daily experience rather than of speculative opinion. The writer is, indeed, a genuine mystic, and avows his own habitual practice of "quietism," which he regards as the only true spiritual "method," though his natural temperament, as appears to be often the case with mystics and quietists, is so ardent that his writing suggests the idea rather of dancing flames than of still waters.

The following extracts will give some idea of the pervading tone of thought of the letters, though not of course of their range:—

"The important point to grasp is, that Jesus of Nazareth 'brought life and immortality to light.' He declared in His own person that which is true of each member of the race—viz., that the life of God is a sacrifice for sin in every one of its members. And He, Jesus of Nazareth, by His maintenance of this declaration, maintained the birthright of mankind, and inherited the blessing predestined for the race, which inheritance constitutes Him its Elder Brother, the Lord of the universe, in virtue of which Lordship He empowers each one of its members to know and stand in his true Being or Birthright, and thus brings them into His glory. The incarnation opens out what is for ever true, being the pledge and the means whereby in our consciousness we can receive it. The Lord's life and death are a pledge and picture of the Eternal Truth, and a means whereby the blessing of this truth is ministered to our consciousness."

In another letter, speaking of the successive steps by which "Christ is formed in us," the writer says, with regard to the final phase:—

"Then comes the tasting of death for every man with the Lord Jesus, when, free from all weakness of heart, which is selfishness, and all weakness of will, which is infirmity, we shall dive under the burdens of others, and fulfil the law of our new life. Yoked to them, we shall uplift and bear the

weary and heavy-laden to their rest, and so on, until Christ shall be formed in every member of the body, and shall be All in All. It is when this mortal shall have put on immortality that shall be brought to pass (Oh! blessed vision and blissful occupation in its light!) the Gospel truth, that death is swallowed up in victory. Christ then will not only be formed in us, but in some joyous way, more blessed than we can conceive, Christ will be formed by us in the powers of the glorified body which has entered into the joy of its Lord." . . .

"When we are very tired we must 'shiver;' but we can and do warm one another when we strengthen in one another the conviction that we are all in solidarity with Him, who is the Wisdom, Love, and Power of the Universe, and are instruments in His hands for the bringing of all into the rest of the eternal sunshine. It is in the self-disownment which the light of His countenance produces, that Rest is found; and so, though outwardly one lives in the city of confusion, yet inwardly one is in the Jerusalem, and by its law of Love may carry an olive-branch of Hope and Peace to those who are overwhelmed with the confusion of this disorder." . . .

"Surely, Christianity is the response which follows the recognition of Love and its beneficent purposes of universal beatitude. In that atmosphere the heart beats freely and fully, for it is the Hope that saves. We ought to breathe the Hope before we attempt to deal with the distresses of life; then should we be armed with the sympathy that is powerful, and not merely with the sympathy that is the recognition of a common woe." . . .

"Only by looking at the eternal while we deal with the transitory, can we deal with the transitory in any way that is beneficial." . . .

"Other religions have talked of God as a Father as well as a King; but have they sounded the depths of Parental sacrifice on behalf of the offspring, as the Christian religion has done? Have any really presented us with an idea of Parental love in any way comparable with the Christian, either in effectiveness of power, or in width of embrace?" . . .

"I am quite sure that the evidence to the Christ will become less and less historical, and more and more spiritual or personal: by 'personal' I mean through living persons awakening the spiritual consciousness in others by the power of the awakened consciousness in themselves." . . .

"Whatever seems to be a better aspect of the Gospel than that which we at present have, must command our love and belief; we need not fear. If for a time we do wander off the narrow way in thought, we shall come back and shall be blest with a deeper, intenser knowledge of the truth. We must ever remember that the truth far transcends our present apprehension of it." . . .

"Regeneration can hardly yet have taken place for the individual, until he repudiates his sins, as no part of his true self. Anyone standing in the inward man will shrink from all association with that which belongs only to the outward, the garments spotted with the sin. Every time I identify a man with his sins as if they were the outcome of his being, I crucify Christ. Sins are the manifestation of defective consciousness and conditions." . . .

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- AMTUS, E. Wie Europa baut u. wohnt. 1. Thl. Hamburg: Strumper. 15 M.  
DESAUVRES, J. Le Mythe de la mère Lusine (Maurusine, Mchusine, Melusigne, Mellusine, Mélusine, Mélausine), étude critique et bibliographique. Saint-Maixent: Imp. Réversé.  
DUMAS, A. La recherche de la paternité. Paris: Calmann Lévy. 3 fr.  
JACOLLIOT, L. Voyage au pays des Singes. Paris: Marpon & Flammarion. 3 fr. 50 c.  
MAHRENHOLTZ, R. Voltaire im Urtheile der Zeitgenossen. Oppeln: Frank. 3 M.  
ROSNY, L. de. La Civilisation japonaise. Paris: Leroux. 5 fr.  
STARI pisci hrvatski. Knjiga XIII. Djela Gijona Gjora Palmotica. Dio II. Agram: Hartman. 7 M.

\* This book was among the last read by the late Mrs. James Owen, of Cheltenham; and this notice of it, though not written by her hand, embodies much that was in her mind and on her lips during the last week of her life.

## THEOLOGY.

- GORY, A. Les Pensées de Pascal, considérées comme apologie du Christianisme, et les conditions actuelles de l'apologétique. Paris: Fischbacher. 2 fr.
- MATBAUM, S. Die Entwicklung d. israelitischen Prophetenthums. Berlin: Dümmler. 4 M.
- PHALTIKUM. Glagolskispomenik manastira Sinai brda. Izdao L. Gettler. Agram: Hartman. 7 M.
- SCHUEBER, E. Ueb.  $\phi\alpha\gamma\epsilon\iota\nu$   $\tau\omicron$   $\pi\acute{\alpha}\sigma\chi\alpha$  Joh. 18, 28. Giessen: Ricker. 1 M.

## HISTORY.

- CRUYPLANTS, E. Histoire de la participation des Belges aux Campagnes des Indes orientales Néerlandaises sous le Gouvernement des Pays-Bas (1815-80). Brussels: Spineux. 5 fr.
- DRUFFEL, A. v. Kaiser Karl V u. die römische Curie 1544-46. 3. Abth. Vom Wormser Reichstagsabschied bis zur Eröffnung d. Trienter Concils. München: Franz. 3 M. 80 Pf.
- GUILHERMY, F. de, et R. de LASTEYRIE. Inscriptions de la France du V<sup>e</sup> au XVIII<sup>e</sup> Siècle. T. 5. Ancien Diocèse de Paris. Paris: Imp. Nat.
- HOFFMANN, O. A. De imperatoris Titii temporibus recte definiendis. Marburg: Elwert. 1 M.
- MAULDE, R. de. Jeanne de France, duchesse d'Orléans et de Berry (1463-1506). Paris: Champion. 8 fr.
- MOLINIER, E. Etude sur la Vie d'Arnoul d'Andréhem, maréchal de France (1800-70). Paris: Imp. Nat.
- NICOLAÏDY, B. Grandeur et Décadence d'Al-Hourchid Bey: Episode de la Révolution grecque. Paris: Firmin-Didot. 3 fr. 50 c.
- NORTHE, H. De pugna Marathonis quaestiones. Leipzig: Fock. 1 M. 80 Pf.
- PIERLING, P. Rome et Moscou. 1547-79. Paris: Leroux. 2 fr. 50 c.
- PIROT, P. La Marquise de Brinvilliers, récit de ses derniers moments. Notes et documents sur sa vie et son procès par G. Roullier. Paris: Lemerre. 10 fr.
- RUSTE, E. Die Correspondenz Ciceros in den Jahren 44 u. 43. Marburg: Elwert. 2 M. 40 Pf.
- WOLFFRAM, G. Friedrich I u. das Wormser Concordat. Marburg: Elwert. 3 M.

## PHYSICAL SCIENCE.

- VUKOTINOVIC, L. de F. Formae quercuum Croatiaearum in distione Zagrabienis provenientes. Agram: Hartman. 2 M.

## PHILOLOGY.

- BRÄUN, Ph. Der Gebrauch v.  $\alpha\upsilon\tau\omicron\varsigma$  in der Ilias. Marburg: Elwert. 75 Pf.
- DREHNER, S. Hadriani reliquiae. Pars I. Bonn: Behrendt. 1 M. 80 Pf.
- MARCKE, J. F. Symbola critica ad epistolographos graecos. Bonn: Behrendt. 1 M. 80 Pf.
- WAGNER, J. Zur Athetese d. Dialogs Euthyphron. Brunn: Winkler. 1 M.

## CORRESPONDENCE.

## HORACE WALPOLE'S COPY OF THE PORTLAND MUSEUM CATALOGUE.

Hembury, Bristol.

At the sale of the Bedford Library last summer I bought lot 1676, which is thus described in the Catalogue: "Catalogue of the Portland Museum, frontispiece & bust of the Duchess, Horace Walpole's copy with numerous MS. notes in his handwriting (one of 4 pages, holograph, signed), 4to, 1786." I venture to send a description of the book, and copies of some of the notes, which, though trifling, may yet have interest to collectors and such as have purchased at the Strawberry Hill sale. The ink with which they are written still glitters with the pounce Horace Walpole used.

SPENCER GEO. PERCEVAL.

At the commencement is the Strawberry Hill book plate. On the opposite fly-leaf are inserted the newspaper advertisements of the sale. Above is written "The Duchess of Portland died July 17<sup>th</sup> 1785, aged 71."

Underneath the frontispiece is written, with corresponding numbers on the objects in the plate: "1 The Vase. 2 The Jupiter Serapis. 3 The Carp of Chelsea porcelaine."

On the title-page, after "By Order of the Acting Executrix," is written "Lady Weymouth, eldest daughter of the Duchess."

At the bottom of the page—"2000 Catalogues were sold before the Sale began."

Facing the commencement of the Catalogue is a plate which I have not seen in any other copy, representing the bust of the Duchess, on a table, with curtain to the left. Underneath is engraved "From y<sup>e</sup> original Bust by Rysbrake." At the right-hand corner "I. Barlow fec." At the bottom of the plate is printed

"Published April 18<sup>th</sup> 1786 by G. Humphrey, No. 48 Long Acre."

Lot 431. A most beautiful group of carp, of the fine purple ground, decorated with pea-green scroll leaves. After this is written "It is of Chelsea China & was given to the Dfs by Lady Weymouth. Mr. King has another." On the outer margin is written "27-0-0."

Lot 484. A tortoiseshell box, curiously inlaid with gold, and mounted in ditto, with a picture inside of Mary Queen of Scots, after which—"This is one of those imaginary portraits of Mary which I have mentioned to have been painted by Lens for Duke Hamilton." On the margin—"14-14-0."

At the bottom of the page is the following note in reference to the snuff-boxes:—

"Lord Oxford used to give his Countess a new Snuffbox on their birthdays, Wedding days, &c., & She used to wear three a week by turns. There were about 170 in this Sale, & being made in the reign of Anne, George 1<sup>st</sup> & 2<sup>nd</sup>, were void of taste & very ugly."

Lot 504. An engine-turned ivory box, after which—"probably turned by Lord Mounstuart 0-15-0." On the margin of the page, against the lot, "Mr H. Walpole."

Lot 1146. Two very fine horses in bronze, "from Lady Eliz. Germaines Sale; prob: by Fanelli." On the margin—"14-3-6."

Lot 1385. Specimen of the hair of Mary Queen of France, &c. Beneath the description is written

"I have some of the same hair, set in a locket."

Lot 1764. Three very curious sea-green ("blue")reed-pattern perfume pots "10-10-0." On inside margin purchaser's name—"Mr H. Walpole."

Lot 2365. A fine blue composition box in gold "3-3-0." On outer margin—"bought by Mr H. Walpole."

Lot 2410. A remarkable curious-shaped box, representing a musical instrument, of the gold japan. "This the Dfs valued the most of all her Japan, and I think cost 60 guineas" "24-14-6."

Lot 2696. Twenty-three portraits and views from Mr. Walpole's cabinet—"not true."

Lot 2807. A most curious collection of drawings, by Holbein, of knights in armour, &c., beautifully coloured and exceeding scarce—"was Mr. Wests." Against this lot the price "8-8-0."

Lot 2809. The original drawings of birds by Albin, most beautifully coloured after nature, 202 in number on vellum, 2 vols.—"Bought by Robson bookseller & sold to General Fitzwilliam."

2916. A large portfolio, bound in "Russia," &c., &c., "by Mr Talman."

2917. A second volume of ditto of equal beauty and elegance.

Lot 2918. The works of Hollar, &c. "385-0-0." On the outer margin—"bought in, but afterwards sold to Lord Somers for 300£."

Lot 2933. A portrait of Madame De Savigné, a portrait of a General, enamelled, and a circular portrait of Ceres "22-1-0." On the inner margin—"doubtful & bad."

Lot 2934. A very highly finished portrait of a gentleman—"It is Enamel & concave, & bold as oil" "1-11-6." On the inner margin—"bought by Mr H. W."

Lot 2940. Two miniatures, in a locket, gold enamelled, &c., against which, on the margin, is the price, "44-2-0," and below, "cost the Dfs 42-0-0."

Lot 2943. The portrait of Lady Frances Cecil, Countess of Cumberland, &c. On margin—"10-0-0." Below is the following note:—"I have a duplicate which the Duchess gave me."

At the bottom of the page is the following note in reference to lot 2931: A frame containing 30 circular portraits, &c., finely modelled and coloured by Holbein "38-17-0." "They are Draughts men of box coloured & not by Holbein; I have above 30 similar which did not cost above 2 guineas."

Immediately underneath is the following note in reference to lot 2941, against which, on the margin, is the price, "84-0-0":—

"This is not the Duchess de la Valiere, nor was painted by Petitot. It was offered to me for about 12 guineas, and I wd not buy it, nor was it then named. The Possessor then christened it & sold it to the Duchess of Portland, I don't know for how much but I know it is not worth five guineas. Lot 2934 which I bought for such a trifle, because it had no name, is one of the finest enamels in my Collection & very different from anything I ever saw in Enamel."

Lot 2946. Two miniatures of Milton and his Mother, &c., "34-2-6." On outer margin—"I do not believe it Milton."

Lot 2950. Queen Elizabeth's Prayer Book, "106-1-0." On outer margin, "bought by the Marquis of Carmarthen. The Duchess of Portland gave 21 guineas for it at the Sale of James West Esq."

Lot 2951. A very fine illuminated Missal, &c. (the Bedford Missal), "213-3-0." On outer margin—

"It was bought by Edwards the bookseller. The King had intended to buy it & give it to Eton College as having belonged to their Founder & had given an unlimited Commission for it, but his Commissioner thought it too dear and let it go & Edwards would [sic] not sell it again."

Lot 2952. A most beautiful Missal, &c., "169-1-0." Underneath the MS. price, on inner margin, the correction "Anjou" for ALANCON. On outer margin—"bought by Mr Horace Walpole. Mr. Udny assured Mr W. he had seen six more by the same hand, but none of them so fine or so well preserved."

Lot 3953. A glazed frame containing a specimen of a curious species of enorinus, &c. On outer margin—"15-15-0" under which is written, "It was bought by Dr John Hunter." At the bottom of the page—"This Enorinus cost the Duchess forty guineas."

Lot 4147. A very curious Rosary, &c., "46-9-0." On outer margin—"It cost the Duchess 39 guineas at the Sale of James West Esq."

Lot 4148. A most remarkable fine ditto, &c. "81-18-0." On outer margin—"It cost the Duchess 50 guineas."

Lot 4151. A small chimera of fine antique mosaic, "13-2-6." On outer margin—"This was S<sup>r</sup> W. Hamiltons & was bought by Mr Townley."

Lot 4152. A precious fragment, &c., "47-5-0." On margin—"This article and the three that follow were also S<sup>r</sup> W. Hamiltons."

Lot 4153. A cameo, &c., "236-5-0." On outer margin—"bought by the Duke of Portland."

Lot 4154. Jupiter Serapis, "173-5-0." On margin—"bought by Mr Horace Walpole." At the end of the description of the head is written, "It was a meer head; Mr Damer has since added to it the bust in bronze."

Lot 4155. Portland vase, "1029-0-0." On outer margin—"bought by the Duke of Portland." At the bottom of the page is written,

"As the Duchess paid 2000£ for the Vase, the Jupiter, the Augustus & the Hercules & the Duke bought the Vase and the Augustus for 1265, & as the Jupiter & Hercules produced but 220£ the Vase & Augustus really cost the family 3045£."

Supplementary Catalogue of Cameos and Intaglios, &c.

Lot 23. A very curious Ivory Comb, "0-18-0."

On outer margin—"bought by Mr. H. Walpole."

At bottom of page, in reference to lot 35—"This, with some other curiosities in the Polemberg Cabinet was engraved by Vertue on two plates."

Lot 66. A steel sword hilt, most beautifully chased, with six portraits, "of Princes of Orange," a chased steel knob, and a scabbard end. "It had probably belonged to K. William," "3-10-0."

At the end of the Supplementary Catalogue is inserted H. W.'s crest book-plate, and on the opposite fly-leaf a MS. summary headed "Produce of the Portland Sale." At the end of the book is inserted the note of four pages holograph, as follows:—

"Robert Harley Earl of Oxford, Lord Treasurer to Queen Anne, began collecting books & MSS at great expence. Robert Spencer, Earl of Sunderland formed a Library of printed books at the same time; and their competition raised the price to a great height [sic]. Robert, the second Earl of Oxford, continued to have the same passion, but with an additional taste for all sort of curiosities. The Dispersion of the Arundelian Collection furnished Lord Oxford with many precious rarities. His Library of books and prints grew so vast, that he built an extensive Gallery at Marybone to receive them. But the expence of that Earl and his Countess, [tho She was Heiress of the last Cavendish, Duke of Newcastle & inherited a very considerable portion of his Estate, the major portion of which however had been adjudged after a litigation to her Cousin Thomas Holles Pelham, Duke of Newcastle, whom her Father had wished her to marry] was so great, that on the Earls death, his magnificent collection was sold, except what he bequeathed to his Widow; & his Collection of Hollar's Works, and a rich cabinet which will be mentioned hereafter, which he left to his only child Lady Margaret Cavendish Holles Harley, wife of William Bentinck, second Duke of Portland. The pictures, Statues, Busts, Bronzes, Coins, Medals, & various other curiosities, were sold by Auction. The MSS [except what were purloined by one of the Executors] were bought by Parliament for the British Museum. The Library of Printed Books, with an immense collection of English Tracts, was bought by Osborne of Gray's Inn, bookseller, for thirteen thousand pounds. The Prints, that man bound richly in Russia Leather gilt; but by blending good & bad prints together to get off the bad, those volumes sold for little more than the Bindings had cost. The Books however indemnified Him.

"The Duchess of Portland inherited the Passion of her Family for collecting. At first her Taste was chiefly confined to Shells, Japan & Old China, particularly of the blue & white with a brown Edge, of which last sort She formed a large Closet at Bulstrode; but contenting herself with one specimen of every pattern, She could get, it was a Collection of odd pieces.

"The Countess Dowager of Oxford, her mother, retired, on the Earl's death, to her paternal seat at Welbeck, where She assembled a prodigious Collection of portraits of her Ancestors, and had reserved the fine Miniatures, Enamels, & Vases of Crystal & all which She left as Heirlooms to her Daughter and her Descendants.

"On Lady Oxford's death, the Duchess of Portland exchanged Welbeck with her Son the Duke for Bulstrode, which She repaired & borrowed the principal Miniatures for her life, to be restored afterwards to Welbeck.

"Inheriting from her Mother at least eight thousand pds a year, She laid out a great part of it every year in her Menagerie & flower-garden at Bulstrode, & in indulging her taste for Virtue, sparing no expence to gratify it, for about thirty years, her own purchases costing her not less than threescore thousand pounds. Prints of Hollar, to compleat his work, She bought at any prices. On the death of St. Luke Schaub the Duchess began to buy pictures which She did not understand, & there & in other instances paid extravagantly, as well as for other articles to her taste. Latterly She went deeply into Natural History & her collection in that Walk was supposed to have cost her fifteen thousand pounds. For one Winter, very few years before her death, She

engaged Dr Solander to range & catalogue her Shells, fossils, Insects &c.

"For the three or four last years of her life She checked her purchases; but some two months before her Death, She was tempted by the celebrated Barberini Vase, imported by the noted Virtuoso St. William Hamilton, Minister of Naples, who had purchased it & the head of Jupiter Serapis in basalt, of Byers a Cicerone at Rome. The Princess of Palestrina, Mother of Prince Barberini, had during her Son's Minority, to pay her gaming debts, Sold these curiosities to Byers for 500£ & Byers had resold them to St. William as it was also said for 1000£. The Duchess gave 2000£ to St. William for them, a fine Cameo of Augustus & a fragment of an Intaglia of a Hercules.

"The Duchess dying in 1785, ordered her Collection to be sold for the benefit of her second Son Lord Edward Bentinck, & her Daughters the Lady Viscountess Weymouth & the Countess of Stamford.

"The Collection was accordingly sold in May & June 1786, in a Sale of thirty-eight days, [to which was added one Days Sale by the Duke, her Son of some indifferent cameos & intaglias & other articles from the Polemberg Cabinet & which day produced but 560£]

"The Produce of the Auction was Ten thousand, nine hundred & sixty five pounds, ten shillings & sixpence.

"But the disproportion between the large Sum which the Duchess had expended, and the produce of the Sale, was not near so great as it seemed. Several of the most valuable articles in her Collection were not exposed to Sale. The enamels & Miniatures as I have said, were entailed on the Duke. Her most valuable jewels She had distributed between her Daughters & Granddaughters on their marriages, as a pair of solid Emerald drop-earrings to her Daughter, Lady Weymouth, & a toilette of gold Filigraine to her Granddaughter the Countess of Aylesford. To her Friend Mr. Delany She had bequeathed an exquisite portrait of Petitot in enamel by himself, which her Grace had bought in Ireland for forty guineas of a Grandson of that Painter; & also Raphaels Min: from the royal Collection, two Min: (different) in water-colours, also called by Raphael, but certainly not, and an enamelled Snuffbox. The pictures at Bulstrode, the blue and white China, a fine Commode of blue and white Seve [sic] China mounted in ormolu, a Marble Shock-Dog, said to be by Bernini & which the Duchess had bought at the Sale of Dr Ward, author of the Drop, all these her Grace bequeathed to her Son the Duke & likewise the Ebony Cabinet, the drawers of which were painted by Polemberg & which from the value of the rarities it contained was called the Ten thousand pd Cabinet & had been the legacy of her Father. One of those Curiosities did not belong to the Cabinet, but to the Duke of Portland himself, being the pearl earring worn by Charles 1<sup>st</sup> at his Execution, attested by his Daughter Mary Prins of Orange, & given to the Earl of Portland by King William. The other most precious articles were, a small antique Vase of Agate with heads of rams in alto relievo; the Dagger of Henry 8<sup>th</sup> set with jacinths; Profile of Queen Elizabeth in cameo by Valerio Vicentino; very fine head of Cardinal Mazarin in enamel by Petitot; ditto larger of Prior by Boit; Archbishop Sheldon large & capital by Cooper; Seal of Charles 2<sup>nd</sup>, when Prince of an entire Emerald, a very large Sapphire & an uncommonly large Topaz; besides other articles. I believe there was also left to the Duke a small Moonlight by Elsheimer, which cost the Duchess an hundred & twelve pounds—as the Holy Family supposed a Duplicate by Raphael of that at Versailles, & for which the Dis gave 800£ as she did 500£ for a View of Antwerp by four different Painters, both from St. Luke Schaub's Collection were also left at Bulstrode to the Duke.

"Hor. Walpole."

#### MONUMENTAL INSCRIPTIONS IN NORFOLK.

Selhurst, S.E. : July 30, 1883.

Mr. W. Vincent's news as to the vigorous progress he is making in copying all the Norwich inscriptions is very welcome to all inter-

ested in the history of Norfolk. As I see that he announces also an intention to go on with the county afterwards, and as workers are too scarce to waste labour by doing work twice over, I may point out that I have copied, and am now printing, every inscription in the Hundred of North Erpingham (2,509 in all); that Mr. Walton N. Dew is copying, and will print, all Holt Hundred; and that I hope to complete Tunstead Hundred this autumn. The current part of the *Norfolk Antiquarian Miscellany* will contain inscriptions from Edington, Swaffield, Hoveton, and Stokesby. Atlesey is another reading of Atlesea, and Pagraff of Pagrave. WALTER BYE.

#### CAT FOLK-LORE.

July 31, 1883.

In Mr. Lang's review of Paul Sébillot's *Traditions de la Haute Bretagne*, in the last number of the ACADEMY, he asks where the English form of the tale about the "King of Cats" is to be found. There is a version in the "Fragments" at the end of Southey's *Doctor*, p. 682. I have an indistinct recollection of another form of the story, different from that given by Southey. In this the pall-bearer of the dead "King of Cats" speaks to the man, and says, "So-and-so, go home and tell thy cat that ——— is dead." I have forgotten the name given; it is much longer than "Renaud." The rest of the story is like that quoted by Mr. Lang. MINNA HALFDON.

#### SCIENCE.

*Proverbes et Dictons du Peuple arabe: Matériaux pour servir à la connaissance des dialectes vulgaires. Recueillis, traduits et annotés par Carlo Landberg. Vol. I.—"Province de Syrie: section de Saydâ." (Leyden: Brill.)*

It is only in quite recent years that the importance and significance of the modern dialects of Arabic have been recognised. Formerly, it was considered that the omission of certain refinements of speech, and the dropping of certain terminations, sufficed to convert classical into vulgar Arabic. A short experience in the East is enough to convince anyone of the error of this view. Classical Arabic, the Arabic of dictionaries and grammars, is a conventional and artificial book-language, a crystallised perpetuation of a single dialect or group of dialects, a language deliberately arrested and slain at a certain point in its growth. Modern Arabic is a living and growing tongue, varying in every province, presenting everywhere forms and idioms unknown to the classical language, and full of valuable materials for the student of Semitic philology and modes of thought and expression. Dr. Spitta, whose presence will always be missed by frequenters of the library in the Darb el-Gemmâmiz, was the first to treat of a modern Arabic dialect in a scientific manner; his Grammar of the Egyptian spoken language is a model of method, accuracy, and thoroughness. He has found an able second in Dr. Landberg, whose collection of Arabic proverbs promises to be of no small service to the student of Arabic as a whole. His Preface is an eloquent defence of the modern language, of which he constitutes himself the champion.

"On néglige beaucoup trop l'étude scientifique de la langue vulgaire, suivant en cela la routine

des orientaux. Elle est cependant belle, riche et d'une importance suprême pour la philologie sémitique. J'espère que le temps est passé où on ne la considérait que comme un mauvais jargon indigne d'être l'objet des études du savant professeur, qui ne devait illustrer son nom que sur les anciens poèmes et les grands ouvrages historiques. Pourtant, on est bien loin encore de lui avoir assigné la place qui lui revient dans les langues sémitiques. On le regarde un peu avec dédain en Europe. . . . C'est pour cette fille délaissée d'une grande mère que je me pose en champion."

Dr. Landberg is perfectly right in saying that the modern language is rich and expressive, and it is impossible to exaggerate the advantages which will accrue from a thorough study and analysis of it. It is here that one feels afresh the cruelty of the fate which deprived scholarship of the aid of Prof. Palmer. No one could have brought a keener observation or a more intimate experience to bear on this department of Arabic research. No one understood the Arab mind and the resources of the modern Arabic tongue better than he did. Dr. Landberg, however, has lived long among the people, has associated with all classes, and has spared no pains in noting the peculiarities of their speech and searching for the meaning of their dark sayings. Whenever he heard an Arab quote a wise saw or pertinent proverb, he immediately noted it down, and made the person who said it, or a bystander, explain it on the spot. In this way he has collected some three thousand proverbs, and has appended to each of them a short story or instance in which its application is explained. To the proverb and its illustration he adds notes on the peculiar idioms and forms occurring in either; and these notes will be found to form a very interesting commentary on the manners and customs of the people, since the names of goods, utensils, articles of dress, and the like are carefully explained, and their mention often leads to short essays on various phases of Mohammedan life. The great merit of Dr. Landberg's work is that it is not in any way worked up or refined. He takes the proverbs and their explanations from the lips of the common people; he neither polishes their style nor cleanses their obscenity; but bravely prints the often crude and disgusting adages, in which the naturalism of the East sees pregnant truths, in all their naked ugliness. This is the only way of dealing with popular sayings, and fastidious people must bring their own disinfectants. There is, however, much that is striking and pointed in these proverbs, and they frequently give one a remarkable insight into the people's mind.

The present volume is only an instalment of a much larger work. It contains two hundred proverbs of the town and district of Saydâ, of which El-Mukaddeey said, "There is no better speech than that of the people of Baghdad, and none worse than that of Saydâ." This verdict Dr. Landberg indignantly controverts, and, though certainly the dialect is vile enough to classically trained ears, it is not worse than many others. And, after all, the main point is not that the dialect is chaste or corrupt, but that it is the actual speech of a certain district in the present day. Vol. ii. is to deal with

the proverbs of Damascus and Haurân, vol. iii. with the Metawelis, Kesruwân and the Nusayriyeh; vol. iv. with Homs, Hamah, and Aleppo; vol. v. with the Syrian Bedawy dialects. Thus Syria will occupy five stout volumes. Then will follow Palestine, the Nejd, Hijâz, Yemen, &c.; so that the natural term of the most industrious scholar's life may be said to be tolerably provided for. Each portion of this great work will be an unmistakeable gain to Semitic philology. The glossary alone at the end of the present volume is worth the price of the whole book.

Dr. Landberg is a little severe on previous collectors of proverbs, like Meydâny, Freytag, and Burckhardt. He seems to imagine that because they collected their proverbs from books, and not orally, these proverbs are merely literary exercises; and that, because many of them are not known to be spoken in the present day, they never were spoken at all. This position seems unreasonable. Proverbs such as those referred to are not invented by authors, though they undoubtedly were somewhat polished by their collectors; they were once common phrases in the mouths of the folk. And, again, that a proverb may fall into disuse is an established fact. At the same time, there can be no dispute that Dr. Landberg's collection possesses a value distinct from those of his predecessors, and his proverbs have a genuineness and popular smack about them that give them a peculiar interest.

STANLEY LANE-POOLE.

#### CURRENT SCIENTIFIC LITERATURE.

*Conservation of Solar Energy.* By C. William Siemens. (Macmillan.) This volume contains a reprint of Sir Wm. Siemens' original paper on the Conservation of Solar Energy, communicated to the Royal Society early in 1882, and a number of criticisms and discussions to which that paper gave rise. Some of these appeared in letters to *Nature*, others—e.g., those of MM. Hirn and Faye, as well as Sir W. Siemens' rejoinders—were published in the *Comptes-rendus* of the French Academy. The widespread interest which has been taken in the new theory, and the fact that fresh evidence will probably be brought forward and fresh discussions follow in connexion with it, are a sufficient justification for the republication of these papers in a collected form. The question has often been asked, What becomes of the enormous quantity of energy emitted by the sun which is apparently wasted in space? All the planets taken together absorb but an infinitesimal fraction of solar radiation; and of the rest, which is not so absorbed, we can give no account. The doctrine of the conservation of energy forbids us to suppose that it is lost. What, then, becomes of it? Sir W. Siemens' theory suggests a solution of the difficulty, a solution at once ingenious and well considered. It is a shrewd guess at truth. According to this theory, stellar space is not vacuum, but is filled with gaseous matter in a highly rarefied state. The sun, whatever may be his interior constitution, is enveloped by gaseous shells or atmospheres of enormous thickness, gradually diminishing in density with increasing distance from the centre. Moreover, the sun rotates on his axis; and, in consequence of the centrifugal action thereby developed, there is, on the whole, a feebleness of attractive force on the gaseous particles in the equatorial than in the polar regions, and currents must be produced. The sun will

therefore act like a fan, a continuous inflow of matter from space taking place upon the polar surfaces, accompanied by an outflow into space in an equatorial sheet. We see, therefore, that there will be in the course of ages a cycle of changes, in consequence of which a particle of matter which leaves the solar surface to-day will return again after years or centuries. We know that compound bodies like carbonic acid and aqueous vapour can be decomposed into their elements at a sufficiently high temperature. Also that in the leaflets of plants, ordinary sunlight is capable, in conjunction with chlorophyll, of decomposing these bodies. Sir W. Siemens is of opinion—and his experiments, though up to the present not numerous, bear out his view—that ordinary sunlight can dissociate carbonic acid and aqueous vapour in vacuum tubes, provided the exhaustion be carried sufficiently far. The aqueous vapour and carbonic acid in stellar and interplanetary space, which must be at a pressure far below that ordinarily produced in our vacuum tubes, are, therefore, in a suitable condition for being dissociated by solar radiations which they absorb; and the observations of Capt. Abney and Prof. Langley indicate that absorption does take place in the space which separates our atmosphere from that of the sun. We can thus understand how oxygen, carbon, hydrogen, &c., which leave the sun in chemical combination with each other, may return in a more or less elementary condition. As they approach the sun their pressure becomes greatly increased, and their temperature consequently rises; presently they burst into a flame, and by their combustion maintain the solar energy. They constitute the sun's fuel. In order that combustion, as imagined by Sir W. Siemens, may take place, it is absolutely essential that the temperature of the photosphere be below 3000° C., because it has been shown experimentally that under ordinary pressures, oxygen, hydrogen, and carbon will not combine with each other above this temperature. The author has given reasons, founded on experiment and analogy, for assigning a temperature of about 2,800° C. to the photosphere. Such are, briefly stated, the main features of Sir W. Siemens' theory. Its fundamental conditions are:—(1) That aqueous vapour and carbon compounds are present in space; (2) That these gaseous compounds, while in a state of extreme attenuation, are capable of being dissociated by radiant solar energy; (3) That these dissociated vapours are capable of being compressed into the solar photosphere by a process of interchange with an equal amount of re-associated vapours, this interchange being effected by the centrifugal action of the sun himself.

"If these conditions could be substantiated, we should gain the satisfaction that our solar system would no longer impress us with the idea of prodigious waste through dissipation of energy into space, but rather with that of well-ordered, self-sustaining action, capable of continuing solar radiation to a very remote future."

*Flora of Hampshire, including the Isle of Wight.* By F. Townsend. (L. Reeve and Co.) In no department of botanical literature has there been a greater improvement during recent years than in the local floras. An admirable example was set in Trimen and Dyer's *Flora of Middlesex* published in 1869; and of the new style we have seen no better illustration than the one before us. Mr. Townsend is well known for his wide and accurate acquaintance with our English native plants. The flora of Hampshire is a remarkably rich and interesting one; and he has evidently studied it with great care. Instead of the bare list of localities which comprised all the information contained in our older county Floras, we have, first of all, a treatise on the topography, climate, and geological features of the county, which is divided



into twelve botanical districts founded on the river basins; and this division is illustrated with a coloured map. There is in addition a coloured drawing of the interesting *Erythraea capitata*, a "find" of the author's on Freshwater Downs, "probably an almost unique example of the occurrence in England alone of a species once widely distributed, but now almost extinct." The book should be in the hands of everyone interested in the flora of the old royal county.

*Ants and their Ways.* By the Rev. W. Farren White. (Religious Tract Society.) Mr. White has gathered together in this short volume the most valuable results obtained by Sir John Lubbock, Dr. McCook, and others, and has added to them several interesting observations of his own, to which, perhaps with parental fondness, he attaches a little too great relative importance. No subject in natural history is better fitted for popular treatment than the habits and manners of these most marvellous among the social insects; and Mr. White is able to set forth the main facts about their formicaries, their slave-making instincts, their harvesting, their honey-gathering, and so forth in a very agreeable and attractive style. The book will make a good school-prize, and cannot fail to interest any intelligent boy to whom it is given. It has the merit, rare in works of this character, of having been written by an original observer, who speaks upon ants with the authority justly derived from first-hand knowledge.

MESSRS. CLOWES AND SONS have sent us a large number of little books issued by them as the official publishers of the International Fisheries Exhibition. Though similar in outward appearance, they form two distinct series: (1) handbooks, and (2) reports of conferences. Of the first series we have already received *The Fishery Laws*, by Prof. F. Pollock; *Zoology and Food Fishes*, by Mr. G. B. Howes; *British Marine and Freshwater Fishes*, by Mr. W. Saville Kent; and *The Unappreciated Fishes*, by Mr. W. Saville Kent. These vary much in size, and some have illustrations; but all are published at the uniform price of one shilling. The second series include papers on the "Herring Fisheries of Scotland," by Mr. R. W. Duff; "Oyster Culture," by Prof. Hubrecht; "Principles of Fishery Legislation," by Mr. G. Shaw-Lefevre; "Culture of Salmonidae," by Sir James Gibson Maitland; "Fish Transport and Fish Markets," by Mr. Spencer Walpole; "The Food of Fishes," by Dr. Francis Day; "Fish Diseases," by Prof. Huxley; "Economic Condition of Fishermen," by Prof. Leone Levi.

THE Rev. H. Wood has just brought out an opportune little volume, *A Season among the Wild Flowers*, illustrated with numerous woodcuts (Sonnenschein). It follows the progress of the season through spring and summer, and describes simply, but accurately, many of the chief natural orders of our flora, with numerous genera and species.

#### THE SCOTTISH METEOROLOGICAL SOCIETY.

THE half-yearly meeting of the Scottish Meteorological Society was held on Thursday, July 26, at Edinburgh. We extract from the Report of the Council the substance of the passages regarding two important undertakings which the society has set on foot—a permanent observatory on the summit of Ben Nevis, and a zoological station at Granton, near Edinburgh:—

"The expenses incurred in making the observations on the top and slopes of Ben Nevis during the summer months of 1882 amounted to £231, to meet which the society has been aided by grants

of £100 from the Meteorological Council, £50 from the British Association, and £50 from the Royal Society of Edinburgh. During the present summer, observations have been resumed under the direction of the council. Mr. Wragge is unable this year to undertake the work of observing, as he is obliged to go to Australia; but the services of Mr. W. Whyte and Mr. Rankin, two of his former assistants, have been secured, and the work proceeds in a very satisfactory manner. As it is essential that each morning's observations be transmitted to London shortly after they are made, so that they may be used in framing the daily weather forecasts, carrier pigeons (as suggested by Mr. Scott) were obtained, and are in course of being trained to carry the observations from the top of the Ben to Fort William for transmission by wire to London. The council are happy to be able to inform members that the necessity of employing this toilsome method of making the observations on the top of Ben Nevis will soon cease, the appeal by the council to the public for funds to build an observatory on the Ben having been so cordially responded to that the council now feel themselves in the position of being able to proceed at once with its erection. A commencement has been made by the formation of a bridle-path to the top of the Ben from a point about four miles distant. The building itself is expected to be commenced early in August. Plans have been prepared and approved. Estimates will be taken forthwith, and nothing will be left undone to secure that as much of the observatory will be completed before the first week of November as will afford the necessary accommodation for three persons passing the winter in that elevated situation. The War Office has furnished tents for the accommodation of the workmen. Arrangements are being made for laying a wire between the observatory and Fort William. The observations it is proposed to make during the coming winter will be nearly altogether eye observations, designed with the view of ascertaining the main features of the climate of the top of the Ben—a knowledge of which will guide the directors in equipping the observatory with the automatic and other instruments required during next season. At the general meeting of the society held about a year ago, it was resolved to appeal to the public for a sum of at least £5,000. In carrying out this resolution a sum of £1,600 was raised in large subscriptions; and thereafter a wider appeal was made to the general public, in which it was stated that the smallest sums would be received. This appeal has been responded to in a most gratifying and cordial manner, and the subscriptions now amount to upwards of £4,400."

Mr. John Murray, of the *Challenger* expedition, read the Report of the committee appointed to consider the allocation of a sum of about £1,600, being the surplus profits of the Fisheries Exhibition held at Edinburgh in 1882. It contained the following recommendations:—

"(1) To continue and extend the river observations and the observations made by the district fishery officers through the Scottish Fishery Board, and to discuss all observations made to the end of the fishing season of 1883 which are yet undiscussed. (2) To obtain the assistance of a few naturalists in making observations at several of our chief fishing centres and principal inland lakes. Prof. Herdman has consented to reside at Loch Fyne for a month, and to arrange for observations for a year. Mr. Hoyle is, in like manner, to go to Peterhead, and Mr. Boddard to Eyemouth. Rev. Dr. Norman has, during the present month, been engaged in examining a large number of the Scottish lochs. Instructions have been drawn up for the guidance of these gentlemen, and a sum not exceeding £50 has been placed at the disposal of each of them for the expenses immediately connected with the investigations. (3) It is proposed to enclose the Granton Quarry, which has an area at high water of about ten acres and depths varying to sixty feet, so as to regulate the inflow and outflow of the tide in such a manner that, while admitting abundance of sea-water at each tide, fish and other animals will be prevented from escaping out

of the enclosure. This will be done by means of stakes and wire and other kinds of netting. The quarry will then be stocked with all kinds of fish and marine invertebrates. When it is desired to separate fish or other animals for special study, this will be done by means of floating or fixed wire and wood cages. A barge, about sixty-four by twenty-seven feet, of great stability, will be moored in the enclosure; upon this will be built a house with laboratories, work-rooms, and a library; it will also be furnished with a small windmill to pump up sea-water into a tank on the roof. The water in this tank will be conveyed by pipes to the various tiled tables, glass jars, and aquaria of the establishment. A small cottage will be built on the shore for the accommodation of the keeper and the engineer, with one or two spare rooms. A steam pinnace for the purpose of dredging and making observations in the Firth of Forth and the North Sea will be attached to the station. A naturalist will be appointed, whose duty it will be to make continuous observations and experiments, assisted by the engineer and keeper. There will be ample accommodation for four other naturalists to work at the station and carry on investigations; and, so far as the accommodation will permit, British and foreign naturalists will be invited to make use of the station free of charge. Towards the carrying out of this scheme the Duke of Buccleuch has consented to grant a lease of the quarry at a nominal rent, with permission to erect a cottage on the shore. A gentleman who takes a warm interest in the progress of research in Scotland has offered £1,000 to construct the barge with laboratories and work-rooms. Mr. John Henderson has undertaken to provide the plans and specifications of the barge and laboratories gratuitously. Mr. J. Y. Buchanan has promised to fit up one of the rooms of the barge as a chemical laboratory suited to the requirements of the station. Mr. Thomas Stevenson, the society's secretary, has agreed to give his professional services in enclosing the quarry gratuitously. Mr. John Anderson, of Denham Green, has undertaken to provide the station with a salmon and trout hatchery. Mr. Murray will himself furnish the laboratories with apparatus, and will place his large zoological library at the service of workers. In these circumstances the committee, believing that this scheme deserves their hearty support, recommend for the year ending November 1, 1884, a grant from the fishery fund not exceeding £300, and £250 for the two subsequent years, towards the expenses of the station."

#### CORRESPONDENCE.

##### THE ADVENTURES OF A PAHLAVI MS.

Oberammergau: July 30, 1883.

In the ACADEMY of February 6, 1875 (p. 142), Prof. Max Müller related the adventures of some fragments of a Pahlavi MS. before they found a final resting-place in the library of the India Office. The MS. was a polyglot, in loose sheets, containing the Pahlavi, Pāzand, Sanskrit, and Persian versions of the *Shikand-gamāntk Vijār*, arranged in parallel columns; and it had been brought from Surat by Mr. Romer, who supposed it was a copy of the *Bundahish*. Two fragments of this MS. were given by him, in 1836, to Prof. H. H. Wilson, and two more to Mr. Norris; and these four fragments, containing pp. 32-143 of the MS., were finally deposited in the library of the India Office in 1875.

I am now able to state that a fifth fragment of this MS., containing pp. 16-31, was formerly sent by Mr. Romer, through Mr. Poley, to the late Prof. M. J. Müller, and is now in the Royal State Library at Munich. It is appended to a fragment (pp. 1-16) of a Pahlavi-Persian *Bundahish*, in Od. Zend 10 of that library, which explains Mr. Romer's error as to the name of the whole MS. The Parsi Dastur at Surat had given him the first fifteen pages of the *Bundahish*, instead of the same pages of the *Shikand-gamāntk Vijār*, and had thus led Mr. Romer to suppose that the whole MS. was a copy of the *Bundahish*.

This polyglot MS. is too modern to be of any great critical value; but the combination of so many versions makes it a rarity, as only one other similar MS. is known to exist, and that is supposed to be at Surat. The five fragments mentioned above contain about eight-ninths of the extant Pahlavi text, but only one-sixth of the whole Pāsand-Sanskrit version of the work. And, as it is probable that Mr. Romer possessed the remainder of the MS., so far as the end of the Pahlavi text, it is very possible that a sixth fragment, containing pp. 144-59 of this polyglot work, still exists somewhere in Europe.

E. W. WEST.

#### CHINESE AND SIAMESE.

Oxford: July 28, 1883.

From the correspondence published in the ACADEMY, it appears that M. Terrien de La Couperie and Dr. Edkins have no misgivings as to a close relationship between Siamese and Chinese. It seems to me unsatisfactory to determine relationship between any two languages by comparing words with each other. If the words belong to things of daily life, religion, &c., they may have been borrowed. We have to look for some syntactical affinity in monosyllabic languages. Now, the laws as to compounds are different in Siamese and in Chinese. In compounds in Chinese, just as in the Aryan languages, the defining word or words always precede the word or words they define. In Siamese (as in the Semitic and other languages) the defined member of the compound precedes all the defining ones. Whether the order of the words as preserved in Siamese and in the Semitic languages is the original one, and whether this order can be traced in all languages, I will not here discuss; but I hope to do so soon in another place and in another context. I now wish only to enter my protest against too rashly determining relationship between languages.

O. FRANKFURTER.

#### SCIENCE NOTES.

THE Rolleston memorial fund, amounting to £1,200, has now been transferred to the University of Oxford, and accepted by them for the institution of a prize, to be awarded every two years, for original research in any subject comprised under the following heads:—Animal and vegetable morphology, physiology and pathology, and anthropology, to be selected by the candidates themselves. The period during which this prize may be obtained by a candidate is limited to ten years after the date of matriculation; and, with a view to render the prize as widely associated with Prof. Rolleston's name as possible, it is open to the members of both Oxford and Cambridge.

HERR HARTLEBEN, of Vienna, announces a Bibliography of the Electric Sciences from 1860 to 1883, which is to be published in his *Electrische Bibliothek*. It is compiled by Herr Gustav May.

In the last number of the *Bulletin* of the Anthropological Society of Paris are three remarkable memoirs descriptive of the brains of MM. Asseline, Assézat, and Coudereau—the first members of the "Société mutuelle d'Autopsie" who have been subjected to *post-mortem* examination. Hitherto the French anatomists have obtained their knowledge of the brain from the study of subjects who have died in hospitals, and whose previous life and intellectual history were absolutely unknown. They therefore look forward to much good from the new society, inasmuch as it will afford them opportunity from time to time of examining the cerebral anatomy of individuals with whose mental capacity and moral character they have

been familiar. Such an opportunity as that afforded by the dissection of Jeremy Bentham in our own country is exceedingly rare. Until a large number of brains of well-known persons shall have been carefully studied, it will be obviously desirable to withhold from attempting any generalisation.

#### PHILOLOGY NOTES.

MR. GLADSTONE has written the following letter to Dr. Ginsburg:—

"The state of the small fund now under my control permits me to offer you the sum of £500 in aid of the expenses of producing your important work [the *Massorah*]; and I am very glad to have an opportunity of thus setting on it a mark which is presumptively one of public approval, though indeed you stand little in need of fresh marks of what has been already so well known to you."

MR. ROBINSON ELLIS is at present staying at St. Gallen, in Switzerland, where he finds much to interest him in the Stifts-Bibliothek, which contains some MSS. of the eighth and several of the ninth century. He has also paid a visit to Avenches, the Roman Aventicum. Excavations are still carried on here during the winter, and fresh objects are continually being brought to light. Mr. Ellis was taken over the excavations by M. Caspari, a local antiquary of distinction, who showed him the remains of a Saracenic wall, said to be unique in Switzerland and France; also a large marble block recently discovered, belonging to the (so-called) temple of Apollo, which contains, besides some fine mouldings, three heads, one of a child almost perfect and another of an old man.

THE first series of the "Sacred Books of the East," published by the Clarendon Press under the editorship of Prof. Max Müller, is now approaching completion. Out of the full total of twenty-four volumes, nineteen have already appeared, though not quite in the order of their numbering. The remaining five volumes, which are in the press, will be parts ii. and iii. of the *Upanishads*, translated by Prof. Max Müller himself; the *Upanishads*, by Georg Bühler; the *Saddharma-pundarikā*, by H. Kern; and the *Ākāraṅga-Sūtra*, by H. Jacobi.

MESSRS. MACMILLAN announce in their "Classical Library" an edition of the *Phædo* of Plato, edited by Mr. R. D. Archer-Hind, of Trinity College, Cambridge.

DR. E. WOELFFLIN's project of publishing an "Archiv für lateinische Lexicographie und Grammatik," to which we have before made reference, has received the support of the Munich Academy, so that the continuance of the work for at least three years is assured. It is intended to provide the materials, and to formulate the principles, for a final *Thesaurus Linguae Latinae*, including the ancient Low-Latin. The first *fasciculus*, now in the press, will contain only essays of a general character, including one by Dr. Groeber, of Strassburg, on the origin of the Romance languages. The publisher is Teubner, of Leipzig.

HERR E. SEELMANN will shortly publish a book upon the Pronunciation of Latin, with reference not only to the ascertained facts of history, but also to physiological principles.

DR. G. KÖRTING is engaged upon an Encyclopaedia of Romance Philology.

#### FINE ART.

##### ART BOOKS.

*Sketching from Nature.* By Tristram J. Ellis. "Art at Home" Series. (Macmillan.) These sound and brightly written pages on sketching form one of the best volumes hitherto published in this useful but unequal series. At first sight the subject seems scarcely suited

to a set of books on "Art at Home," but this in no way affects the merit of the volume. Mr. Tristram Ellis is less (in the sense of "less often") at home in England than most artists; but he is perhaps more, as well as more often, at home elsewhere, and can make a residence out of a tent and a studio in the shade of a tree. If anyone knows what are the difficulties of sketching from nature it is surely he; and a certain amount of traveller's skill is a desirable equipment for all who sketch in the open, even though their "walks abroad" do not extend beyond the neighbourhood of an English village. A book of this size upon such a subject is necessarily little more than a collection of hints; but in writing, as in painting, it is not the number of touches, but the suggestiveness of them, that tells, and the art to omit is of as great value in one kind of composition as in the other. Mr. Ellis could scarcely have given more effective information in so small a space; and we can recommend his book not only to those who are beginning to sketch, but to those who have no intention of beginning. Everyone who has not already mastered the elements of sketching will be able to read with pleasure and profit the short and lucid chapters in which he has not scrupled to set down for the benefit of others the lessons he has learnt from experience. As examples of terse and clear writing, we may instance those on "Perspective," "Composition," "Figures," "Values," and the short note on "Simplicity." The illustrations are from sketches by Mr. H. S. Marks, R.A., and Mr. Ellis himself; and, if we have any fault to find with them, it is that they are too finished. They are like wood-cuts from pictures rather than sketches, and do not at all suggest the touch of sketching materials. As lessons, however, in composition, selection, perspective, light, tone, and other important elements of the subject under treatment they are admirable.

*The Art of Michelangelo Buonarroti in the British Museum.* By Louis Fagan. (Dulau.) This is another of Mr. Fagan's helps to students. It consists of a descriptive catalogue of the drawings by Michelangelo in the British Museum, accompanied by a chronological summary of the facts of his life, a short account of the former owners of the collections from which the drawings are derived, and lists of the portraits of Michelangelo and of the books relating to him to be found in the great national Museum. It is needless to say that a work of reference of this kind, well arranged and faithfully executed, will be a great boon to all students of the great Florentine. The little illustrations with which the text is interspersed vary in quality, but they will serve to refresh the memory, and also for purposes of rough comparison between a study in the Museum and a finished work elsewhere. Mr. Fagan is responsible for these illustrations, and also for the creditable steel-engraving after a well-known portrait of Michelangelo which forms the frontispiece.

*Luca della Robbia, &c.* By Leader Scott. "Great Artists" Series. (Sampson Low.) In this little book Leader Scott continues her survey of Italian sculptors commenced in the sister volume on Donatello and Ghiberti. Like all the author's works, the present is carefully and pleasantly written, and its value is increased by her intimate acquaintance with most of the sculptures described. There is little room for critical disquisition in a volume of such slight dimensions, but the generalisations are always intelligent, and we find few opinions expressed with which we are inclined to disagree. To those who are unable to consult such larger works as that of Mr. Perkins, Leader Scott's more summary account will be of much use, and may be accepted as a safe guide, so far as it goes. At the same

time, we can scarcely help protesting at the attempt to compress into so small a space the lives and works of such men as Mina da Fiesole, the Della Robbias, Benvenuto Cellini, the Majani, Verrocchio, Jacopo della Quercia, and a dozen more. This, however, is not the author's fault, who has performed her difficult task with much judgment and fidelity.

*Recherches sur les Collections des Richelieu.* By Edmond Bonnaffé. (Paris: Plon.) The first of the Richelieus who were collectors and lovers of art was the great Cardinal, who filled the "Petit Luxembourg," and then the "Palais Cardinal," his country house at Rueil, and his splendid *château* at Richelieu with treasures of art of all kinds; next came his niece the Duchess of Aiguillon; and then his grand-nephew and heir the Duke of Richelieu, who added Poussins and Rubens to the great store; after the Duke the Marshal, whose tastes were, according to the mode of his day, for exquisite china rather than antique busts and "old masters." M. Bonnaffé, who delights in writing of the old "amateurs" and tracking their possessions to their present owners, has now done for the Richelieus what he has done well before for de Bienne and Fouquet and Catherine de Medici, and has produced a work that is at once useful and readable. The first part of his book is devoted to the collectors and their collections, the latter to the dispersion of their treasures. Many of them were sold by the Duchess of Aiguillon in her lifetime to obtain funds for her charities; many passed with the Orleans collection into England; many are preserved in the Louvre, notably the famous "Captives" of Michelangelo, the well-known Greek "Bacchus," and celebrated pictures by Mantegna, Perugino, Costa, Dürer, and Rubens. M. Bonnaffé's volume, which is, printed in a style worthy of the publishers on paper of luxurious tint and thickness, is illustrated with engravings of the "Captives" and a view of the Cardinal's magnificent *château* at Richelieu.

*Art Work in Gold and Silver—Modern.* By H. B. Wheatley and P. H. Delamotte. (Sampson Low.) This little handbook, one of a series on practical art, is copiously illustrated, but almost entirely with old wood-blocks, which have appeared more than once in previous publications. They are, however, not much the worse for this, and the examples are, on the whole, well selected. The text is scanty, and of but little value; and a good many errors need correction—as, for instance, at p. 106, "pixes (*ostensoirs*), cruets for holy oil." The monstrance was never called a pyx; and the *ampullæ*, or bottles, for the holy oil were not called "cruets," a word employed to designate the two little flasks for the Eucharistic wine and water. The two reliquaries given on pp. 111 and 115 are really of gilt bronze, not of gold, as stated in the book. Some of the specimens of modern metal-work are very unworthy of their places among the beautiful old examples, of which so many are given. The "Milton Shield" of silver, *repoussé* and damascened, executed by Morel Ladeuil, should rather have been given as a warning to show what sculptured work in relief ought not to be. In spite of the graceful, though over-crowded, design of the various compartments, and the knowledge of the human figure shown by the artist, the work is much more pictorial than sculptural; the whole surface is tooled and fussed about to the utter destruction of all the breadth and simplicity on which the beauty of sculpture in low relief so much depends. It is most unfortunate that the authorities of the South Kensington Museum should have wasted large sums of money on this shield and other similar pieces of metal-work, which are the worst possible models that could be set before students.

THE lately published volume, *Echoes from the Welsh Hills*, by the Rev. D. Davies (Alexander and Shephard), deserves a word of notice in this place by reason of the many quaint illustrations from the pencil of Mr. T. H. Thomas. It is probable that no one is more familiar than this artist with all those characteristic features of Welsh life which what is called the march of civilisation is in act to destroy. Only in the remoter regions of Wales do there yet linger those fashions of apparel and customs of behaviour which a score of years ago were noticeable in the chief towns, giving them a distinctive character. An anecdotal volume like the one before us—concerned with local anecdote and pious reminiscence—was just the one to afford an artist like Mr. Thomas the best scope for the exercise of his peculiar knowledge, and it is therefore not surprising that he should have willingly embraced the occasion to illustrate it. His artistic dexterity has been of service in allowing him to record with picturesqueness and point the many subjects and objects of his familiar acquaintance.

*Art Work in Porcelain.* "Illustrated Handbooks of Practical Art." (Sampson Low.) This slender volume, like others of the series, is very nicely printed, bound, and illustrated. Such information as it contains is fairly accurate, but it is too meagre to be of any practical use to students or collectors. The general public, however, who neither need nor desire any intimate acquaintance with the subject, may spend an amusing, and not unprofitable, half-hour in looking at the pictures and reading the letterpress.

*The Art of Etching.* By H. R. Robertson. (Winsor and Newton.) One of the well-known series of handbooks published by Messrs. Winsor and Newton. Mr. Robertson, it need scarcely be said, can be trusted on the subject of etching. His hints and descriptions are few and brief, but they are clear and useful. The handbook is illustrated with two pretty little etchings.

*Vere Foster's Simple Lessons in Water-colour Painting.* (Blackie.) The principal recommendation of this educational work is that the lessons are simple. As a means of acquiring an elementary knowledge of the combinations of the most useful colours for landscape painting and of practising manipulation with the brush the course may be profitably gone through by beginners, but the "copies" are not very true to nature, nor very admirable examples of art.

*Handbook on Tapestry Painting.* By A. Rischgitz. This little book, which is published by the accomplished author at his studio in Linden Gardens, Bayswater, is, like his *Handbook on China Painting*, irreproachable as a guide to amateurs. The extraordinary development of tapestry-painting in the last year or two, and its encouragement by artists of a high class, have been recently dwelt upon in the ACADEMY.

*Die Dresdner Gemälde Gallerie.* By Karl Christian Friedrich Krause. Edited by Dr. Paul Hohlfield and Dr. Aug. Wünsche. (Leipzig: Schulze.) This is the second instalment of the publication of the Krause MSS., and is composed of descriptive and critical notes on the most important of the pictures in the Dresden Gallery. It is needless to say that it is marked by great learning and critical insight, and has been edited with much care.

*The Recent Discovery of Ancient Egyptian Mummies at Thebes.* By Sir Erasmus Wilson. (Kegan Paul, Trench and Co.) Seldom has an oft-told tale been retold so pleasantly and instructively as in this tiny volume, the contents of which, as announced upon the title-page, were lately delivered by Sir Erasmus Wilson in the

form of a lecture to the members of the Young Men's Christian Association at Margate. Beginning with a singularly interesting sketch of the Nile and its course, the physical geography of the Nile valley, the foundation of the Egyptian monarchy, and the leading features of the national solar myth, Sir Erasmus Wilson leads up to the great religious dogma of the nature of man, the body, the soul, and the "Ka" as conceived by the most philosophically religious people of antiquity. Embalment as necessary to the resurrection of man in the flesh, and the hidden tomb as necessary to the safety of the mummy and its funeral chattels, are next touched upon, paving the way to an excellent account of the modes of burial in favour at different epochs, the various treasures buried with the Egyptian dead, and the depredations to which the tombs of kings and commoners have been subject from remote antiquity. The story of the discovery of the vault of the Priest-Kings at Dayr-el-Bahree, with its extraordinary population of mummified royalties of various dynasties and all their funerary treasures, is most amusingly and graphically told; and the whole concludes with a useful table of the native dynasties from Mena to Sheshonk, briefly summarising the principal events of each, together with what the author conceives to be their approximate dates. This handy and pretty little volume, though published by Kegan Paul and Co., is, we observe, printed—and well printed—at Margate. It is not, however, altogether free from typographical errors, some ancient and some modern proper names being misspelt, and Pharaoh being printed "Pharoah" from beginning to end. These slips are not, however, to be charged to the account of Sir Erasmus Wilson, who was, we understand, unable to correct the proofs himself.

#### ART MAGAZINES.

THE quarterly part of the *Great Historic Galleries* shows that in the art of photographing pictures we are not behind our Continental neighbours. Even Messrs. Braun would find it hard to excel some of the beautiful plates in this number, and they are all printed straight upon the paper. As an imitation of the tone and glow of the original we have never seen a finer permanent photograph than that of a lovely little *Ostade* from Deepdene. Among the other pictures represented are a portrait of the Empress Josephine by Prudhon, a capital Janassen, Lady Mary Wortley Montagu in her Turkish dress by Kneller (now to be seen in the Bute Collection at Bethnal Green), and four fine miniatures by Cooper.

MR. WILLIAM STRANG's fine etching of "Tinkers," much admired at this year's Exhibition of Painter-Etchers, is published in this month's number of the *Portfolio*. The editor's paper on Paris (continuation) is illustrated with an etching of the Rue St-André by M. Léon Lhermitte.

THE principal illustration of the *Art Journal* for August is a study of cats, by Mr. E. N. Downard, called "Romeo and Juliet."

THE *Gazette des Beaux-Arts* is occupied mainly with exhibitions—the Salon and several minor exhibitions in London and Paris. There is a sympathetic etching by M. H. Guérard of Mr. Whistler's well-known portrait of his mother. M. T. Duret's estimate of Rossetti is severe, and is illustrated by a scarcely fair representation of the artist's "Pandora." Mr. W. L. Wyllie's "View on the Thames" (one of the purchases by the Royal Academy with the Ohantry bequest) is, on the other hand, admirably translated into black and white.

THE result of the Austrian expedition to Lycia is treated by O. von Lützow in the current number of the *Zeitschrift für bildende Kunst*, and illustrations are given of several interesting bas-reliefs of scenes from the *Odyssey*. Konrad Lange concludes his study of the Cupid by Michelangelo at Turin; and the Silesian Museum at Breslau is the subject of an interesting and well-illustrated paper by E. Kalesse. The etchings of the month are by J. Groh from an altar-piece by Hans Baldung, of which the central painting represents the martyrdom of St. Sebastian. This interesting work contains a portrait of the artist.

M. JOSSE on Japanese art, M. Victor Champier on "La Maison modèle," M. Passepont on elementary ornament, and M. Garnier on china painting again occupy the pages of the *Revue des Arts décoratifs*; and these pages could scarcely be better filled. The illustrations are as numerous and good as usual.

### MURAL PAINTINGS AT ROME ON THE CAPITOL.

THE Roman journals have been for some time past discussing the mural paintings discovered in the halls formerly appropriated to the Protomoteca, which now serve for the offices of the Statistical Board, in the Palace of the Conservators, on the Capitol. From the few remnants of an inscription restored to light, it was supposed that the name of the artist had been recognised, but this does not seem to be the fact. It must be premised that these paintings, which are in the style of the sixteenth century, or the end of the fifteenth, are not in very good taste. In the middle of the wall appears the Madonna and Child. The disposition of the group resembles that of the Virgin attributed to Pinturicchio, which is in the chapel of the palace. To the left is St. Sebastian, and to the right St. Omobono, with the scissors in his hand. Underneath is written,

PETRVS · ISPANVS · E · MICINELLO · MC. . . .

It is clearly demonstrated by the figure of St. Omobono with the scissors that the guild of tailors had their head-quarters here, adjoining the other trade corporations, whose emblems are visible on the ascent to Montecuprino. We suspend our judgment on these frescoes until they are completely uncovered, under the direction of Prof. Caesar Mariani, who is employed on the task by the Municipality.

F. B.

### MR. WOOD'S EXCAVATIONS AT EPHEBUS.

MR. A. J. B. BERESFORD-HOPE, as chairman of the committee for promoting Mr. J. F. Wood's excavations of the temple of Diana at Ephesus, has written a report of the work accomplished by Mr. Wood during the early part of the present year, from which we make the following extracts:—

"In March Mr. Wood was authorised to proceed to Ephesus, and resume the excavations which had been so long in abeyance for want of funds. The freehold of the site of the temple had been purchased by the Trustees of the British Museum at the time of the former excavations. Their right to resume the works seemed accordingly to be clear, although the question of the privilege of removing the sculptures which might be found was more disputed. Mr. Wood, however, had not long resumed his work when the Mudir of the district visited the spot, and reported their recommendation to the Kaimachan of Scala Nova, who in his turn reported the same to the Governor of Smyrna; and in due time the Mudir received written instructions to stop the excavations. Mr. Wood suspended the work which he had then carried on for eleven days, and took the first boat

for Constantinople to obtain a fresh permit from the Ottoman Government. This interruption delayed operations for several weeks. But happily the required document was eventually obtained through the effectual good offices of Lord Granville and of the Embassy at Constantinople; and, in three days from the time when the request was submitted to the Sultan, the permit was handed to Mr. Wood by the Minister of Public Instruction. Mr. Wood then returned without delay and resumed the excavations. By this time the cool weather had passed away and the hot season had set in; but, as he was anxious to make some important discovery before abandoning the work till the autumn, Mr. Wood persevered until June 15, when he was forced to stop, for not only did the heat prevent the workmen from doing a fair day's work, but the water stood in the excavations at a level which prevented the recovery of the stones which could be felt through the mud. Several interesting inscriptions and fragments of sculpture were, however, secured. The latter evidently belonged to the pediment at the east end of the temple. The most interesting of these was the leg of a male figure in high relief, somewhat larger than life.

"At a committee meeting held on July 24, it was decided to authorise Mr. Wood to return to Ephesus in September and resume the excavations. The committee was justified in this decision by the fact that a large area had been opened up to an average depth of seventeen feet in the few weeks of work during the spring and early summer; while the stones, which could only be felt at that time through the mud and water, could be easily removed in the autumn after the water will have subsided several feet. I need hardly impress upon the archaeological public that it is most desirable that they should subscribe liberally if they desire the success of this most interesting exploration. If it is carried on, as it ought to be, to the extent proposed—namely, to the outer face of the colonnade which surrounded the temple—the result will probably be the unearthing both of beautiful sculptures and of inscriptions possessing historical value. The discoveries which reach England will be placed in the gallery which is to be devoted to the British Museum to the Ephesian antiquities, and will be a great addition of permanent value to the national art treasures."

### CORRESPONDENCE.

#### A CONTEMPORARY NOTICE OF GAINSBOROUGH.

Ipswich: July 24, 1883.

In searching the files of the *Ipswich Journal* for some particulars as to the picture referred to in my letter in the *ACADEMY* of July 21, I came upon the following brief history of Gainsborough. From Sir Philip Thicknesse's *Life of Gainsborough* we learn that the then proprietor and editor of the *Ipswich Journal* was an intimate friend of the great artist; and, as the subjoined article was in all probability written by him, it will have a special value and interest at the present day. The extract is *verbatim* from the *Ipswich Journal* of August 9, 1788.

WM. KING.

"*Memoirs of the late Mr. Gainsborough, the celebrated painter who died on Saturday last, aged 61, of a cancer in his Neck, caught by a Cold a few months since, whilst attending Mr. Hastings's Trial.*

"Mr. Gainsborough was born at Sudbury in Suffolk, in the year 1727: his father, on his outset in life, was possessed of a decent competency; but a large family, and a liberal heart, soon lessened his wealth to a very humble income. The son, of whom we speak, very early discovered a propensity to painting: Nature was his teacher and the woods of Suffolk his academy; here he would pass in solitude his mornings, in making a sketch of an antiquated tree, a marshy brook, a few cattle, a shepherd and his flock, or any other accidental objects that were presented. From delineation, he got to colouring; and after painting several landscapes from the age of ten to twelve, he quitted Sudbury in his thirteenth year, and came to London, where he commenced portrait painter; and from that time never cost his family the least expense. The person at whose

house he principally resided, was a silversmith of some taste; and from him he was ever ready to confess he derived great assistance. Mr. Gravelot the engraver was also his patron, and got him introduced at the Old Academy of the Arts, in St. Martin's Lane. He continued to exercise his pencil in London for some years, but marrying Mrs. Gainsborough when he was only nineteen years of age, he soon after took up his residence at Ipswich; and after practising there for a considerable period, went to Bath, where his friends intimated his merits would meet their proper reward. His portrait of Quin the actor, which he painted at Bath about thirty years since, will ever be considered as a wonderful effort in the portrait line.

"The high reputation which followed, prompted him to return to London, where he arrived in the year 1774; after passing a short time in town not very profitably, his merits engaged the attention of the King. Among other portraits of the Royal Family, the full length of his Majesty at the Queen's house will ever be viewed as an astonishing performance. From this period, Mr. Gainsborough entered into a line which afforded a becoming reward to his superlative powers. All our living Princes and Princesses have been painted by him, the Duke of York excepted, of whom he had three pictures bespoken: and, among his later performances, the head of Mr. Pitt, and several portraits of that gentleman's family, afforded him gratification. His portraits will pass to futurity with a reputation equal to that which follows the pictures of Vandyke; and his landscapes will establish his name on the record of the fine arts, with honours such as never before attended a native of this isle.

"He was frequently fond of giving a little rustic boy or girl a place in his landscapes: some of these possess wonderful beauty: his Shepherd's Boy, the Girl and Pigs, The Fighting Boys and Dogs, the one with Figures in Sir Peter Burrell's possession, and several others of a like description, give him a very peculiar character as an artist over every other disciple of the pencil. The landscape of the Woodman in the Storm, finished about eighteen months since, and now at his rooms in Pall Mall, for expression, character, and beautiful colouring, is of inestimable worth. His Majesty's praises of this picture made Mr. Gainsborough feel truly elate; and the attention of the Queen, who sent to him soon after, and commissioned him to paint the Duke of York, were circumstances that he always dwelt upon with conscious pleasure and satisfaction.

"His mind was most in its element while engaged in landscape. These subjects he painted with a faithful adherence to Nature; and it is to be noticed they are more in approach to the landscapes of Rubens, than those of any other master. At the same time we must remark, his tree, foreground, and figures, have more force and spirit; and we add, the brilliancy of Claude and the simplicity of Ruysdael appear combined in Mr. Gainsborough's romantic scenes. The few pictures he attempted that are stiled sea-pieces, may be recurred to in proof of his power in painting water; nothing certainly can exceed them in transparency and air. But he is gone! and while we lament him as an artist, let us not pass over those virtues which were an honour to human nature! Let a tear be shed in affection for that generous heart, whose strongest propensities were to relieve the claims of poverty, wherever they appeared genuine! If he selected, for the exercise of his pencil, an infant from a cottage, all the tenants of the humble roof generally participated in the profits of the picture; and some of them frequently found in his habitation a permanent abode. His liberality was not confined to this alone,—needy relatives and unfortunate friends were further incumbrances on a spirit that could not deny; and owing to this generosity of temper, we fear, that affluence is not left to his amiable family, which so much merit might promise, and such real worth deserve."

### NOTES ON ART AND ARCHAEOLOGY.

WE learn that the Browning Society is to receive from its vice-president, Sir Frederick Leighton, the gift of a copy of a reproduction of



the "Burial of Alkestis," for each of its members. The picture is in the possession of Mr. Bernhard Samuelson, whose assent to the reproduction has been cordially given.

WE are glad to learn that a movement has been set on foot to endeavour to obtain a pension for the widow of James Redfern, the sculptor, who died just as he was becoming eminent, and left his family quite unprovided for. It will be remembered that the remarkable genius of Redfern, when an uneducated country lad, was brought under the notice of Mr. Beresford-Hope, who immediately provided the means for his gaining a better field for the development of his unusual ability than he would otherwise have had. Sympathisers with the movement may address themselves to Mr. J. Cotter Morison, 30 Fitzjohn's Avenue, N.W.; or to Miss E. H. Hickey, 53 Gayton Road, Hampstead.

MESSRS. SEELEY announce for early publication an English version of the Eclogues of Virgil by the late Samuel Palmer, with fourteen etchings on copper by the author. The translation, which was the favourite occupation of Palmer's later years, was completed in 1872; but some of the etchings were left unfinished at his death, and have now been reproduced in facsimile under the direction of his son, Mr. A. H. Palmer. The work will be published in one hundred copies, large paper, with proofs; and also in a smaller edition.

AN English commission, with Sir F. Leighton for its president, and Mr. F. Seymour Haden and Mr. S. Cousins for its vice-presidents in the two departments of etching and engraving, has been appointed for the International Exhibition of the Graphic Arts which will open at Vienna on September 15. The hon. secretary of the commission (why not committee?) is Mr. Edward Pick, 28 Queen's Road, St. John's Wood. A translation into English—or, rather, what purports to be such—has been issued of the Regulations. Among the members of the commission in the department of etching we observe "Prof. Sydney Colvill" (*sic*).

AN important picture, by Simonetti, of the town of Casamicciola will shortly be exhibited at St. James's Gallery, Duke Street. Mr. Mendoza intends to devote the proceeds of the exhibition to the relief of the sufferers by the recent earthquake.

THE Catalogue of the Marquis of Bute's collection of pictures, now lent for exhibition at the Bethnal Green Museum, has just been issued. The name of its author, Dr. Jean Paul Richter, is a guarantee that the work has been faithfully executed, and that a large amount of learning and intelligence has been expended upon it. The collection is a very interesting one, especially in relation to the Dutch school, of which it contains several examples of very rare masters. Among these are a landscape by Lucas van Uden, the assistant of Rubens, two by J. Griffier, the only known examples of this artist, and a Pieter Verhelst, by whom only two other pictures can at present be traced. Of nearly all the more celebrated Dutchmen, with the exception of Rembrandt, the collection contains fine examples. In his remarks upon these pictures Dr. Richter has shown a praiseworthy desire to make just those comments which will be most useful to the student. He, for instance, points out how a landscape by Ruysdael bears evident traces of the influence of the slightly elder Everdingen; and that the de Koninck is "an unusual work of the master, the harmony of colouring being in tone not green, but gray and somewhat dark." The pictures are carefully described, and all decypherable inscriptions are recorded. Although deficient in important pictures of the Italian, Spanish, and

German schools, the Bute Collection is a very valuable one. The notes on the few English pictures which it contains, by Gainsborough, Reynolds, Lawrence, Ibbetson, and others, are very carefully done.

### THE STAGE.

#### THE "PINCERNA" AT THE BIRMINGHAM ORATORY.

THE annals of the Oratory School, Edgbaston, were this year marked by a repetition of Card. Newman's "Pincerna," an adaptation of Terence's "Eunuchus." The heroine of the piece is a young Athenian widow, who, though really loving Phaedria, the son of Laches, encourages the addresses of a braggart soldier, Thraso, in order to receive as a present his slave Pamphila, who is, in truth, an Athenian citizen and her foster-sister. As Pamphila is being taken to Thais' house, Chaerea, the brother of Phaedria, falls in love at first sight, and prevails upon the old family slave, Parmeno, to send him to Thais, disguised as his brother's cup-bearer, Dorus. The elopement of Pamphila with Chaerea, the confusion and distress that ensue, the discovery of her birth and relationship, and the happy ending which naturally follows—these details complete the plan of adaptation.

Those who had seen performances of the "Pincerna" some years ago felt bound to admit that the actors had been trained in such a way as to leave the present little to envy in the past. More uniformly good casts have perhaps been seen at the Oratory; but, on the other hand, various characters were personated in a manner quite unrivalled. We do not intend any disparagement of others by mentioning among these the parasite Gnatho and the slave Parmeno. Too much praise cannot be given to the actor who gave a sustained interest to the latter part, which is a long and thankless one, and has no showy points. The trying ordeal of standing at the back of the stage without taking part in the dialogue was repeatedly gone through by him; and during these intervals his by-play was as unceasing as it was expressive. Full justice was done to the character of the trusty servant in his raillery of his master, his grumpiness with Gnatho, and his fury at being hoaxed by Pythias. Gnatho found an inimitable representative, who brought into relief the particular shade of parasite which is intended by Terence. He described himself with great humour in his opening speech as a gentlemanly kind of person, who lives on his wits by toadying conceited coxcombs, and acting as their right hand and ambassador; and afterwards he admirably represented these qualities in the scene with Thraso, in which he never became a butt of his patron, but stood on a footing of equality with him, while discreetly flattering him and laughing at his stale jokes. The heroine of the piece, Thais, was remarkable for her silvery (though somewhat indistinct) voice. She exhibited in the first scene with Phaedria a quiet and dignified manner, and was throughout very graceful in her movements—matters not less important than difficult. But we missed the pathos of her appeal to Phaedria when she explains her reasons for desiring his temporary absence, and which culminates in "Sola sum habeo hic neminem, neque amicum neque cognatum." Also we think that, when a lady so far forgets herself as to call her maid "sacriliga" and "venefica," she ought to look very angry indeed. Her lover acted vigorously the anger towards Thais produced by the jeers of Parmeno and by the request that he should leave the field to his rival for a few days; but he did not appear quite so tender towards his lady-love as the words of his speech to her might imply. The Oratory again

made a fortunate choice as regards the voice of Pythias, the part servant-maid, who, however, shone much more in the scene where she hoaxes Parmeno than when she laughs at him for being taken in. Chaerea and Thraso were both represented satisfactorily, except that Chaerea's youthful activity led him at times to indulge in superfluous movement. Chremes did not by any means bring out all the humour which the part contains, while Laches had some peculiarities in his walk which we suppose must be set down to the infirmity of old age.

We may conclude by saying that the mutes, one and all, were very well drilled, the ragged army especially causing great amusement. In some of the scenes we might have wished for greater sharpness of rejoinder, but this is clearly an error on the right side. The actors (with a few exceptions) were remarkably deliberate in speech and clear in articulation—qualities often lacking to a school performance.

P. S. C.

### STAGE NOTES.

THE real event of the week has been Mr. Irving's farewell on Saturday night, but that is a matter that the daily press has already well-nigh exhausted. It remains for us, however, to say one necessary word or so about it while the enthusiasm of the scene is fresh in the recollection of all who were present. In a still greater measure than the dinner of a few weeks ago, it emphasises two facts—the first, the extraordinary character of the position that Mr. Irving has made for himself; the second, the total change of public feeling in regard to the stage. The two things are in truth much connected: each has acted and reacted upon the other. Mr. Irving's intelligence, and skill, and liberal enterprise, and wise and well-timed management have done much to bring about that condition of favour in which the world of the theatre now finds itself; and, likewise, the growing disposition to encourage and respect the art of the stage has assisted in the degree of recognition bestowed on Mr. Irving, the art's representative master. Mr. Irving has chosen quite the right moment for going to America; his public position permits him to go almost as an envoy from one people to the other, and America will receive him with prompt enthusiasm, quickly made friendships, and certain good-will. The people of New York next October, of Boston later on, and of Baltimore at Christmas will see an actor who, without having succeeded in every part he has essayed, has been triumphant in parts both many and various. They will also see a practical student of every branch of theatrical work, to whose energy and taste there has been granted this extraordinary reward—that, having found the theatre a place little considered, he has done much to make it again what it was in the smaller London of Edmund Kean and of Garrick, the natural resort of all classes of the fashionable and the learned, of the solid and the frivolous, of the very wealthy and the educated poor.

At Toole's Theatre they have, in the temporary absence of the popular low comedian, produced a play that has been seen but once before, and then on other boards—the "M.P." of the late Mr. Tom Robertson. It has been a curious experiment, and has succeeded perhaps quite as much as could have been expected. Mr. Robertson's plays, along with their conspicuous merits of freshness and individuality, had often many faults; and "M.P." was recognised soon after it was produced to be one of the least faultless and one of the least vigorous. It had little plot; it had not overmuch of distinct character-drawing; it had to rely chiefly for what success it obtained on its sufficient measure of brisk and not unnatural dialogue, and on the always attractive presenta-

tion of the familiar things of to-day. In spite of all this, however, it does not at all follow that Mr. Robertson the younger, who now enters into possession of the acting rights in his father's comedies, was ill-advised in selecting "M.P." as the first of the comedies to be played under his control. "Caste" and "School" and "Society" have been pretty well used up—at least for the time—and in "Play" there is no great element of attraction. "M.P." is practically new to the playgoer of the period; and though it is not very good, and though some of the most telling satire it contains has lost a little force through lapse of time, it is yet a good deal better than most adaptations from the French, than most farcical comedies, than most sensational dramas of realistic effect. If it does not exactly "entertain gracefully," it entertains with innocence and success. It suffers, however, from the absence of the Bancrofts and Mr. Hare, and this not so much through the fact of the surprising excellence of these comedians as because the play shows traces of having been designed somewhat specially to fit them. More than one of the actors now engaged at Toole's nevertheless makes a mark. Mr. Ward performs with great credit, and Miss Gerard is quite artistic and interesting. The little piece will probably serve the purpose of filling the house with contented patrons for the next two months or more. But the stage-work of Mr. T. W. Robertson will hardly, we fear, be found to be permanent literature.

"VALENTINE AND PAUL" at the Gaiety Theatre—the words by Mr. Stephens, the tuneful music by Mr. Solomon—serves to introduce to the London public Miss Lillian Russell, who has had a great success in America. For a while, we believe, she has been the spoilt child of New York playgoers. Miss Russell is a comely person, who knows how to sing, and who has such pleasant ease upon the stage that you hardly trouble to enquire whether she knows also how to act. We are not, ourselves, inclined to credit her with the possession of great dramatic power. Miss [Florence St. John, at her best, has, we think, more vivacity; Miss Violet Cameron both more vivacity and more vigour, and at times, too, more sentiment. No; Miss Lillian Russell, pleasantly as she looks and deftly as she warbles, has not that combination of stage qualities which ensure the popularity of the lady of "Bip Van Winkle." But she is yet an acquisition in a dull season; and the stage of opera bouffe and of burlesque requires brilliant recruits in England now that Miss Nelly Bromley definitely deserts it to play the sentimental heroine at Drury Lane, and that Miss Kate Vaughan aspires to more serious business than that of beginning a languid dance which is too soon finished. There is quite room for the latest arrival from America, though, in London, she will not carry all before her. Her stage companions—Mr. Elton included—have but little to do, and the play itself is not one on which much labour of description need be bestowed.

### MUSIC.

*Life of Handel.* By W. S. Rockstro. (Macmillan.)

DR. GEORGE GROVE, in a short introductory Preface, shows clearly that two important attempts at a biography of the great musician have proved failures—the one (Schoelcher's *Life of Handel*) through its want of method, technical knowledge, and unfortunate style; the second (Dr. Chrysander's) owing to its excessive length and incomplete state, and also from the fact that it is written in German. Mr. Rockstro now comes forward and gives us

a "readable and well-proportioned" book. There is much to praise in the volume. The story of Handel's life is told in glowing and picturesque language; and much interesting and valuable information is given about the Handel MSS. in the Queen's library, the British Museum, and other places. Dr. Grove speaks of the "Life" as a "popular" one; and so indeed it is, for the writer tells us much about Handel as a man, and describes his career as an artist in language singularly free from pedantry and technical abstruseness.

The biography avoids, says Dr. Grove, "some of the errors of its predecessors." But in avoiding Soylla Mr. Rockstro has occasionally fallen into Charybdis. He tells us, for example (p. 33), that the complete score, in Handel's own handwriting, of the first "Passion" Oratorio has been discovered among the Pöhlchau MSS. in the Berlin Library; and yet, in his complete catalogue of Handel's works at the end of the volume, he marks the "locale of Autograph" as unknown. Dr. Chrysander, in the Preface to this "Passion" in the German Handel Society's edition, informs us that the Pöhlchau MS. is *not* in Handel's own writing. Either way, Mr. Rockstro's two statements do not agree. Again, he has committed some serious errors in his account (pp. 13 and 345) of the Sonatas belonging to the year 1696, and of the German Society's publication. Of course, our author has read Dr. Chrysander's great work, and frequently quotes, or we should rather say, misquotes him. We will give one or two examples. Chrysander places little faith in the story of Powell, "the Harmonious Blacksmith," but he has more than "the one fact" mentioned on p. 119 in support of his opinion. We cannot enter into detail; but, to any readers who care to see how far our accusation against Mr. Rockstro is just, we would suggest a comparison of the accounts of the Double Concerto MS. given by Rockstro (p. 335) and Chrysander (tom. iii., p. 163). Once again, the three acts of the opera "Muzio Scaevola" were set to music by three different composers. According to some authorities, the first was composed by Attilio Ariosti; according to others, by a certain Fillippo Mattei (Pippo). "On the strength of a MS. score in the British Museum, Mattei's name has been regarded as not wholly destitute of foundation," says Mr. Rockstro; but Chrysander gives several very important reasons for believing that Mattei, and *not* Ariosti, was the composer. On p. 105 we read that Handel's Chandos Anthems are now more completely forgotten than even his operatic treasures. Mr. Rockstro ought, however, to have mentioned that "O praise the Lord with one consent" was revived by Mr. E. Prout at the Borough of Hackney Choral Society in 1879. He says also (p. 111) that "Esther" was lately given by the Guildhall School of Music; but it was first revived on November 13, 1875, at the Alexandra Palace. "Theodora," too (see pp. 305 and 306), has not "been quite neglected for the last hundred years." An important selection was given by the London Musical Society at St. James's Hall on March 30, 1882.

"Israel in Egypt" and "The Messiah" come in for a full share of notice. Of course the earlier Oratorio introduces the question of the disputed "Magnificat." Mr. Rockstro rightly states that this work has never been presented to an English audience in its complete form; but, since Chrysander, in his third volume, mentions that it was performed at Hanover Square Rooms in 1863, we may as well add that on that occasion only two movements, the "Et exultant" and "Quia fecit" were given. We should be glad if it could be established beyond a doubt that Handel wrote this Magnificat. Chrysander hopes that the Erba parts, from which he firmly believes the two copies (Handel's copy and the one in the Sacred

Harmonic Library) were written out, will be found; and Mr. Rockstro admits that until this happens the question can never be set at rest. He would have us believe that the Magnificat is Handel's own composition. The difference between Chrysander's and Mr. Rockstro's mode of discussing the question seems to us very striking. The former appears to be merely examining the documents with a view to discovering the real truth; the latter to be trying chiefly to exonerate Handel from the blame of appropriating other composers' ideas. Chrysander tells us a great deal about the MSS.; Mr. Rockstro very little. The latter enlarges upon the extraordinary fact (if such it be) of Dionigi Erba writing such a wonderful work; and of his name being so long ignored by "our best critics." But truth is stranger than fiction; the best critics are not infallible, and may easily be ignorant of treasures hidden away in dusty cupboards or in dingy corners of great libraries. Chrysander has given circumstantial evidence in support of the Erba theory; but we do not find that Mr. Rockstro has any fresh arguments in favour of the theory which he seeks to maintain.

And now we must say one word about "The Messiah." Mr. Rockstro wants to hear the grand old Oratorio played as Handel wrote it. The additional accompaniments can, of course, be removed from the score; we can try and imitate the orchestra of Handel's time. But still, to say nothing of the difference of the organ of the present day, we should be without the harpsichord, without the harpsichord part, and without exact instructions respecting the use of the organ and harpsichord. Robert Franz, a great authority, says it is impossible now to say exactly when the one or the other was used. We cannot restore the past; but we can attempt, as J. A. Hiller, Mozart, Franz, and others have done, to reveal the composer's intentions with the modern means at our disposal. The expression "additional accompaniments" is a misleading one. If done in the right spirit, the accompaniments are rewritten rather than added; if mere additions, they are sound without sense. Mr. Rockstro tells us that Mozart's accompaniments to "The Messiah" were substitutes for the organ, as Baron von Swieten wished to perform Handel's works in the Hall of the Bibliothek at Vienna, in which that instrument was missing. There is truth in this statement, but only part of it. Jahn says: "The object with which Mozart undertook to rearrange the instrumentation of Handel's works was the strengthening and enriching of the orchestra to enable it to dispense with the organ or harpsichord." Mr. Rockstro tells us he is trying to "wash 'The Messiah' clean." Let him take care: if he succeed he may wash all the colour out of it.

The date of Handel's birth has been much talked about. Mattheson first mistook the year, and his error was copied by many writers. Mr. Rockstro's "Appendix" on the matter is very interesting. He might, however, have mentioned that the *Gentleman's Magazine* for 1859 is among the few authorities which give 1685, the correct year of birth.

In concluding our notice of Mr. Rockstro's interesting and, in many particulars, valuable book, we would refer to one passage relating to Milton. Our author is surprised to find the "zealous Puritan" encouraging the stage by writing *Comus*. But at the date (1634) when this masque was written, Milton could scarcely be described as a "zealous Puritan." Nor is it strange that the excitement caused by the masques of Shirley and Carew, and the descriptions of them given to the young poet by Lawes and his brother Christopher, should have led him to think for the moment of the stage rather than the Church.

J. S. SHEDLOCK.

SATURDAY, AUGUST 11, 1883.

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## LITERATURE.

*The Orkneys and Shetland: their Past and Present State.* By John R. Tudor. (Stanford.)

THE Scandinavian isles of Scotland are still among the least-known portion of unexplored Britain, notwithstanding their easy accessibility by sea. The two groups are, however, widely scattered, and communication between the detached members is difficult and irregular. Roads are few, and railways unknown. Hospitality is lavish to anyone with proper introductions; but a people living so secluded from the busy world naturally regard with prudent suspicion "ferry loupers" newly landed from the Granton boat, while inns are few and hardly to the taste of the ordinary tourist. Hence we are occasionally astounded by gathering from official documents that the Whitehall functionaries are under the impression that the Orcadians speak Gaelic; and that the Shetlands, instead of being peopled by a polished race of pure Norse origin, who would be indignant were they compared with the clowns of Kent and Sussex, are inhabited by semi-civilised autochthones who feed on sea-fowl and are in urgent need of missionaries. In a dictionary which went through many editions, Zetland is described as a land "where the sun does not set for two months in summer, and does not rise for two months in winter;" and it stands on record that the Commissioners of Customs refused to pay bounties on some herrings caught during the winter season in Shetland waters on the ground that no fish could have been caught there, as the islands were at that period of the year surrounded by ice. Indeed, in a very recent map, now before me, the Arctic ice is represented as extending as far south as Orkney.

Such ignorance cannot, however, be general, and, with so exhaustive a work as Mr. Tudor's in the libraries, is now even less excusable than it was formerly. The literature of the Northern islands is tolerably extensive. Hibbert, Edmonston, and Cowie, among other and less systematic authors, have written admirable works on the group, but their volumes are now out of date; for, though Scandinavian Scotland does not move very rapidly, any who visits them after an absence of ten or twenty years is astonished at the changes which the islands have undergone in that interval. The Shetlandman is still a fisherman with a farm, and the Orkneyman a farmer who fishes; but old manners, prejudices, and practices are dying out, except in some of the remoter isles. There is nevertheless enough yet remaining to make the study of

Thule and the Orcaes extremely interesting to the ethnologist, philologist, historian, and antiquary, while their importance to the naturalist concerned with Northern forms and to the geologist studying glacial traces is of course even greater to-day than in former times, when such questions hardly ruffled the surface of the scientific world. In these respects they are hardly second to the outer Hebrides. In Foula and Fair Isle a semblance of the prehistoric man still survives; and implements in daily use often startle the student by the light they throw on some over which the cave men are fighting bloodless battles. Up to the year 1468 Norse Jarls ruled the islands; and it is still a fit theme for Academical discussion whether the non-payment of "the annual of Norway" and the pledging of Orkney for 50,000 florins as surety for Margaret of Denmark's dowry constitute a good title in law for the present holders. The representatives of the old Norse families are almost extinct among the large landowners, but among the "peerie lairds of Harray" the ancient line of Odalsmen exists in unbroken succession. In Harray, indeed, the Norse tongue is said to have lingered so late as 1757; and in Foula, Low, who published his "Tour" in 1774, took down from the lips of William Henry a ballad of thirty-five stanzas describing the loves of an Earl of Orkney and the daughter of a "King of Narroway." Even then the people had "Norwegian transactions at their finger's end," though they knew little about the doings of the rest of Europe; and to this day the islanders talk about "Scotchmen" in a manner which is not at all comforting to the advocates of political pan-Anglicanism. In 1593, according to the *Fasti Ecclesiae Scotticanae*, the minister of Unst was compelled to proceed to Norway to learn Norse, as his flock were unacquainted with any other language. By the will of Sir David Sinclair of Swinbrocht, dated 1506, his pious legacies were divided between Magnus Kirk in Tingwall and St. George's Altar at Roeskilde, the ancient capital of Denmark, though on none of my many pilgrimages to the Danish Domkirke town could I light on any trace of the chain of office (as Captain of the Bergen Palace) which the ruler of Zetland bequeathed to the latter fane. The names of most of the islands are simply corrupt Icelandic, while the terms applied to nearly every article of fishing gear are nearly the same as those in use along the shores of Norway and Denmark.

The reader who is curious in such matters will find ample information in Mr. Tudor's laborious work. Though he modestly deprecates any higher claim than that of a compiler, it is to all intents and purposes an original description of the islands, derived from personal observation, into which is incorporated and brought up to date everything of value in the writings of his predecessors. The volume is, in truth, almost exhaustive so far as topography and history are concerned. The same may be fairly claimed for Messrs. Peach and Horne's chapter on the geology; but the botanical and zoological sketches are the least satisfactory portion of the work, and the scientific names are invariably printed in a manner which at

once proclaims to a naturalist that the editor is imperfectly acquainted with the laws of biological nomenclature. The sportsman cannot, however, find fault with the section devoted to his speciality, nor the general tourist with the care taken to supply accurate information regarding the means available for reaching the different localities mentioned. In brief, Mr. Tudor's book has quite superseded any other of its kind, and is simply indispensable to those who propose examining the Northern isles. Specialists may perhaps find what they are in search of in more recondite quarters, but they will save themselves endless labour by referring to the very full bibliography appended to the volume under review. Curiously enough, the only serious contribution to Zetlandic literature omitted is Mr. Thomas Edmonston's *Flora of Shetland* (though at p. 559 reference is made to it, and the author erroneously designated as "Professor of Botany in the University of Glasgow") and the important additions to it which Mr. Craig Christie has at different times published in the *Edinburgh Botanical Transactions*. The botanical names of the Fair Isle dyes (p. 439) are also very obsolete, though Mr. Tudor very properly corrects the current tradition regarding the flag-ship of the Duke de Medina Sidonia having been wrecked on this island. The story is indeed so captivating for the *amour propre* of the Northerners that it persists despite the most absolute proof of its baselessness. Apart from the fact of Mr. James Melville, the contemporary minister of Anstruther, mentioning the name of the captain of the Fair Isle castaway in his diary, and thus enabling us to get at the name of his ship, Lord Burghley has jotted against the name of Juan Gomez de Medina in the list of the Armada, now in the British Museum, that "this man's ship was doomed 17 Sept. in ye Ile of Furemare, Scotland." The vessel was really *El Gran Grifon*, a chartered transport of Rostock, commanded by "Jan Gomes de Medina, Generall of twentie houlkes." The minister of Anstruther who, in 1588, was so unconsciously helping the historian describes him as "a verie reuerend man, of big stature and graue and stout countenance, gray heared and verie humble lyk." Don Juan was, however, indifferently "humble lyk" when he asked Malcolm Sinclair whether he had ever seen a finer man, and was promptly informed by the bluff tacksman of Umphray that he had "seen many a prettier man hanging in the Borough Moor."

The glossary of Orkney and Shetland words is excellently done. Indeed, after examining it very critically, I am unable to detect any grave errors. Still, in future editions it might be well to delete the *h* in "Bught" (p. 648), while it is needless to search for *gres*, "a pig," in the Sveo-Gothic, since this is actually the Danish word preserved in Caithness, Orkney, and Shetland to this day. *Holm*, an island, may, of course, come primarily from Sveo-Gothic (p. 656), but in modern Norse it is exactly the same word. The Danish "qvoern" should be spelled "qvern," and it may be of interest to know that the *Skat*, or Odaller's land-tax, is still a familiar term in Scandinavia. In like manner

the Orkney and Shetland "Vadmel" is a cloth commonly woven by the country folk of Sjøland and other parts of Denmark; and we venture to think that when Mr. Tudor declares that "Hill Trows" have nothing to do with hills, but are named from the Icelandic *hillda*, "unseen," he is, in seeking far away for a vague etymology, passing over the true one much nearer at hand (p. 668). In Denmark the Trolde (not "Droll," as Mr. Tudor has it) appears in various forms. There are, for example, Hill Trolde, Water Trolde, and those Kirke Trolde which, in old Orkney, were deemed "waur deils" than any of them. The "Kirke Trolde" is, however, more a Norwegian elf than the other two, though all the "Trolde" are really, so far as Danish folk-lore is concerned, importations from the Northern peninsula. But the Hill Trolde (Høj Trolde) is so called from living under a *høj*, or hill, and in all the illustrations to stories touching his pranks is invariably represented in or about a green mound. Mr. Tudor seems to have obtained his reference to Norse customs solely from du Chaillu's *Land of the Midnight Sun*, otherwise he would have known that the old Shetland custom of throwing "three clods" on a corpse is still practised not only in Sweden, but all over Scandinavia. It is, of course, a tribute to the Trinity, and is on a par with the three strokes of the bell-clapper which the village sexton in Denmark gives after ringing the midday and evening peals.

These trifles are, however, small blemishes in so admirable a work, which, with its profusion of maps and wood-cuts, is not likely to be soon superseded. But we may suggest that the easy diction, which often verges perilously on slang, though it might have been suitable enough for the sporting paper in which some of the chapters first appeared, is out of place in a treatise destined for a different class of readers and for a longer literary life.

ROBERT BROWN.

#### RECENT TRANSLATIONS OF SOPHOCLER.

*Sophocles, the Seven Plays in English Verse.*  
By Prof. L. Campbell. (Kegan Paul, Trench & Co.)

*Sophocles, the Seven Plays in English Verse.*  
By Robert Whitelaw. (Rivingtons.)

*The Philoctetes of Sophocles, in English Prose.* By M. T. Tatham. (Spottiswoode.)

THE art of translation has become very fashionable in our generation. Instead of the old school cribs done in the shabbiest way, and with the lowest views, by ignorant or unsuccessful creatures on the outskirts of scholarship, we have now the most prominent professors and fellows of colleges and schoolmasters essaying themselves in this field. Some content themselves with turning classical prose-authors into idiomatic and lucid English; others are more ambitious, and appear as poets for the purpose of reproducing the poetry of another age and tongue. In addition, indeed, to these aspiring scholars, we have our greatest poets condescending to try the same ever-tempting problem, which each of them solves, and yet fails to solve. If any version is generally accepted even for a few years it is a rare and wonderful success; for,

like fashions in dress, the taste in translations changes, and what appeared perfect to one age is almost ridiculous in the next.

So it is that, in addition to the poets, professional or occasional, who work in this field, we have a new school of translators who assert that a dignified prose version of a Greek or Latin poet is the most faithful, and therefore the best method of giving him to the modern public.

This is, no doubt, a very convenient theory for a scholar who is a wonderful poet in Greek and Latin, but feels in himself an inability to figure as such in English; and, if this be an unkind way of putting it, we can only say that the public will hardly be persuaded that a man having a feeling for form, and with facility for verse, would not prefer to use this vehicle in reproducing for modern ears a poetical literature whose strictness of form was of its very essence. One cannot but think that this curious fashion—a sort of apotheosis of the old crib-monger—has started in the professor's lecture-room, where the most valuable lecturing on classical texts now consists (at least in England) in showing by English idioms the exact force, or the supposed exact force, of Greek and Latin idioms. As Mr. Whitelaw puts it in his Preface (p. ix.), "it is, I believe, increasingly felt that a good translation is a commentary of the best kind." So it is, and from this point of view prose is better than verse; but to expect it to take a place higher than that of a scholarly and gentlemanly crib is to expect more than is reasonable. No public, not even the very prosaic English public, will ever be persuaded by its professors, however lauded and admired, to be content with Homer, or Aeschylus, or Sophocles, or Aristophanes, or Theocritus in English prose. Those who can read Greek at all fluently will care little for any translation; those who cannot will prefer, and ought to prefer, even a very loose poetical version. There remains the small but very important class, from the paedagogic point of view, of those who are learning to read Latin and Greek. To such the scholarly prose version is undoubtedly an excellent commentary, and, if honestly used, cannot fail to stimulate their progress. If this is the object of Mr. Tatham's *Philoctetes*, he has accomplished it well. It is an honest translation, in readable English, and showing a careful study of the difficulties of the original. A few notes, however, on other renderings of disputed passages, and, above all, an indication of the lines of the Greek in the margin of his book, would have made it very complete in its way. But this modest estimate of the pretensions of a modern prose translation will not satisfy those who pursue it as a high art; and I find most scholars are so hurt at a free expression of opinion, that I beseech those among them who are my esteemed friends not to set it down as wickedness in me, but as the judgment of one who has no faculty for turning Greek or Latin either into prose or verse. Time will decide between us.

Moreover, if it appears too strong a statement that any poetical translation, however loose, is better than prose, we are no longer obliged to fall back on loose versions, since now we have from good scholars poetical

versions really attending not only to the spirit, but to the letter, of the original. This, no doubt, is one great good done by the accurate prose translations. They have reacted upon the rest, and so raised the standard which men seek to attain. The two larger works before us are striking instances of this. If we compare either of them with Potter, or with Dale, or even with Mr. Plumptre, we cannot hesitate to pronounce it a great advance. A faithful adherence to the original has evidently been studied, no less than the attainment of absolute literary merit. But when we come to compare two such excellent works and endeavour to declare our preference, and give reasons for it, the task becomes exceedingly difficult. Comparing their passage by passage, we prefer sometimes the one, sometimes the other.

On the whole, however, Mr. Whitelaw's translation adheres more closely to the original; and, if direct reminiscences of Shakspeare, Milton, Arnold, and Browning are certainly more frequent, these are no blemishes, perhaps even a merit in such kind of work. To show an idiom in one of our great poets as truly representing the thought of a Greek poet is to suggest a point of much literary interest. Mr. Whitelaw's principle of translating the choruses into unrimed lines gives him an advantage over his competitor; but, on the other hand, effective riming has its unconquerable charm. In the matter of English, it is dangerous to censure a writer so versed in the great masters; but surely, however "to deathward" (*Ant.* 283) may be defended by the Biblical "to usward," "from the Thraceward" (*Ant.* 589) is more than odd. In the same play, the "waters wan" (334) and "short shrift" (933) are modernisms; and so, perhaps, is "fine gold of Ind" (1038). "Splenitive" is an odd and not satisfactory rendering of *keproiouis* (958, 960); and (804) "The fountains of my tears, I can refrain no more," is perhaps a clerical error. This is the kind of flaw which a reader anxious to find fault may often track out in the book—generally doubtful English rather than incorrect translation.

In Prof. Campbell's work there is, perhaps, greater smoothness and beauty in the lyric parts, but not unfrequently additions or alterations for the sake of rime, which remind one of the old versions. Thus, of the Argive host compared to an eagle (*Ant.* 115), "These stooped above the domes, with lust of carnage fired," introduces an idea foreign to the Greeks. Again (1086), "That stains their incense with polluted breath" gives us more than the original. Again (*Elect.* 154), "Sad Niobe, whose moan is muffled in thy sepulchre of stone," gives us a wrong picture of that famous figure. In *Oed. Col.* (669 *sqq.*), the first chorus opens with "Friend" (*ἔνε*), for which Mr. Whitelaw more properly has "Stranger;" and presently a whole line (683) is added to the original—viz., "Bright flowers their never-failing bloom renew."

But why search for these trifles when the merits of the book are really great? It is only to justify a slight preference for Mr. Whitelaw's version. Perhaps the Prefaces increase this feeling, for, while Mr. Whitelaw's is quite downright and to the point, Prof. Campbell has given us an aesthetic essay, which leaves but a vague



impression on the mind. But we may indeed congratulate the English public who want to read Sophocles on having to choose between such exponents of his poetry. Both are excellent, and the judgment here hazarded in preference of the one may doubtless be reversed by other critics. I will conclude by citing the parallel versions of a passage so famous that many readers will be able to judge between them without referring to the familiar Greek. It is but fair to repeat that the task of comparing translations is not to be settled by one or two passages. Like a neck-and-neck race, in which each competitor in turn gains and loses his advantage, till the spectators are at their wits' end to know which is really the better, so it is with this art of translating. Where one is happy the other seems tame, and yet the next page may reverse our judgment.

We take the first antistrophe of the famous Herodotean ode, *Oed. Col.* 1211 sqq. Here is Prof. Campbell's version:—

"Far best were ne'er to be,  
But, once he hath seen the day,  
Next best by far for each to flee,  
As swiftly as each may,  
Yonder from whence he came;  
For let but Youth be there  
With her light fooleries, who shall name  
The unnumbered brood of Care?  
No trial spared, no fall!  
Feuds, battles, murders, rage,  
Envy, and, last of all,  
Despised, dim, friendless age!  
Ay, then all evils, crowded in one room,  
Each at his worst of ill, augment the gloom."

Here is Mr. Whitelaw's:—

"Not to be born is past disputing best:  
And, after this, his lot transcends  
Who, seen on earth for briefest while,  
Thither returns from whence he came.  
For, with its fluttering follies all aswarm,  
Who needs, while Youth abides, go far afield  
To heap vexation? What's the missing plague?  
Slaughters are here, and strife,  
Factions, and wars, and spite.  
And still Life's crowning ills to bear—  
Last scene of all, of all condoned,  
Unfriended, uncompanioned age,  
When strength is gone, but grief remains,  
And every evil that is named—  
Evil of evil, grief of grief."

J. P. MAHAFFY.

#### BIBLIOTHECA WIFFENIANA.

*Spanish Reformers of Two Centuries, from 1520.* Described by Edward Boehmer. Vol. II. (Trübner.)

TIME has brought about few more singular revenges than that of the zealous study of the works of the Spanish Reformers. At the beginning of the century no class of European literature was less known and less read. Men had forgotten both the names of the authors and the titles of their works. Of many of these only single or fragmentary copies were known to exist, and more were supposed to have perished; but the eager search of enthusiastic votaries in our day in European public libraries has been almost annually rewarded by some fresh discovery. The first to call general attention to the subject was a Scotch divine, Dr. McCrie; his *History* was followed later by that of Castro, in Spanish, in 1851. Meanwhile, the lively narratives of that strange missionary, George Borrow, had kept up the interest already

aroused. But it was not till after the meeting of Wiffen and Luis de Usóz y Río in London, in 1837, that the task of collecting and reprinting these forgotten and almost perishing works was seriously undertaken. Some twenty volumes have appeared in the series of "*Reformistas Antiguos Españoles*." Since the death of the first editors, the work has been continued by the late M. de Brunet at San Sebastian, by Boehmer in Germany, and by J. T. Betts in England. The ancient classics have scarcely been edited with more zeal and care than have these of the once obscure Reformers of Spain. They have been happy, too, in finding a worthy antagonist; and, should these reprints become exhausted, their memory will still live in the brilliant pages of the *Historia de los Heterodoxos*.

The present volume is the second of a work of almost monumental character, in which Prof. Boehmer gives an account of all that can be collected as to the lives of these Reformers, but especially as to the bibliography of their writings. He does this with the exact learning, the unwearied patience, and the attention to minute detail which characterise the best work of German authors. Almost the only defect we have to notice is that the English of this volume presents a marked decline on that of vol. i. It is a thousand pities that the MS. was not revised by some competent English friend. We feel this most of all in the numerous references, which, by reason sometimes of the omission of the volume or page, by the insertion of superfluous pronouns, or by the use of a double "not," are frequently most difficult to be understood. Here and there, when a document is epitomised, the English given is such that all we can be sure of is that the author did not write what is given in the text. Wiffen, as a Friend, sometimes wrote quaint English; but he never penned such a sentence as this on p. 77: "This man was a corrector to the print of such books as were printed at Geneva." The "weapon" of a cardinal, p. 30, we conjecture to mean the "arms" in the heraldic sense; "conterranean," p. 182, may be equivalent to "fellow-countryman." But, if from style and arrangement we turn to matter, the book is full of information. We have here, as elsewhere, abundant proof of the great part which mere gossip played in the religious struggle of the sixteenth century, owing to the credulity of the antagonists on both sides. Some of this—e.g., that relating to the last days of Charles V.—Dr. Boehmer fully exposes on p. 23; and other items are ruthlessly examined elsewhere.

If we look at the account of the Reformers given in these two volumes, it is not hard to see why, apart from external persecution and the vigilance of the Inquisition, the Reformation failed to establish itself in Spain. The chief Spanish Reformers never seem to have attached themselves definitely to any of the great schools of religious thought, nor to have attempted to found a national Spanish Church. Their teaching is too vague and indefinite. They adopted neither the broad humanitarianism of Luther nor the ideal theocratic commonwealth of Calvin, nor did they make their appeal to primitive antiquity as did the Church of England.

This last has indeed been done in Spain, but it has been by statesmen on political, or on higher grounds by Jesuits, as Burriel, 1750, and Masden, 1817; but not by the Reformers until our own day. Their mystic writings, too, which are some of their best, are fully equalled by those of the opposite side. Chapters from Luis de Granada's works were incorporated in the writings of the Protestant Constantino de la Fuente, and were the inseparable companions of even such a free-lance as the Abbate Marchena. The doctrinal affinities of the separate Reformers are not fully traced out either by Boehmer or by Menéndez Pelayo, though their works will greatly aid subsequent writers in doing so. In this respect we are disappointed in the tables of comparative extracts (pp. 322–52) of translations of the Bible into Spanish. These seem all to be chosen with reference to literary considerations only. But had such passages been selected as the opening verses of St. John's Gospel, the reader would have been in a position to judge how far the action of the Trinitarian Bible Society, and that of the Spanish bishops, was justified in rejecting some of these versions, on account of the substitution of *estar* for *ser* to denote the relations of the Trinity, of *la palabra* for *el Verbo* as a translation of *ὁ Λόγος*, &c. The number of Bibles, Testaments, and portions of Reina's Bible alone (including Valera's revisions) printed in Spain by the Bible Society between 1869–82 is given from official lists (p. 290) as 1,501,000 copies. This is exclusive of other versions printed in Spain, such as Scio's; of all those printed in Great Britain, France, or the United States; of all Roman Catholic versions; of all dialectic versions in Basque, Catalan, Gypsy, &c.; and of all of any kind printed before 1869. A chance catalogue of general literature of a second-hand Madrid bookseller lying before me contains, beside Protestant versions, five large editions of Scio between 1816 and 1868, and we know of others. It gives also Roman Catholic versions by Amat, Santos, and de Saey. The opposition to the printing of the Bible in Spain has evidently been exaggerated by controversialists.

We fear lest, while dealing with details, we may leave a false impression on our readers. We repeat, therefore, that, in spite of defects which are more irritating than important, this work contains a mass of information, especially as to bibliography, not to be found elsewhere, and must always be the standard and indispensable work of reference to all students of the subject.

WENTWORTH WEBSTER.

*Folk-Medicine*: a Chapter in the History of Culture. By William George Black. (Published for the Folk-Lore Society by Elliot Stock.)

THIS is, in my opinion, about the most valuable work yet issued by the Folk-Lore Society. Not only are the various subjects treated in a clear and consecutive manner, but the scope is wide and comprehensive, while chapter and verse follow almost every quotation or fact adduced, thereby placing the student at once in a position to verify

everything for himself. Those who have read and studied European and Oriental folk-lore for themselves, and made notes of such facts as have come under their own observation, will find that while Mr. Black's work is suggestive it is far from being exhaustive. In fact, it would be almost impossible to enumerate all the facts and fancies one gleans in our own outlying places, much less could one be expected to place on record all that is to be obtained, either at first or second hand, in countries less advanced in the knowledge of medicine than ourselves. In those lands where medicine is still unknown as a science, and everyone resorts to the use of herbs, charms, animals, and such-like things for the cure of diseases, a wide field is open to the student; but my own personal experience of the matter teaches me that the folk-medicine of the English peasant is exactly the same as that of the heathen Chinese. Thus in Lincolnshire, Aberdeenshire, and elsewhere, mice used to be employed for certain complaints. In the former place they were fried for whooping-cough. (As I write, a relative living in Sussex informs me that a neighbour cured her child of a very troublesome complaint by baking a mouse and grinding it to powder, and she strongly recommends the recipe!) In Canton, South China, I one day overtook a lad in the streets of the city carrying a *so-shü*—a kind of shrew-mouse—by the tail, and enquired what he intended doing with it. He replied that when it had been roasted in a *wok*, or cauldron, and ground to powder it would be put into some gruel to cure a lad suffering from a big belly! Mr. Dyer mentions in his *English Folk-Lore* that in Oxfordshire children were wont to be cured of whooping-cough by drinking milk which had been left by a fox. In the same way the people of China effect a cure on their children. A friend of mine living near Canton once possessed a monkey, which he observed to be constantly receiving attention from the natives around. On one occasion he noticed that the people threw down a banana to the animal, and when it was half eaten, snatched it up again and ran away. He enquired their object, and was told that if their children ate the remainder of the fruit it would prove an effectual cure for the complaints from which they were suffering.

Mr. Black devotes a whole chapter to the study of Personal Cures; but, while he takes us from England to Persia and from Egypt to China, and even introduces us to the Holy Land, he does not mention any case from Holy Writ which teaches us that cures by touch were believed in. Surely this is to be clearly argued from the case of the woman who said, "If I may but touch the hem of His garment I shall be made whole." There can be no doubt that the woman's faith was based upon a long-established credulity existing in the popular mind.

The author's notice of plant-medicine is scanty considering the wonderful field which the study of local plant-cures opens up. In the Midlands great faith is still placed in herbs, and the people are very fond of a "diadrink" (*i.e.*, diet drink), which they make from a particular number of different plants. A lady recently told me that honey

was good for stings, and, in fact, "for most things, because it is extracted from all the different kinds of herbs," and so must contain all the virtues of the same. In Somersetshire nine leaves of a certain plant, and in Devon seven or nine, must be employed for producing cures. On the use of numbers Mr. Black has some interesting notes, as also on the use of colours. Mr. Farrer's valuable remarks and references (*Primitive Manners and Customs*, chap. ix.) might have been quoted among the authorities adduced in connexion with this subject. In Northants the meanest weeds sometimes find a place in the herb-medicine of the peasants. I one day called to see a young person who was reported to be ill, and found her fomenting her face with a dark decoction made of groundsel (*Senecio vulgaris*) steeped in boiling water. Thinking she might be suffering from a boil, or pains in the face, I asked what object she had in view in using this. Her simple reply was, "They say it takes away freckles and spots, and makes the skin fair." I replied that she must be very anxious to make herself handsome, and, as my pastoral services were not required for such a purpose, forthwith took my leave. In Oxon the plant just mentioned is said to be a capital remedy for rheumatism.

A belief in the power of the seventh son to work almost miraculous cures still lingers in the West of England. As I was crossing from Ipplepen to Newton Abbot in South Devon one day not long since I was overtaken by a labouring man who readily entered into conversation respecting the virtues of plants. He told me a number of wonderful stories about the seventh son of a seventh son who lived not many years ago at Torquay, and who had cured two or three people of his acquaintance by means of herbs after all the doctors had given them up. It is a curious thing that a seventh son should be "looked upon with horror in Portugal," where he is supposed to assume the likeness of an ass on Saturdays. A friend of mine in Northants says she has sucked a frog's mouth through a muslin bag for the cure of whooping cough, while another person assures me that when her only child (now only four years of age, therefore quite recently) was suffering from the same complaint, having tried everything people recommended, she last of all put a hair between bread and butter and gave it to a dog. The child eventually recovered. Some say the crowfoot (*Ranunculus repens*) is the only useless herb there is, but in Oxon and Northants there is a flower just now in bloom which is said to have been stigmatised by the Virgin and condemned to a life of inutility. She used to employ it for the manufacture of an ointment, but on one occasion

"She could not find in time of need,  
And so she pinched it for a weed."

Just as the fish caught by Peter and the ass ridden by the Saviour still bear a distinguishing mark, so every leaf of this plant has a dark spot in the centre just as though it had been pinched, on which account it goes by the name of "pinch-weed." In Bucks and Oxon one very frequently finds the mantel-piece in cottage homes bedecked with the shaking grass (*Briza media*), and, though

the old idea is fast dying out, it used to be firmly believed that ague would not enter where the "quakers"—the local name—were kept. In Oxon, Yarrow tea is said to be as good for a cold as chamomile, and had I space at my disposal many other similar illustrations of folk-medicine might be recorded.

The Introduction and concluding essay of the volume are very valuable, but into the questions there discussed I cannot enter. I have found a few misprints and errors in the references. On p. 92 the name *Kuang-minrg* has a very strange appearance, even for a Chinese word, and the penultimate letter must be deleted in order to make the word pronounceable (*ming*). For "berth," on p. 224, read "birth." In three instances out of four we have p. 197\* in the Index, and once rightly p. 197†. I have often heard of the nettle-rash, but never of the nettle-rush, as the name of a troublesome eruption; yet, in the text (p. 199) and Index alike, the latter form is employed. The fastidious botanist will find some eyesores in the way in which the names of plants are spelled, without any regard for the use of capital letters, and this sums up the whole of my fault-finding. The triviality of these few points would only be noticed by the critic, and the folk-lorist will find much to repay his careful study. Some books of this class are only fit for light reading; but, while Mr. Black's volume is as entertaining as a novel, it suggests many thoughts which the ethnologist, anthropologist, and even divine may find it worth his while to investigate.

HILDERIC FRIEND.

#### OLD-FRENCH REPRINTS.

*Lycner Yzopet*. Edited by Wendelin Förster.  
*Les Tragédies de Robert Garnier*. Edited by Wendelin Förster. Vols. I.-III. (Heilbronn: Henninger.)

THE series of editions of French MSS. which Messrs. Henninger have for some time been producing has been very welcome to students of Old French, and it is with at least equal gladness that they receive a companion series of reprints of printed books which has been more recently started. The inexhaustible stores of French literature cannot be attacked in too many quarters at once if they are to be made accessible to the world; moreover, in the matter of reprints especially, there is observable in France itself a certain tendency to get into grooves. No sooner has one edition of an author made its appearance than somebody seems to think it his duty to produce another. This may be all very well as evidence of an encouragement to emulation among editing scholars; but it is a little unsatisfactory to reading scholars, in whose case *le mieux* is emphatically the *ennemi du bien*. The two series of which we are now speaking, over which Dr. Förster and Herr Vollmöller respectively preside, appear to be directed in a more intelligent spirit. If we are not mistaken, all the volumes of the older series, or all but one, give texts which, at any rate in their entirety, are new to print. The volumes issued and forthcoming of reprints are all works which no modern or critical

editor has touched at all. This is as it should be, and it may be added that the books are excellently produced as books. They are not quite so cheap as the old Bibliothèque elzévirienne, or the still more surprising volumes of the Belgian Academy; but books in general have got dearer in Germany since the war. In precision and scholarly fullness of editing they leave nothing to desire. German editors are, indeed, sometimes apt (it may be from modesty, it may be from contempt of such frivolities) to leave out of sight the literary, as opposed to the purely philological, aspect of the works they edit. But anyone who has a taste, if not a vocation, for literary criticism may be rather grateful for this abstinence, because it leaves him something to do.

The Ysopet which Dr. Förster has here published is, like the other works which go under that general title, a version of a certain division of the numerous fables in prose and verse which went, in the Middle Ages, under the name of Aesop. In this case the original is the unnamed elegiac writer who has received the designation of *Anonymus Neveleti* from his appearance in the collection of Nevelet, and whose verses Dr. Förster has carefully edited with the French. The chief literary interest of the latter lies, of course, in the comparison of it with other Ysopets, and especially with that of Marie. It belongs to the same century, though, probably, to a later period, for, in the first place, there are distinct traces of allegory in it, and in the second place the handling is much more diffuse. If the originals had been the same (which they were not), this last trait would have been decisive; but, even as it is, it is strong. The *Anonymus* himself is not unduly diffuse, though he is terribly given to playing on words ("sic nocet innocuo nocuus causamque nocendi invenit"). He dispatches the Wolf and the Lamb in sixteen lines. His translator makes seventy of them, which, even allowing for the different capacity of the octosyllable and of the hexameter or pentameter, is exorbitant. Now Marie had found half the number enough to put the story much more pointedly. Indeed, point is not the *forte* of this writer, though he has a considerable faculty of easy narration. He is philologically interesting, because he writes in a dialect which has many peculiarities, especially in the use of the vowels.

The reprint of Garnier is of even more general interest. The late M. Jannet once remarked that "les tragédies de Garnier sont chez tous les libraires." "Every bookseller," in this phrase, may rank with the celebrated "every school-boy." The plays are, of course, not, in the proper sense, rare; but a book which has not been reprinted since the early years of the seventeenth century is scarcely likely to be found "chez tous les libraires." Yet Garnier is the most considerable figure in French tragedy before Corneille, and his masterpiece, "Les Juives," is very well worth reading indeed. With perhaps not unpardonable patriotism, Dr. Förster assigns to his countryman Ebert the glory of having rediscovered Garnier. It is, however, somewhat unfair to speak of Messrs. Darmesteter and Hatzfeldt's excellent *Seizième Siècle en France* merely as having "popularised Ebert's results."

It did much more than popularise Ebert, though it left something for others to do. The three volumes before us include the six "classical" plays (one of which Kyd translated, and which are very closely modelled upon Seneca) and also "Les Juives," but the almost equally interesting "Bradamante" is reserved for the fourth and last. In "Les Juives," however, the reader has the best possible opportunity of judging what Corneille, with some hints from the despised Hardy, did for French tragedy.

Dr. Förster promises, contrary to the wont above mentioned, a short biographical and critical study in his last volume, which will be welcome. We are also glad to see that the series is to comprise an edition of Mariat, who is well worth reprinting, and who is at present less accessible even than his fore-runner.

GEORGE SAINTSBURY.

#### NEW NOVELS.

*A Struggle for Fame.* By Mrs. J. H. Riddell. In 3 vols. (Bentley.)

*Red Riding-Hood.* By Fanny E. Millett Notley. In 3 vols. (Hurst & Blackett.)

*True to the Core: a Romance of '98.* By C. J. Hamilton. In 2 vols. (White.)

*One Summer.* By Blanche Willis Howard. (Edinburgh: David Douglas.)

*Lady Glastonbury's Boudoir; or, the History of Two Weeks.* By the Author of "The New Utopia." (Burns & Oates.)

Mrs. J. H. RIDDELL has considerably changed her style since the days when she wrote *George Keith of Fen Court* and the rather powerful but decidedly melancholy stories which immediately succeeded that popular book. Dr. Downward, in Mr. Wilkie Collins's *Armada*, said of the ideal novelist, "All we want of him is—occasionally to make us laugh, and invariably to make us comfortable;" but Mrs. Riddell, in her first period, evidently differed from the proprietor of the Hampstead Sanatorium, for she disdained to make her readers laugh, and consistently endeavoured to make them as uncomfortable as possible. There were few notes in the scale of human misery that Mrs. Riddell did not strike; and, even when things were going prosperously with her characters, she was careful to spoil our thoughtless complacency by numerous hints of troubles in store. Women young enough and comfortable enough to enjoy the luxury of "a good cry" doubtless revelled in these records of wretchedness; but those of us whose tastes in the main coincided with Dr. Downward's wished for something a little more cheerful. At last we have got it, and we are, or ought to be, grateful accordingly. There is very little that is depressing in *A Struggle for Fame*, for we are not made seriously unhappy by the misfortunes of a heroine who fails to fascinate us; and there is a good deal of light comedy, with here and there a touch of farce, which is entertaining enough, if not absolutely provocative of laughter. There are about half-a-dozen people in the book who may be considered strugglers for fame; but the character whose struggles are made the most interesting is a certain raw young Irishman,

Bernard Kelly, who comes to London to make a living out of literature. As Kelly has a certain amount of marketable cleverness, a cool head and cooler heart, with a happy knack of making useful friends and of dropping them when they have ceased to be useful, it is needless to say that his struggles are not wholly in vain; and the record of them not only "adorns a tale" very agreeably, but "points a moral" of the kind to be found in Rochefoucauld's maxims. A still more amusing Irishman is a certain Mat Donagh, who also has had literary aspirations, but who, owing to the non-appreciation of publishers, is "connected with the press" not as a purveyor of lofty verse or sparkling prose, but in the humbler capacity of a canvasser for advertisements. This degradation is the secret of Mat's life, and the picture of his despair when the dreadful truth becomes known is delightfully ludicrous, though perhaps the language of his lamentations is rather too closely modelled on that of Mr. Micawber. The Bohemian Dawtons are a capital sketch group, and the story of the firm of Felton and Lapdash is an amusing episode; but even Mrs. Riddell's most simple-minded readers will find it difficult to believe that a publishing house without credit should leap into prosperity and fame on a capital of eight pounds and ten shillings. One slip, however, does not spoil a good story; and *A Struggle for Fame*, in spite of a weak and unsatisfactory conclusion, may fairly be so described.

The first few chapters of *Red Riding-Hood* introduce us to a girl of sixteen who has fled from an unkind grandmother. She is beginning a walk to London of 283 miles, from which one imagines that her deserted home is somewhere in the South of Scotland, though the dialect spoken in the district is anything but Scotch. Her only earthly possessions are a marvellous voice and a Cremona violin which has been left with her by her father, an Italian conspirator, of whom for years she has heard nothing. At the beginning of her journey she encounters a mysterious stranger, who sentimentalises in symbolical and enigmatical language, and who takes her to the equally mysterious home where he lives with his little boy and a prosaic, middle-aged woman who acts as housekeeper. The persons, the situations, the literary style, are all suggestive of "Ouida," and the reader begins to think that he is in the company of one of the numerous imitators of that eloquent and voluminous romancer; but, all at once, the "Ouida" disguise drops off, vaporous sentiment is exchanged for solid sensationalism, and we recognise the features of our old friend the "penny dreadful." *Red Riding-Hood* is, however, a pretty good specimen of an inferior species of literature; and the reader of simple tastes who does not demand that characters shall be comprehensible or incidents credible may, and doubtless will, derive from it a considerable amount of serene satisfaction. As almost all the personages in the story are present or past members of secret societies, and as everybody is conspiring against everybody else, and is either in the power of somebody or has somebody in his power, it will be seen that there is "ample scope and

verge enough" for an exciting and complicated plot. Miss Notley makes the fullest use of her opportunities in this respect. Indeed, the main objection to the story, as a story, is that the plot becomes occasionally so very complicated that it is not easy to follow without the help of such external appliances as a cup of strong tea and a wet bandage. At last patience is rewarded. Everything, or nearly everything, becomes clear, and all turns out right. Lady Brentwyche very properly poisons herself, Delgado blows himself to pieces with dynamite, and Lord Enderby marries his second love and lives happily ever afterwards.

I suppose Miss Notley would class her story among novels, while Mr. Hamilton gives to his the name of a romance; but *True to the Core* displays a much stronger grip of actual fact than is to be found in *Red Riding-Hood*. *True to the Core* is so good both in conception and execution that one wonders at first why it does not produce a deeper impression upon the mind. It is not a powerful novel, but, one feels that it might have been made so if the characters had been a little more sharply individualised, and made really to live instead of simply to speak and act before us. They are very creditably executed lay figures, but, with one exception, they are little more. We seem to know all about the enthusiastic young barrister with a turn for rebellion, the Castle spy who professes to be an ardent patriot, and the faded beauty whose vanity has outlived her charms; and Mr. Hamilton hardly manages to inspire us with a new interest in such very old acquaintances. On the other hand, Norah Buidhe, the wild Kerry girl, who offers not merely her life, but something she holds dearer, to save the man who has rejected her love, is a strongly conceived figure, who, in the hands of a master like Victor Hugo or Mr. Charles Reade, would have been a most impressive and memorable creation. Even in these pages the lines of this portrait are so sure and masterly as to encourage a feeling that Mr. Hamilton is a writer from whom something is to be expected; and if, in speaking of *True to the Core*, I have seemed to "damn with faint praise," it is only because I think that Mr. Hamilton has it in him to produce something even better, good as this story undoubtedly is.

*One Summer* is disappointing. It opens with a really brisk, novel, and humorous situation, and the reader is naturally led to expect a good deal; but, unfortunately, the rest of the tale—if tale it can be called which tale hath none—confirms the truth of the modern beatitude, "Blessed is he that expecteth nothing." In a mere literary sense, *One Summer* is a blameless work. Miss Howard's style is pleasant and graceful, and there are occasional felicities of expression which break the monotony of a somewhat somniferous correctness; but there is a terrible lack of story, and in a novel there really should be some story, just as in a comic journal there should be an occasional joke. Mr. Henry James, jun., and Mr. Howells, who seem to think that there is something vulgar in a plot, and that we ought to be ashamed of being interested in a novel which

has a beginning, and a middle, and an end, have many things to answer for, and one of the many is Miss Howard's achievement in fiction. There is some cleverness in *One Summer*, but hardly enough to make us forget its thinness, its expatiation, and—I must add—its tiresomeness, which is all the more exasperating because Miss Howard seems to be tiresome on principle, and not because she cannot help it.

*Lady Glastonbury's Boudoir* is a readable little novelette which will wile away the hours of a wet afternoon very pleasantly. The anonymous author, unlike Miss Howard, has old-fashioned views upon the subject of fiction, and does not disdain to write a story which, if not remarkable for originality, is, at any rate, well put together and attractively told. Crawley is a somewhat melodramatic scoundrel, and there is a touch of Grandisonian conventionality about Uncle Bevis; but the portrait of Lady Glastonbury indicates some knowledge of human nature and not a little literary skill. There is just the tincture of polemics which one naturally expects in a story which comes from a well-known Catholic publishing house, but there is not a single offence against good feeling or good taste; and the only complaint to be made is that the conversions which follow each other so rapidly at the close of the story are not very artistically managed. The writer might have been content with Uncle Bevis and Maurice, and have left the naughty Lady Glastonbury out in the cold. JAMES ASHCROFT NOBLE.

### THREE VOLUMES OF VERSE.

*Poems of Many Lands.* By Rennell Rodd. (Bogue.)

*A Year of Life.* By John Cameron Grant. (Longmans.)

*An Actor's Reminiscences, and other Poems.* By George Barlow. (Remington.)

IN Lord Ronald Gower's recent *Reminiscences* the opinion is advanced that Mr. Rodd is a clever young fellow, whose poetic intelligence must have had enough to do to develop under "the cold shade of Jowett." But Mr. Rodd is not dependent upon his friends for introduction to the public. His dainty little volume, published some time ago (if we remember aright, in almost too gorgeous apparel), sufficiently signalled the advent of a graceful writer. The present volume incorporates the book just referred to with sundry fugitive scraps that have been since contributed to periodical literature. It cannot fail to add to the good opinion formed of its predecessor. It is hardly rash to say that of the younger poets none exhibits a truer love of nature or a more intimate knowledge of her phenomena. Only Mr. William Sharp's "Transcripts," among the recent productions of the younger singers, seem at all on a level with some of the descriptions of inanimate nature contained in this volume. There is the genuine ring of nature-worship here, as distinct as possible from the *aurora borealis* of writers who, in the heart of London, in an atmosphere smelling of the candle, cry, as Carlyle says, "Come, let us make a description." Especially happy is the following realisation of the spirit of that *natura maligna* which pervades nature, according to those writers of verse who are so prodigiously Oriental:—

"And one dwells there in the caves below  
That only the seals and the seagulls know,

And the haunting spirit is passing fair  
With sea-flowers set in her grey-green hair,  
But she looks not off to the daylight skies  
For the sunshine dazzles her ocean eyes;  
But now and again the sea-winds say,  
In the twilight hour of after-day,  
They have seen her look through her veil of spray.

"Stilled are the waves when she lies asleep,  
And the stars are mirrored along the deep,  
The gulls are at rest on the rifted rocks,  
And slumbering round are the ocean flocks,  
Where the waving oarweeds lull and lull,  
And the calm of the water is beautiful.

"But ever and aye in the moonless night,  
When the waves are at war and the surf is white,  
When the storm-wind howls in the dreary sky,  
And the storm-clouds break as it whirls them by;  
When it tears the boughs from the churchyard tree

And they think in the world of the folk at sea,  
When the great cliffs quake in the thunder's crash

And the gulls are scared at the lightning flash,  
You will hear her laugh in the depths below,  
Where the moving swell is a sheet of snow,  
Mocking the mariner's shriek of woe."

Hardly less beautiful are the descriptive passages entitled "Sea Pictures—France;" but the following sonnet, exhibiting the writer's powers in another direction, is all that we are now able to quote. The tradition that tells how, wretch as Nero was, he had still some few to mourn him and to place, unseen, some flowers on his grave is one of the most beautiful stories that come down to us, coupled, as it is, with the record of so much that is ignoble and loathsome. Obviously, the story of Actea is an excellent one for a poem. Byron, who might have dealt well with so fine a theme, touches upon it for a moment earnestly in "Don Juan," and then, of course, goes off into the flippancy of

"But I'm digressing: what on earth has Nero  
To do," &c.

The following is Mr. Rodd's treatment of the subject:—

"ACTEA.

"When the last bitterness was past, she bore  
Her singing Caesar to the Garden Hill,  
Her fallen, pitiful, dead emperor.  
She lifted up the beggar's cloak he wore—  
The one thing living that he would not kill—  
And on those lips of his that sang no more,  
That world-loathed head which she found  
lovely still,  
Her cold lips closed; in death she had her will.  
Oh, wreck of the lost human soul left free  
To gorge the beast thy mask of manhood  
screened!  
Because one living thing, albeit a slave,  
Shed those hot tears on thy dishonoured  
grave,  
Although thy curse be as the shoreless sea,  
Because she loved, thou art not wholly fiend."

It ought to be added that Mr. Rodd's book does not make revolt either against canons of morality or canons of religion; and this is the more remarkable at a time when there seems to be a growing appetite for such rebellion and an increasing relish of turbulent emotion. As a minor point, Mr. Rodd may be reminded that the burden of his "In the Woods" bears an unlucky resemblance in the matter of form to the burden of "Cloud Confines."

In the Preface to *A Year of Life* the author tells us that the stanza he has chosen for his poem is the sonnet. He says the sonnet advisedly, "for verses often appear, set forth as sonnets, which are as much so in reality as they are Homeric poems." He admits that "there are sonnets and sonnets," but he thinks "no modern poet ought to write otherwise than by the strictest Miltonic rule." Moreover, the legitimate sonnet is "such a beautiful, flowing, and plastic verse that one should scorn to



require more than four rhymes in the fourteen lines." In a language "so wonderfully flexible and adaptive as English—so splendid in its very wealth and wildness of rhymes wherefrom to choose"—writers should not, in this author's opinion, be allowed to stray into slipshod structure. After much to a similar purpose, and after a curiously unnecessary repudiation of that "Devil's darling sin"—the "pride that apes humility"—the author proceeds to say that "the greatest master of the sonnet was John Milton," and that "nearest in sway" to the blind poet comes, he thinks "indisputably, John Keats." About a third of Keats's sonnets are on the strictest plan, and "if he had lived he would," the author thinks, "have given up the lower and looser method of writing." Finally, Mr. Grant believes his own poem is "the first and only one of any length in the English tongue written throughout in true sonnets." It seems almost sorry sport to disturb the gingerbread palace of so much radiant self-satisfaction; but it is necessary to tell the author that he is wrong in every particular. He speaks of the sonnet as an artificial form of verse. It is not by any means artificial, but is as subservient to a natural law of melody as is the *terza rima* or the Spenserian stanza. The law requiring that there should be four rhymes in the fourteen lines originated in Italy, where the abundance of rhymes in the Italian language required that, for variety's sake, there should be at least so many. Frequently Dante, and sometimes Petrarch, give five rhymes—three being in the sestet. When Wyatt first, and Milton afterwards, began to work in this form, the conditions were reversed, and the poverty of rhymes in the English language made the difficulty of sonnet-writing lie in keeping down to that number of rhymes above which the Italian writers were not expected to go. But Milton never, save once, wrote in the exact form adopted by Petrarch. He never consciously observed that intellectual and metrical pause between octave and sestet which is ever a part of the design in the purest Italian models. Moreover, in his Italian sonnets he usually closed with a couplet. To speak of the "strictest Miltonic rule" as establishing arbitrary laws of sonnet-structure is, therefore, the error of one who knows his subject imperfectly; and to speak of Keats as "nearest in sway" of the sonnet to Milton is, we fear, the blunder of one who hardly knows English sonnet-literature at all. Keats wrote fifty sonnets; about six of these are of the finest quality, about ten are of secondary value, and the rest are (as Rossetti used to say) among the sorriest drafts ever thrown off by a great poet. Moreover, Keats's model was not Milton, but Shakspeare; and so far was he from giving up "the lower and looser methods of writing" that he was perpetually grumbling at the shackles imposed by the Petrarchian form, and constantly resolving to make a structure for himself. His last sonnet is Shaksperian. Now to come to Mr. Grant's own sonnet. We are sorry to say that it is not a sonnet at all. It is merely a stanza having the arrangement of rhymes adopted by Milton. It possesses no such intellectual unity as should always accompany, and correspond with, the metrical unity. It is employed for the purposes of a continuous poem. Neither Milton nor Keats ever used the fourteen-line poem in this way; and, though there is no reason why Mr. Grant should not so employ it, there is every reason why he should not call his work a series of sonnets. Nor has he truth on his side when he arrogates the distinction of being the first to use the sonnet-stanza continuously. A true poet, Mr. J. A. Symonds, has done as much with the sonnet, as a vehicle for interlacing continuous moods of thought, as can be done without violating the sonnet's clear function of presenting, within its

narrow limits, a completely rounded and isolated conception. Coming to the poem itself, we can commend it. Exhibiting a grasp of style, being fluent and forcible, it is more enjoyable than the Preface that precedes it. With the symbolical business of the stream on whose banks the author stands, &c., we can hardly concern ourselves. There is a hint of beauty in the following:—

"My day hath been all sterile, single, sour,  
My night hath been all long, and dark, and sad;  
But now new crimson morning rises glad,  
And now the cloudy wracks, that seemed to lower  
Above my mountains, lift, some other Power,  
Some Cause compels; whence else were it  
They had  
Those golden finger touches, tho', grown mad  
To yield without a struggle, for an hour  
The ragged storm swept back, and here and there  
Grey clouds like northern wild-geese overhead  
Shot o'er the vast, and almost made the air  
Sing to the whistle of their wings that led  
And captained in the gusty squalls:—but fair  
New morning breaks, the mist will soon be  
fled!"

The miscellaneous poems following the "Year of Life" are not very noticeable. One of them, "London—Four Photos," has a certain picturesqueness; but surely the author cannot have reflected how dangerously close to a passage in "Jenny" are the following lines:—

"When round the corners smokes the rain  
And ceases for a while again,  
And grimy fog and heavy damps  
Lie low, and all the red-eyed lamps  
Stretch on and on, and twist and meet  
Like fiery serpents down the street."

It must be said that the "fiery serpents" have no right to be in Mr. Grant's book.

Mr. Barlow is a literary enigma. He is for ever free from the accusation which Johnson urged against Gray, of being a "barren rascal." He has certainly a trick of reprinting his old work again and again in volumes bearing new names, which accounts for some of his apparent fecundity. But that, without attaining to any adequate measure of desirable recognition, he should go on from year to year publishing volumes of verse almost exactly similar in character is only to be accounted for upon the assumption that in the teeth of neglect he either possesses vital poetic genius or vital poetic conceit. Mr. Barlow is at liberty to make his own inward comment, and he must be content if his readers make theirs also. We suspect the truth to be that Mr. Barlow's facility is one of the principal agents in his non-success. Sheer mass of work must alone interfere with a just estimate of his merits. If he had printed no more than twenty sonnets there might have been a possibility of considering them, but the 2,000, or perhaps 20,000, that he has written and published would in mere quantity turn the stomach of the most voracious of sonnet-readers. This author is a sort of Petrarchian Falstaff, although, in truth, he is neither the embodiment of poetry nor the cause that poetry is in others. The present volume is disfigured by all the faults and distinguished by all the merits of his former books. There is the same lack of invention, the same dearth of thought, the same poverty of general intellectual resource; but, with these deficiencies, there is the old fluency, fervour, and picturesqueness which in their very excess constitute sometimes a negative defect hardly less reprehensible than the author's more positive literary failings. It would be unfair, it would be grossly unjust, to allow it to appear that in natural gifts Mr. Barlow is on a level with the shoals of versifiers who only differ in habits of life from the fish that spawn in the spring in so far that they spawn at every season of the year. No one can open his books and note the essential power of facile expression which co-

exists with so much verbal excess, with so much intemperance of opinion and recklessness of irresponsible tirade, without perceiving that the author demands more and graver consideration than can usually be given to the writers of his class. But then he deliberately puts himself out of court by what we can only suppose to be conscious buffoonery or downright raving. Unbelief is a tenable position, susceptible of defence on grounds of reason, but scepticism like Mr. Barlow's is nothing short of a palpable, wanton, and cruel outrage, such as will always operate to prevent sober-minded persons of all shades of opinion from offering that tribute to his natural powers which, with all the bad use made of them, they seem sometimes to deserve. The present volume contains, in addition to a few sonnets of distinct merit, and a lyrical poem entitled "The Singers of the Nineteenth Century" (which seems to be in great part a tribute to Mr. Philip Bourke Marston), a long monologue entitled "An Actor's Reminiscences." In this poem the author, after glancing from earth to heaven in the discussion of many subjects, urges the poets of the age to become actors on the ground that they possess the imagination supposed to be essential to great acting. We cannot wait to discuss the thesis; but it could hardly be difficult to show, first, that imagination neither is, nor, except in rare cases, can ever be, a primary agent in the actor's art; and, next, that the minor poets of the age, as represented by the bulk of Mr. Barlow's *confreres*, are more deficient in imagination than any class of the community short of the costermongers and the sandwich-men. There is more imagination exhibited in Mr. Bram Stoker's prose stories than in reams of modern verse of certain kinds. If Mr. Barlow is not already so far established in questionable literary habits as to be lost to all efforts after improvement, we would counsel him to eschew poetry for the next five years, and then to publish a small selection from the best he has done, carefully eliminating every trace of the tiresome poetic phraseology of the day with its countless "roses" and measureless "foam."

## NOTES AND NEWS.

We understand that Mr. E. W. Gosse has nearly ready a volume of "Seventeenth-Century Studies," some of which have already appeared in the *Cornhill*. The plan he has adopted is to take one writer to represent each decade of the century. The following are the ten chosen, in chronological order:—Lodge, Webster, Rowlands, Randolph, Herrick, Crashaw, Cowley, Mrs. Philipps (the "incomparable Orinda"), Ethredge, and Otway.

A new edition of Mr. T. H. Ward's *English Poets* is in preparation, revised throughout and augmented with extracts from three poets recently dead. Rossetti will be treated by Mr. Pater, O'Shaughnessy by Mr. Gosse, and James Thompson (author of *The City of Dreadful Night*) by Mr. Philip Bourke Marston.

MR. AUSTIN DOBSON, we hear, has undertaken to edit (in addition to *The Vicar of Wakefield* in the "Parchment Library") a selection from Steele for the Clarendon Press, and also a selection from Horace Walpole's letters for the "Golden Treasury" series.

We understand that Mr. James Sully has finished the text-book in mental science on which he has been engaged for some time. The work aims at giving the main outlines of psychology in a shape that will be useful to students generally, and at the same time at tracing some of the main bearings of the science on education. It will be published early in the autumn.

A LIFE of Marie-Antoinette, by Sarah Tytler, will shortly be published in the "New Plutarch" series.

THE *Library Handbook* is the title of a work upon which Messrs. H. E. Tedder and O. E. Thomas have been for a long time occupied, and which they hope shortly to publish. It will contain an account of all the libraries of Great Britain and Ireland of any importance, as well as the chief of those of other countries, with an Introduction devoted to library-management, including directions for arranging and cataloguing books, library-buildings and appliances, binding, &c. The price will be moderate, as it is intended to make the *Library Handbook* of use to all persons who either own books or frequent libraries.

CANON BARRY, the Primate Designate of Australia, is the contributor of the Commentary on the First Book of Kings in vol. iii. of Bishop Ellcott's *Old Testament Commentary*, which will be published shortly by Messrs. Cassell and Co.

A NEW edition is about to be issued by Messrs. Sampson Low of Mr. Francis George Heath's *Autumnal Leaves*. The author claims that this work is the only one in existence which gives actual facsimile representations in colour of autumn-tinted foliage; and, although he figures some 250 examples of variation in autumn tinting, his list by no means exhausts the autumn colouring of English leaves.

COL. EDWARD MONEY, on his return from the East, has written an addition to his work on *Tea Cultivation*, treating of countries outside China and India that produce tea, and of tea-markets outside Great Britain. It will be issued immediately by Messrs. W. B. Whittingham.

WE hear that the Roxburghe Club means to have the Early-English "Siege of Jerusalem" edited for it. We only hope that it will produce both the long- and short-line versions of the poem in parallel texts or one beneath the other on the same pages, as the Early-English Text Society meant to do; but its editor has been too busy with other work to produce these texts.

MR. W. J. ROLFE, the American editor of Shakspeare, contributes to the New York *Critic* of July 28 an interesting paper upon the text of Scott's "Lady of the Lake," pointing out, by an examination of the *editio princeps* (1810), how many and flagrant are the misprints that have appeared in all subsequent editions. One instance will suffice. In canto i., stanza 12, Scott wrote—

"The primrose pale and violet flower  
Found in each cliff a narrow bower;"

so in the edition of 1810. But every reprint has "cliff" for "clift."

THE three most recent American biographies are those of President Buchanan, by Mr. George Ticknor Curtis; of John Adams Dix, by his son; and of Thurlow Tweed, by himself.

DR. KARL WARNKE and DR. L. PRORSCHOLDT have lately brought out a very careful edition of "The Comedie of Faure Em," which must have been written before 1591, though the first dated edition is 1631. The editors wisely refuse their assent to the theory of two English critics that, in this play, Kemp, Marlowe, Greene, and Shakspeare or Peele are to be identified with the characters of William the Conqueror, Manville, Mountney, and Valingford.

THE *Euskal-erria* of July 30, which is dedicated to the memory of Loyola as a souvenir of the annual *fête* at Azpeita, contains interesting documents, in Basque, with Spanish translations, concerning the founder and the early years of the Order.

## SCOTCH JOTTINGS.

THE scheme for establishing a National Scottish Portrait Gallery, which first took shape last February, seems to be now close on realisation. The Government have just issued a supplementary estimate for £10,000, to be added to an equal sum given by an anonymous donor. The whole will be invested and devoted to the purchase of pictures and the maintenance of the gallery. This course is rendered possible by the happy coincidence that the enlargement of the Museum of Science and Art at Edinburgh allows of the transfer to it of the Antiquarian Museum, which will henceforth be seen to more advantage in two large new rooms, still under the charge of its accomplished Keeper, Mr. Anderson. The building on the "mound" will thus be set free for a portrait gallery.

THE gunboat *Jackal* has been placed at the disposal of a committee of the Fishery Board for Scotland for the prosecution of scientific researches into the life-history of the herring. Prof. Cossar Ewart and Sir James Gibson Maitland, accompanied by a chemist, began in the early part of this week the work of dredging in the Moray Firth, their special object being to enquire what effect the spawning of the herring so much farther from the shore than formerly used to be the case may have on the fishery.

THE tombstone at Kirkoswald, in Ayrshire, to the memory of the grand-parents and great-grand-parents of Burns on the mother's side has been carefully restored by framing the old stone in a new one, so as to expose both sides to view. The names recorded on it are those of John Broun in Littleton, who died March 3, 1724, aged 50; Janet M'Green, his wife, who died March 28, 1738, aged 60; Gilbert Broun, formerly farmer at Oraigenton, who died in 1774, aged 79; and his first wife, Agnes, who died in May 1742, aged 34.

MISS DICK has bequeathed £10,000 to the Veterinary College at Edinburgh named after her brother, the late Prof. Dick; and also £10,000 to found a professorship in Edinburgh University, either of comparative anatomy or of comparative surgery, according to the decision of her trustees.

THE house in Cheyne Row (No. 24) where Carlyle lived for nearly fifty years is for sale; and it is suggested it should be bought by his admirers, and converted into a sort of Carlyle museum, with a collection of books, MSS., and portraits.

THE *Detroit Free Press* has interviewed Mrs Janet Hanning, the youngest sister of Carlyle who has lived for about thirty years at Hamilton Ontario. Here are some of the results:—

"Carlyle was excessively fond of riding. It was on horseback that most of his thinking was done. Out of his long rides came much that was best in his books. . . . Although he never had any of his own, he was a great lover of children. Nothing seemed to brighten him so much as the little ones. . . . My brother never opened his inmost heart and gave his unreserved confidence to any man except Ralph Waldo Emerson, unless it was Goethe, to whom he was much attached. . . . When Goethe died, Tom wrote us that he felt as if he had lost another earthly father. Our own father had died in January, and Goethe's death occurred in March of the same year. . . . He and Mrs. Carlyle were very happy in each other, but, in summing up their lives, this ought always to be remembered—Mrs. Carlyle had no children. As the years went on, she tired of reading, and felt more and more the need of her husband's close companionship. He couldn't give it, being wholly devoted to letters, and I suppose she brooded over it a good deal. They were, nevertheless, sincerely attached to each other."

## FRENCH JOTTINGS.

THE national subscription for a monument to Gambetta has now reached a total of 250,000 frs. (£10,000). Another subscription, limited to the population of Alsace and Lorraine, amounts to just half that total. For the monument to Gen. Chanzy, to be erected at Mans, 100,000 frs. (£4,000) has been subscribed.

THE following were nominated by the French Government to distribute the prizes at the several Paris *lycées* on Tuesday last, August 7:—Louis-le-Grand, M. Renan; Condorcet, M. Cochery; Henri IV., M. de Lesseps; Charlemagne, M. Edmond About.

THE grand prix de Rome in the section of sculpture has been awarded by the Institut to M. Lombard, with second prizes to MM. Puech and Verlet.

THE Commission of the Senate on the Crown Jewels of France have decided to recommend that they shall be sold, and the proceeds devoted to the creation of schools of industrial art and design.

BENJAMIN RAMPAL, the French translator of most of Schulse-Delitzsch's works, has bequeathed to the municipality of Paris the sum of 1,300,000 frs. (£52,000), to be used in promoting the cause of co-operation in all its forms.

THE Société historique de Gascogne has just published its first part of *Documents inédits sur la Fronde en Gascogne*, by M. J. de Carsalade du Pont. They consist of letters centering round the Marquis de Poyanne, and fully bear out the ignoble character of the war, in which honour, even among gentlemen, was a thing of the past.

BARON CH. DAVILLIER has bequeathed to the Louvre his valuable collection of objects of art (including pictures, goldsmith's work, tapestry, ivory, furniture, &c.), excepting his pottery, which goes to the Musée de Sévres. His books and MSS. have been given to the Bibliothèque nationale.

THE death is announced of M. Hermile Reynald, Professor of History at Aix, who was a laborious student of English literature and English history. The subject of his thesis for the degree of doctor was "Dr. Johnson;" in 1874 he published a *Histoire contemporaine d'Angleterre*; and only two months ago a work, in two volumes, full of research, upon Louis XIV., William III., and the War of the Spanish Succession.

THE *Revue politique et littéraire* of August 4 has a long article on Mr. Robert Browning, one of a series entitled "Contemporary English Poets," signed Léo Quesnel, which is, we fancy, the pen-name of a lady. It is well worth reading throughout, though it makes the curious blunder of confusing the father with the son—the poet with the painter and sculptor. One clever remark is:—"Or, puisqu'il s'agit de caractériser la nature de son thésisme, nous le ferons d'un mot en appelant Robert Browning le Berkeley de la poésie." We quote also the conclusion:—

"Ce point central, c'est, chez M. Browning, l'âme, consciente d'elle-même et de son immortalité; c'est aussi la sincérité de la parole et de la pensée. Parce qu'il est hautement spiritualiste, Robert Browning est bien de la famille des poètes; et, parce qu'il est plus qu'aucun homme animé de l'amour du vrai, il est de la race de ces écrivains hors ligne qui surgissent de temps à autre pour rafraîchir les sources de la pensée, pour nettoyer le champ de la littérature du bois mort, des fleurs desséchées que le temps y amoncelle, et pour ranimer dans le cœur de l'homme le sentiment de sa force, de son indépendance et de sa dignité."

A TRANSLATION.

M. SULLY PRUDHOMME'S "SOUPIR."

NEVER sound nor sight of her face to gain,  
Never aloud her name to say,  
But, faithful, to love her and wait, though in vain,  
Day by day.

To wait, with arms wide-yearning, in vain,  
Then to close them on emptiness wearily,  
Yet, loving ever, to ope them again  
Day by day.

Alas! and to open them only in vain,  
And to wear one's life in longing away,  
Yet to love her weeping, weeping again,  
Day by day.

Never sound nor sight of her face to gain,  
Never aloud her name to say,  
But to love her more tenderly e'er, though in vain,  
Day by day. I. O. L.

OBITUARY.

JAMES CROSSLEY.

THE death of Mr. James Crossley, F.S.A., of Manchester, which occurred on August 1, removes a link that connected the present with what seems already a remote past. The venerable scholar who on Monday, in the midst of a great concourse of friends and admirers, was put to his last rest in the moorland churchyard of St. Paul's, Kersal Moor, had known Lamb, Godwin, Scott, and Lockhart, as well as the brilliant sets that included Dickens, Disraeli, Talfourd, Forster, Cruike-shank, and Ainsworth. There was scarcely a notable literary person of the century with whom he had not been in more or less close contact.

His father was a merchant of Halifax; but the family were originally Lancashire yeomen, who had left their hillside farm to settle in the ancient Yorkshire town. James Crossley was born at The Mount, Halifax, March 31, 1800, and was educated at Queen Elizabeth's Grammar School, Skircoat. His father allowed him, between school and business, an interval of six months, in which he prosecuted at the Chetham Library, Manchester, a systematic perusal of the Latin poets, from Ennius downwards. At sixteen he entered, as an articled clerk, the office of Mr. Thomas Ainsworth, solicitor, the father of the novelist, with whom he maintained a life-long friendship. Mr. Crossley's legal career was prosperous, and he had much business in connexion with the improvements that have transformed Manchester. He was one of the leaders of the opposition to the incorporation of the town when first advocated by Cobden and the Liberals. Mr. Crossley once sent a challenge to the editor of the newspaper that was the chief organ of the Corporators. In those far-off days he was a Tory of the old true-blue type, and, as such, worked hard to promote the election of young Mr. Gladstone, who was the Conservative candidate at the capital of the Cotton Kingdom in 1837. Mr. Crossley finally retired from business in 1860, and devoted himself entirely thenceforward to the gratification of his passion for literature and book-collecting.

These tastes found expression at an early age. His father had a good library, which was a favourite resort of James Crossley even in his boyish days. It would be impossible to say when he became a book-collector—the passion must have been born with him, and certainly it grew with his growth and strengthened with his strength. In English and classical literature he was an omnivorous reader; and the golden period of great Elizabeth was one in which he had special delight. Defoe was one of his favourite authors, and he had brought together a remarkable collection of his books and MSS. As Mr. Crossley's library was understood to extend to more than 60,000 volumes, and ranged from MSS. of Card. Borromeo and Sir Thomas Browne down to the first edition

of *Tim Bobbin* and other local curiosities, it had been hoped that this great collection would have been left for public uses; but Mr. Crossley's will, we believe, directs it to be sold for the benefit of his relatives. Owing to its chaotic want of arrangement and of catalogue, he was not able to make as much use of it as would have been otherwise possible. When he could find a book, he was not indisposed to allow a fellow-student the benefit of it, but very often he was unable to find what he wanted either for himself or for anyone else. For many years he gave the benefit of his knowledge to the Chetham Library, of which he was a foffeee, and his services were very valuable at the formation of the Manchester Free Library. He was a member of the Philobiblon Society and of many of the printing clubs, but his name was most closely associated with the Chetham Society, of which he was the founder. For this he edited Potts's *Discovery of Witches* (a book that forms the basis of Ainsworth's *The Lancashire Witches*), the *Autobiographical Tracts of John Dee*, and Heywood's *Observations*. He began a still more important editorial work, *The Diary and Correspondence of Dr. John Worthington*, but, although the first volume appeared as long ago as 1847, the conclusion was never issued. While thus leaving his own work unfinished, he took up and completed the *Collectanea Anglo-Poetica* at the death of his friend the Rev. Thomas Corser. Many of the other Chetham volumes are, however, enriched by annotations in which his knowledge of men and books, his familiarity with local annals, and his genial humour show to great advantage.

This represents the bulk of his literary work; and, good as it is, it can hardly be said to be worthy of his talents or to realise the promise of his youth, for at the age of sixteen he was already a brilliant contributor to *Blackwood*, and he afterwards helped Lockhart in the *Quarterly*. For the *Retrospective Review* he wrote some excellent papers; and he was one of the band associated with Mr. W. J. Thoms, the founder of *Notes and Queries*. But these scattered leaves have never been gathered together; nor did he ever concentrate his powers upon a topic that would have involved their continuous exertion and have resulted in a lasting memorial of its author's name. Why this was not to be it would be difficult to say, for he had adequate leisure, ample means, a keen and trained intellect, and a memory that was "wax to receive and marble to retain."

The qualities we have indicated made him an admirable companion. In the bulkiness of his bodily presence and in the possession of a certain old-world mannerism he was often compared to Dr. Johnson, and there were some striking points of resemblance, although he was physically as keen-eyed as Johnson was purblind. There were few pleasanter things than to listen to the "lengthened sweetness long drawn out" of Mr. Crossley's reminiscences of men and books, in which an anecdote of Lamb was followed perhaps by an apt quotation from Claudian or some other recondite Latin singer, from Spenser or that sesquipedalian genius Sir Thomas Urquhart of Cromarty. These quotations were given with a gustatory relish that showed his appreciation of good things.

These jottings are but feeble indications of the strong personality that has passed away. His defects were as obvious as his virtues, but we will leave to other hands the task of chronicling his failings. His scholarship was sure and accurate within the limits he had prescribed. He collected one of the largest libraries of modern times. In an age and city specially devoted to money-making, he passed his life in literary pursuits not as a professional career, but out of love and affection. Finally, he was a genial companion and a firm friend.

WILLIAM E. A. AXON.

MAGAZINES AND REVIEWS.

*Macmillan's Magazine* has an article on "The Pulse of English Art in 1883" which takes a sober survey of the progress of art during the last fifty years. The writer does good service in calling attention to the technical superiority of the French artists, and to the dangers which English art runs by the inrush of untrained amateurs by a too servile observance of what is fashionable and by an absence of technical perfection. Mr. Theodore Bent gives a pleasant description of the islands of Ohios and Samos. An article on "Ranche Life in the Far West" deserves reading by those who think of venturing into the backwoods. It enforces the lesson that the settler must be prepared for hard work, and must be content to spend some time in gaining experience before he can hope for profit. Mr. Mowbray Morris, writing "On Some Recent Theatrical Criticisms," warns us of the danger which is done to Shakspere as a poet by identifying his creations with the personality of an individual actor.

THE *Deutsche Rundschau* for August has a good article by Herr Justi on "Die spanische Brautfahrt des Prinzen von Wales 1623." He treats the subject, not from a political point of view, but as a study of the social and aesthetic life of the times. He has gathered much curious information about the presents made to Prince Charles and the art treasures which he was enabled to collect in Madrid. Prof. Ulrichs, in a paper on "Schiller und Fichte," traces the relations between these two men in connexion with the journal which Schiller strove to edit at Jena between 1792 and 1798. He gives several letters which passed between them.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BENNDORF, O. Griechische u. sicilische Vasenbilder. 4. Lfg. Berlin: Guttentag. 50 M.  
CASTELAR, E. Las Guerras de América y Egipto. Madrid: Rivadeneira. 16 R.  
CATTEUX, L. Etude sur le Droit de Propriété des Œuvres dramatiques et musicales. Paris: Rousseau. 4 fr. 50 c.  
FRANTZ, A. Geschichte d. Kupferstichs. Ein Versuch. Magdeburg: Creutz. 6 M.  
GUTHR, H. Ausgrabungen bei Jerusalem. Leipzig: Baedeker. 8 M.  
RODRIGUEZ MARIN, F. Cantos populares. T. V. Sevilla: Alvarez. 20 R.  
ROLLINAT, M. Dans les Brandes. Paris: Charpentier. 3 fr. 50 c.  
THIERS, Discours parlementaires de, publiés par M. Calmon. T. 15 et dernier. Paris: Calmann Lévy. 7 fr. 50 c.  
ZETT, A. v. Schön-Anka. Eine Sage aus Oberkain. Laibach: v. Kleinmayr. 2 M. 40 Pf.

HISTORY.

- AZÓCARTE, G. Ensayo sobre la historia del derecho de propiedad. T. III. Madrid. 28 R.  
CORRESPONDENZ, politische, Friedrich's d. Grossen. 10. Bd. Berlin: A. Duncker. 14 M.  
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## CORRESPONDENCE.

## A NEW REVELATION ON EARLY KUFIC COINS.

London: July 31, 1883.

Some fifteen or sixteen years ago, Soubhi Bey (now Pasha) published a dirham from his collection, precisely similar to those of the Beni Umayya type, purporting to have been struck at al-Basrah in A.H. 40. But, relying on the reiterated statements of Arab historians, that coins of a purely Muhammadan type were not struck till A.H. 76—and, indeed, none having been till then discovered bearing dates earlier than 77 in gold and 79 in silver—Oriental students and numismatists generally discredited the accuracy of Soubhi Bey's reading of his coin.

About eight years ago I went to Constantinople, principally with a view to seeing Soubhi Pasha's collection, and to examine that unique specimen bearing a date thirty-nine years earlier than any then known Kufic dirham.\* On my arrival at Soubhi Pasha's house I was sorry to find that his Excellency was suffering from illness; but I was kindly received by his son, to whom I explained the object of my visit. He communicated my message to his father, who replied that, to his regret, it was now out of his power to comply with my request, as he had just sold his whole collection to a Greek banker, Mr. G. Z. I then went to Galata to see this gentleman, and was informed that he had gone to Egypt on business. Much disappointed, I returned to Egypt, and, on enquiry at Alexandria as to the whereabouts of Mr. G. Z., I was still further disappointed by hearing that he had just returned to Constantinople.

At Cairo I soon believed that I was again on the track of the Soubhi collection, as I there heard that Mr. G. Z. had sold a collection of coins to his Highness the Khedive (Ismail), which I naturally supposed to be the same that he had so recently acquired. Nor was I wrong in my surmise, for, on applying to the Khedive's seal-bearer for information, his Excellency confirmed the report, and added that his Highness had paid £16,000 for the collection.

My next object was to gain access to these coins, and I begged his Excellency to obtain the Khedive's permission for me to see them.

But the financial troubles of the Egyptian Government were just then beginning to occupy public attention, and the Khedive had to think of matters connected with modern finance which were far more momentous to him than the question of the dates of early Kufic coins. In the year 1879 the Khedive Ismail abdicated, and took the Soubhi collection with him to Naples without, so far as I know, having ever submitted them to any numismatist.

\* I am aware that Prof. Tiesenhausen, in his exhaustive work on the coinage of the Eastern Khalifs, made allusion to one or two dirhams of exceptionally early date; but I am inclined to think that the learned author referred to them under reservation, and without asserting his belief in their authenticity.

A short time after the accession of the present Khedive, Towfik Pasha, his Highness—knowing the interest I take in Arab art, and especially in Muhammadan numismatics—asked me incidentally whether I had ever seen the Soubhi collection. I replied that he was alluding to a matter of the deepest interest to me, and related to him the account of my fruitless journey to Constantinople. His Highness then expressed great surprise that his father had not invited me to see the collection, because, from my long experience as a collector, I could have pointed out any coins of rarity or of special interest it might contain, besides indicating any that I might believe to be spurious; but that it was now too late, as his father had taken the collection with him to Naples.

On my way home from Egypt last month, I remained a day in Paris on purpose to visit the French national collection, and to examine any coins that might have been acquired since I was last there. My friend M. Lavoix, the learned Curator of the Numismatic department, welcomed me even more cordially than usual. He said my visit was most opportune, as he wished to ask my opinion upon certain remarkable coins that he had recently purchased, but which he would not publish until some of his fellow-workers in Oriental numismatics had expressed their views as to their authenticity. M. Lavoix then explained that the Soubhi collection had been recently offered for sale to the French Government, but that the curators of the National Museum could not recommend the purchase of the whole, partly on account of want of funds, and partly because a large proportion of the collection consisted of coins of which duplicates were already in their possession. But M. Lavoix was most anxious to obtain a selection; and he arranged with the well-known firm of coin-dealers, Messrs. Rollin and Feuardent, who purchased the whole collection for the sum of 25,000 frs. (£1,000), and M. Lavoix selected for the National Numismatic cabinet about eight hundred and fifty coins for the sum of 17,500 frs. (£700)—a remarkably good bargain from a commercial point of view, and, scientifically, a most wonderful acquisition! The majority of these selected coins are of great rarity, many are quite unique, some are of hitherto unknown types, and a few bear dates which are subversive of the established theories as to the earliest coins of purely Muhammadan character.

M. Lavoix placed in my hand the dirham alluded to in the first paragraph of this letter, struck at al-Basrah in A.H. 40, and asked for my candid opinion about it. I examined it carefully, and replied that I had not a doubt as to its genuineness. He then showed me dirhams struck in Damascus in the years 63 and 65, and one struck at Marv, of which I did not transcribe the date, all of which I also said I quite believed to be genuine.

The Khalifs 'Umar and 'Uthmān struck dirhams of the Sassanian type, with legends in the Pehlevi character, but none have been discovered bearing the date of the Khalif 'Alī's reign. This gap is now accounted for by this dirham of al-Basrah, A.H. 40, which must have been struck by order of the Khalif 'Alī, who evidently discarded the Sassanian figures and the Pehlevi characters, adopting a purely Muhammadan type, with pious verses from the Kurān, in a style which was perpetuated by succeeding Khalifs till the end of the dynasty of the Beni Umayya.

M. Lavoix informed me that the publication of the catalogue of the Kufic coins in the National Library at Paris had been delayed by his having to intercalate all these recent acquisitions. In the Preface, which will probably appear in January 1884, M. Lavoix reviews all the evidence, both monumental and documentary, bearing on purely Muhammadan coins of

dates earlier than 76, and to that important work I must refer numismatic readers for the full discussion of this question. In the meantime, M. Lavoix has kindly allowed me somewhat to forestall him by giving publicity to the information I gathered from his recent acquisitions as a foretaste of what will appear in his great work.

E. T. ROGERS.

## THE WORD "COMMODORE."

Admiralty: Aug. 7, 1883.

Can any history of the word "commodore" be given? The dictionaries and cyclopædias give the Spanish derivation from *comendador*, with but few exceptions, where the Italian *comandatore* is suggested. Jal and the other naval authorities either copy the above or ignore the question.

Any references to the first known use of the word and how it came to England would be acceptable.

GEORGE F. HOOPER.

[Marsh, as quoted in the new edition of Ogilvie's *Imperial Dictionary*, gives Portuguese *captão mor*, "superior captain."—ED. ACADEMY.]

## "AUT CAESAR AUT NIHIL."

London: Aug. 4, 1883.

In a paragraph in the last issue of the ACADEMY, alluding to the republication in America by Messrs. Harper and Brothers of the Countess von Bothmer's *Aut Caesar aut Nihil*, you say that "it need hardly be added that no pecuniary advantage comes to the author" therefrom. The statement is probably incorrect, for the reason that the Countess von Bothmer's English publishers are the well-known firm of Messrs. Longmans, Green and Longmans, from whom I purchased, on behalf of Messrs. Harper and Brothers, of New York, the early sheets of the work in question.

W. M. LAFFAN.

[This explanation is not necessarily inconsistent with the statement in the ACADEMY, which referred only to the author.—ED. ACADEMY.]

## SWIFT'S GIDDY FITS.

London: Aug. 6, 1883.

In reply to the letter of Dr. Wickham Legg on this subject in the ACADEMY of July 28, I regret that I have no "public sign" to give him in addition to the letter which he acknowledges to have received from me, and which I venture to think is sufficient. In that letter I assured Dr. Legg that I had written my article in complete ignorance of his communication to your columns, which I am sorry to say I have not yet seen.

As to "the force which set this ball rolling," it was, so far as I am concerned, a letter received by me from the author of the recent articles on Dean Swift in the *Quarterly Review*, asking my opinion on the subject of Swift's health, mental and physical; and I fancy you will not think it inexcusable that the reading I undertook, in order to give a reply to this enquiry, was not sufficiently minute to enable me to discover a few lines in a six-months-old number of the ACADEMY.

On turning to my article, I find that I did quote fully whatever medical opinions I could meet with either as to Swift's giddy fits or as to his supposed insanity. With regard to the former, I do not think that any well-educated physician could, at the present day, study Swift's autobiography, as expressed in his diary and correspondence, without recognising his "mysterious disease" as labyrinthine vertigo; so that perhaps all the merit of originality may fairly be left to the French physician who discovered it.

JOHN CHARLES BUCKNILL.



THE "QUARTERLY REVIEW" AND "GULLIVER."  
London: Aug. 6, 1883.

It is very strange that the writer of the article "Dean Swift in Ireland" in the *Quarterly* should assume that this plagiarism was unknown, seeing that Canon Knowles published a notice of his discovery, March 7, 1868, in *Notes and Queries*, and again allusion was made to it by Mr. J. Dixon (iv. 404). The latter pointed out Scott's contradictory note, in which he says that the passage "is merely an assemblage of sea-terms, put together at random, but in such accurate imitation of the technicalities of the art that seamen have been known to work hard to attain the proper meaning of it."

Swift, however, had to convert it into the past tense, and has made some mistakes in consequence—as, for instance, "We hawled off upon the lanniard of the whipstaff;" the original runs "Stand by to hawl off above the lennard of the whip-staff." The whip-staff, or whip, is fastened to the helm for the steersman to move the rudder which the lanniard had fixed; in other words, "unlash the helm above—not upon—and help the man steer." C. A. WARD.

CAT FOLK-LORE.

Aug. 6, 1883.

One version of the story referred to by Einna Halfdon in the last number of the *ACADEMY* is among the "Troll stories." A peasant returning home from his work one evening met a Troll, who said to him,

"Hör, Du Platt,  
Sag til din Katt  
Das Knurre-Murre Er död."

On reaching home he repeated this to his wife, whereupon the cat sitting by the fire-side stood upright on his hind legs, and saying, "What! is Knurre-Murre dead? then I may go home again," he disappeared.

KATE BIRCHALL.

SCIENCE.

*Bentley's Plautine Emendations.* By E. A. Sonnenschein. "Anecdota Oxoniensia," Classical Series. (Oxford: Clarendon Press.)

MR. SONNENSCHNEN has done well to complete the task, to which he first addressed himself in the Appendix to his larger edition of the *Captivi*, of publishing all the extant Plautine emendations of Bentley. Though the study of Plautus is not in England what it is in Germany, spite of the efforts of Dr. W. Wagner, Prof. Key, and others, the constancy with which Ritschl's principles are followed up, developed, and enforced by his disciples still keeps the eyes of philologists steadily turned in this direction. Witness not only the admirable editions of the *Amphitruo*, *Curculio*, *Asinaria*, *Truculentus*, *Epidicus*, recently published by Götz, Schöll, and Löwe, but the numerous articles on Plautine criticism which are continually appearing in every philological journal. It is a remarkable fact that the greatest of English scholars is nowhere thought so great as in Germany; and it is no insignificant fact that Mr. Sonnenschein, himself in part a German, has come forward as the vindicator of Bentley's claims as a restorer of Plautus at times even to the disadvantage of his own countrymen. This will be clear to anyone who takes the trouble to examine only one page of the present volume. Many conjectures hitherto

supposed to be the *peculium* of Ritschl, Bothe, Lachmann, Brix, or others will be found to have been anticipated by Bentley.

Bentley wrote his emendations in no less than three editions of Plautus—the edition of Pareus, of Gronovius, and of Camerarius. The last, however, contains comparatively few, and is of little or no moment; but the relation in which the conjectures contained in the Pareus stand to those in the Gronovius is one of some perplexity. Mr. Sonnenschein estimates the number of conjectures in each of the two editions as nearly the same—about eleven hundred in all; of these a large number are common to both editions, but each "has many valuable readings of its own which are not found in the other." He concludes that Bentley used both copies during the period of his Plautus studies, entering his conjectures sometimes in one, sometimes in the other, occasionally transferring what his mature judgment approved from one to the other.

In none of the plays can the one recension be entirely accounted for from the other. In the *Bacchides*, for instance, the emendations in the Gronovius are decidedly superior to those in the Pareus; yet the Pareus contains one, *Inimiciorem* for *Inimiciorum* (iii. 4, 1), in which Bentley anticipates the reading of the Ambrosian palimpsest. On the other hand, in the *Captivi* the Pareus is far more complete than the Gronovius. In the *Mostellaria* the Pareus cease after act iii., while the Gronovius has several emendations in acts iv., v.

If we consider that, besides this large body of conjectures, Bentley actually published about 360 in his editions of Terence and Horace, it will be manifest that we have before us an ample fund for estimating how far Ritschelian criticism was anticipated by our own great philologist. Such an investigation is of the highest interest—pre-eminently to Cambridge scholars, who certainly cannot be accused of exaggerating the greatness of their greatest, as anyone may see who reads the temperate and cautious remarks on Bentley as an emender in Prof. Jebb's recently published monograph. Prof. Jebb's language must, I think, be felt, in the light of Mr. Sonnenschein's new "Anecdota," to be considerably short of the praise which Bentley may fairly claim. It is a fact which says more for Bentley's power of divination than the strongest assertions of the most mature philologists that he has in a considerable number of cases *guessed* what is now found to be the reading of the only very ancient MS. of Plautus, the Ambrosian. I will mention the instances of this in the *Miles* and *Epidicus*. *Mil.*—170, *foret* for *fuert*; 174, *uostrum* for *uostrorum*; 176, *conseruos* for *conseruos est*; 251, *abit* for *abiit*; 262, *familiarium* for *familiarem*; 270, *meae* for *me*; 274, *malam rem* for *alium*; 405, *prius* del.; 492, *malo magno* for *magno malo*; act iii. 5, bracketed by Bentley, is omitted from the Ambrosian; 710, *habebo* for *habeo*; 714, *ego met* for *ego haec*; 727, *sicut* for *sicuti*; 1151, *periculum* for *periculum*. *Epid.*—5, *recte* for *certe*; 151, *de* del.; 162, *dormitandi* for *dormitandum*; 225, *fuert* for *eat*; 234, *adeptust* for *ademptust*; 238, *me* del.; 247, *actumst* for *actum*. It is true that many of

these are changes of a most minute kind, involving little beyond the omission of one or two letters—changes which in the present state of advanced criticism seem almost matters of course. But an interval of 150 years at least separates us from Bentley; and at the time when these emendations were made neither were the MSS. of Plautus accurately classified nor the laws of Plautine metre and spelling (which have only been made out by laboriously examining them) deduced. If with the comparatively scanty materials before him Bentley's divination was able to achieve so much, we may feel sure that with the full light which Ritschl and his disciples have poured upon the tradition of the MSS. he would have settled for ever much that less gifted men have been obliged to leave uncertain.

It has already been stated that Bentley anticipates not only the reading of the Ambrosian palimpsest, but of many correctors since his time. Mr. Sonnenschein has recorded these in his "Anecdota"; and it will remain a problem for future editors of Plautus whether the rightful claim to these rests with Bentley or his successors in the present century. Among these, Bothe shows the most remarkable coincidences, especially in the *Menaechmi*, with Bentley; but Ritschl, Fleckeisen, Spengel, Hermann, Lachmann, and many others are recorded by Mr. Sonnenschein as occasionally agreeing with him. One of the most curious instances of this agreement is in *Most.* 238, *nam neque edes quicquam neque bibes apud me hinc diebus*. Bentley conjectures *his decem diebus*, and so after him Bothe. The reading of B., *me isdec*, makes it for us nearly certain that this is right; but as a conjecture of the early eighteenth century it seems a marvel of happy divination.

It is disappointing to find that some of the most interesting plays—e.g., the *Truculentus*—find little or no light from these *marginalia*. The reason probably is that the text of these was more obviously corrupt, and offered a less secure basis for conjecture. I think Mr. Sonnenschein deserves the gratitude, not only of the Delegates of the Press, but of all to whom Bentley's memory is precious, for the care with which he has executed his somewhat distasteful and not very remunerative task. R. ELLIS.

MR. SHAPIRA'S MS. OF DEUTERONOMY.

UP to the present we have refrained from any mention of the marvellous "find" Mr. Shapira asserts that he has made. This consists of a number of pieces of parchment—or, rather, leather—which purport to be a MS. of Deuteronomy written in a character almost identical with that on the famous Moabite stone (eighth century B.C.). We now content ourselves with quoting from the *Times* Mr. Shapira's own account of his discovery:—

"I first heard of the fragment in the middle of July 1878. A Sheikh, with several Arabs of different tribes, came to me at my place of business in Jerusalem on other matters. The Sheikh had nothing to do with antiquities. They spoke of some little black fragments of writing in the possession of an Arab. They had been found in the neighbourhood of the Arnon. One of the Arabs spoke of them as talismans, smelling of asphalt. The day following I was invited to dinner by the Sheikh, and heard more about the fragments. About the year 1865,

at a time of persecution, certain Arabs had hid themselves among rocks. There on the side of a rocky cavern they found several bundles wrapped in linen. Peeling off the covering, they found only black fragments, which they threw away. They were picked up by one of the Arabs believing them to be talismans. He kept them as such, and became rich, as he thought, in consequence. This was probably ten years or more before I heard of them. Capt. Conder knows the exact time. I promised the Sheikh a reward if he would bring to me an Arab he spoke of who would be able to get hold of the fragments. This happened on the day of the dinner. The Sheikh fell ill, and afterwards died. About ten or twelve days after the dinner a man of the Ajayah tribe brought to me a small piece, containing four columns. A few words only were legible. A week after, on Sunday, he brought fourteen or fifteen columns, containing the clearer writing. The next Sunday he brought fourteen or fifteen more columns, in another character of writing, but not all of one form. Ten days after, on Wednesday, he brought three or four columns, very black. I saw nothing more of him. After an interval of four or five weeks I wrote to Prof. Schlottmann, on September 24; soon after, also, to Dr. Rieu. The writings were (some of them) in better condition than at present. Schlottmann wrote that they were fabrications, and blamed me for calling them a sacred text. He never saw the writings themselves, only my copy. Schlottmann wrote in similar terms to the consul at Jerusalem, Baron von Münchhausen, and desired him to prevent me from making the find public. Then I wrote or telegraphed to Dr. Rieu that the writings were forgeries, and that he was to take no steps in respect to them. This I did in consequence of Schlottmann's judgment of them, and the reasons on which it was founded. I placed them in a bank in Jerusalem. Subsequently, I began to reconsider Schlottmann's objections, and I found that they were partly grounded on mistakes I had made in deciphering the writing. I felt better able to judge of them myself, because I had had more experience in MSS. It was before Easter of the present year that I re-examined them, and I deciphered them a second time. Prof. Schroeder, consul in Beyrout, saw them in the middle of May 1888, and pronounced them genuine. He wanted to purchase them. I took the writings to Leipzig at the end of July to have them photographed. Professors there saw them. Dr. Hermann believed in them, as did Prof. Guthe, who intends to write about them. They had been smeared with asphalt originally as a kind of embalment. They became subsequently further darkened by the use of oil and spirit. The oil was used by the Arabs to counteract the brittleness, and to prevent their suffering from wet."

The following is a literal translation of the beginning of the MS. :—

"These be the words which Moses spake according to the mouth of Jehovah unto all the children of Israel in the wilderness beyond the Jordan in the plain. God our God spake unto us in Horeb, saying, Ye have dwelt long enough in this mount. Turn you and take your journey and go to the mount of the Amorites, and unto all the places nigh thereunto, in the plain, in the hills, and in the vale and by the seaside. And when we departed from Horeb we went through all that great and terrible wilderness, which ye saw; and we came to Kadesh-Barnea. And I said unto you, Ye are come this day unto the mountain of the Amorites. Go ye up and possess ye the land, as said [unto thee the God of thy fathers]. [Notwithstanding] ye would [not] go up. And ye murmured and said, Because [God] hated us . . . to cause us to perish. And God was angry [and sware] saying, As I live, surely all the people that saw my wonders and my signs which I have done these ten times . . . not . . . they have not hearkened unto my voice, they shall not see that good land which I sware to give unto their fathers, save your children and Caleb the son of Jephunnah and Joshua the son of Nun which standeth before thee, they shall go in thither, and unto them will I give it. But as for you, turn you and take your journey into the wilderness by the way of the Red Sea, until all the generation of the men of rebellion shall be wasted out from among the host. [And they abode] in Kadesh-Barnea

until the men of rebellion were wasted out by death from among the host. . . . Ye are to pass over this day the coast of the children of Esau, which dwell in Seir. Thou shalt not distress them, nor meddle with them in war, for I will not give you of their land any possession, because I have given it unto the children of Esau for a possession. The Horim from of old dwelt therein, and the children of Esau succeeded them, and dwelt in their stead. And we turned and passed the wilderness of Moab. And God said unto me, Ye shall pass over this day the coast of Moab, ye shall not distress them, nor meddle with them in war, for I will not give you of their land any possession, because I have given unto the children of Lot the city for a possession. The giants dwelt therein from of old and the Moabites called them Amim, but God destroyed them, and they dwelt in their stead. And we turned and passed the brook Zered. And God said unto me [saying], Rise ye up and pass over the river Arnon. This day will I begin to deliver to thy face Sihon the Amorite, King of Heshbon, and his land. And we went forth against Sihon to Jahaz, and we smote him till we left him none to remain. And we took all his cities from Aroer, which is by the brink of the river Arnon, unto Gilead and unto the brook Jabbok. God our God delivered all unto us. Then we turned and went up the way of the brook Jabbok. And God said unto me, saying, Ye are to pass this day the coast of the land of the children of Ammon. Ye shall not distress them nor meddle with them in war, because I have given unto the children of Lot the land of the children of Ammon for a possession. The giants dwelt therein from of old, and the Ammonites called them Azamzumaim, but God destroyed them before them, and they dwelt in their stead."

## CORRESPONDENCE.

### THE GREEK NAMES OF THE SIBILANTS.

98 Roebuck Road, Sheffield : July 31, 1883.

It is now definitely known that the primitive Greek alphabet was completely identical, in the forms and order of the letters, with the Phœnician alphabet from which it was borrowed, the one exception formerly supposed to exist having been removed by the discovery, made only last year, that the Dorian *san* answered in form and alphabetical position to *cade*. The names of the Greek letters are, in general, obviously derived from those of their Phœnician prototypes. In the case of the four sibilants, however, this correspondence is entirely absent, *zayin* being represented by *zeta*, *samek* by *xi*, *cade* by *san*, and *shin* by *sigma*. Many attempts have been made to account for the anomalous nomenclature of these four letters. It is, however, only necessary to consider the two alternative hypotheses proposed in Mr. Isaac Taylor's admirable work on *The Alphabet*, all previous theories on the question having been based on imperfect knowledge of the facts.

The supposition which Mr. Taylor seems to regard with most favour is that in the adoption of the Phœnician alphabet by the Greeks an exchange of names took place between *zayin* and *cade*, and also between *samek* and *shin*. Mr. Taylor has endeavoured, with some success, to indicate the nature of the process by which these hypothetical changes may conceivably have been produced. The theory, however, appears to involve too much of unsupported assumption to be entirely satisfactory; and the derivations proposed for *zeta* and *san* are attended with considerable phonological difficulties. Mr. Taylor's other hypothesis is that *cade* borrowed its Greek name *san* from *shin*, while *shin* took the name of *sigma* from *samek*; and that *zeta* and *xi* are words of Greek coinage, formed by assonance with the names of neighbouring letters in the alphabet. This view is not open to serious objection on phonetic grounds, but the suggested displacement of names seems even less easy to account for than that which is assumed in the alternative theory. Considering, therefore, that the problem has not

yet been conclusively solved, I venture to offer an original conjecture, which, if it be philologically admissible, appears to me to be superior in simplicity to any which has hitherto been proposed.

It is to be noted that the words *zayin* and *cade* do not admit of any very obvious etymology in any Semitic language now known. On the assumption that these names of letters became obscure at an early period, it would not be surprising if in some part of the Semitic world they were replaced by other words (denoting visible objects) which began with the same letter. A suggestive analogy occurs in the Ethiopic alphabet. The word *nun* (fish) having become obsolete in the Ethiopic language, its place as an alphabetic name was supplied by the word *nahas* (snake). It is important to remark that a substitution of this kind might very easily be confined to a single city, the ancient name of the letter continuing to be employed everywhere else.

The name of *zeta* is shown by its final *a* to have been derived by the Greeks from an Aramaic, not from a Phœnician, source. Now, supposing that in some Aramaic-speaking city the attempt was made to supply the place of *zayin* with some more intelligible word beginning with *z*, there would be absolutely no object-name available except זית (olive-tree). It is needless to say that this very word is the only Semitic original which could regularly become *zeta* in Greek.

The name of *san*, on the other hand, is, as Mr. Taylor has pointed out, of Phœnician and not Aramaic derivation. A Phœnician who wished to find some more familiar word to substitute in the place of *cade* could hardly fail to select the word זש (sheep). There is reason for believing (see Ewald, *Lehrbuch*, 7th ed., p. 459) that the primitive vocalisation of זש was *caan* or *ca'n*, which would naturally be transliterated into Greek as *σάν*. It may perhaps be objected that the word זש is only used as a collective noun, whereas the alphabetic names generally represent individual objects. This does not seem to be a very formidable difficulty, as זש was certainly by far the commonest substantive beginning with *z*, and the number of names of objects having this initial was very small. Another objection which may be made is that the *z* in this word is shown by its Semitic equivalents to have had originally a sonant pronunciation, instead of the surd sound which must be deemed to have been the normal or alphabetic value of the letter. It seems probable, however, that the primitive Semitic distinction between the two values of *z* had become obsolete in Phœnician even before the invention of the alphabet, since otherwise the inventors would scarcely have failed to find expression for it in their system.

If the hypothesis here proposed be admitted, the names *zeta* and *san* cease to be exceptions to the general rule, according to which the Greek letters agree in name with the Phœnician letters of similar form and position.

The names of the remaining sibilants, *xi* and *sigma*, cannot be explained without admitting the existence of some degree of anomaly. The most probable hypothesis seems to be that of an exchange of names. It is noteworthy that an Arabic *sh* usually corresponds etymologically to a Hebrew *s*, and an Arabic *s* to a Hebrew *sh*. There seems reason for believing that Semitic dialects much more closely allied than Hebrew and Arabic may have differed in the same way by reversing the phonetic values of these two letters. It is well known that the Greeks derived their knowledge of the alphabet from more than one Semitic source. If we assume that they had borrowed the forms and powers of the letters from a people who said *shamek* and *sin*, and afterwards came to learn their names from another people who said *samek* and *shin*, the

transposition of these two names would almost inevitably follow. At the same time, it seems just possible that both *σ* and *σ*igma may be words of purely Greek origin, *σ* having been formed on the same analogy, and perhaps at the same period, as *π*ei, and *σ*igma being, as the ancients believed it to be, a regular verbal form assumed by the word must have been determined by its supposed Greek etymology.

HENRY BRADLEY.

#### CHINESE AND SIAMESE.

London: Aug. 8, 1883.

Dr. Frankfurter has not been fortunate in travelling outside of his ordinary field. His letter published in the last number of the ACADEMY shows that he is not acquainted with the question at issue; and I am compelled to meet his protest, altogether ill-grounded, by a flat contradiction.

The deep connexion of the Taio languages and Chinese dialects is admitted not only by Dr. Edkins and myself, but also by Prof. E. K. Douglas, Prof. Oonon de La Gabelentz, and, I venture to add, by all who have studied these tongues with the view of comparison. I have no time to expound here this connexion, the study of which is a part of the researches embodied in my work on *The Evolution of Speech and Script in China*; but my views on the subject have already been made public (see the *Times*, April 20, 1880, Trübner's *Literary Record*, N.S., vol. i., pp. 125-27, my *Early History*, p. 19, and *The Oldest Book of the Chinese*, § 25, n. 4). The connexion indicated by me is, not a relationship by common descent, but, on the contrary, an affinity which has resulted from a protracted intermingling and reciprocal influence producing remarkable results on the evolution of the two groups.

TERRIEN DE LA COUPERIE.

#### SCIENCE NOTES.

THE International Medical Congress will meet this year at Amsterdam in September. Papers are promised by (among others) Sir Joseph Fayrer, Dr. F. de Chaumont, Dr. J. Ewart, Dr. E. Waring, and Dr. Norman Chevers.

THE first part of *The Elements of Plane Geometry*, prepared by a committee appointed by the Association for the Improvement of Geometrical Teaching, will shortly be published by Messrs. W. Swan Sonnenschein and Co. This instalment of the work contains the portions of geometry corresponding to Euclid books i. and ii., with the addition of a section on "Locii" and of a few useful propositions omitted by Euclid. The general method of treatment will be familiar to those who are acquainted with the *Syllabus of Plane Geometry* issued under the auspices of the association. Theorems and problems are separated; a classification more thorough than Euclid's has been attempted; definitions, axioms, and postulates are introduced in their logical connexion with the propositions; the demonstrations are full and vigorous; and simple exercises are introduced among the propositions. The extensive use already made of the *Syllabus* has induced the association to put before the public this further development of their work.

A NEAT little volume, illustrated with a coloured geological map, and with some good plates of fossils, has lately been published under the title of a *Geognostischer Wegweiser durch Württemberg*. The subject has already been ably treated by such men as the venerable Quenstedt, of Tübingen, Prof. Oscar Fraas, and Dr. Gutekunst; but there is probably still room for Dr. Theodor Engel's new volume. Württemberg has been called a paradise for geologists

on account of the number and variety of its formations, the regularity of their sequence, and their richness in fossils. Probably in no district of similar size are there so many geological collections as in Swabia.

#### FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

#### EASTLAKE'S GUIDES TO THE LOUVRE AND BRERA GALLERIES.

*Notes on the Principal Pictures in the Louvre Gallery at Paris.*

*Notes on the Principal Pictures in the Brera Gallery at Milan.* By Charles L. Eastlake. With Illustrations. (Longmans.)

THESE two popular handbooks will be welcome to the general lover of pictorial art. Casual visitors to large picture collections, such as the National Gallery in London, the Louvre, and many others on the Continent, must have often experienced great inconvenience in the use of official Catalogues, which on the whole are little more than inventories, so technical and dry in their statements about the works of art that scarcely anyone cares to look at them, except when standing before the pictures. Mr. Eastlake's notes in the two little volumes before us are framed on a different and, perhaps, a unique plan, which has the advantage of being, above all, a practical one. We have no doubt that the travelling Englishman, when paying a visit to Continental art collections, will prefer to be guided by a writer who holds so authoritative a position at his own splendid national collection, rather than trust to Catalogues and Guide-books written in foreign languages, containing a great deal of information which he cannot be expected seriously to care for. The author states in his Preface that his main object has been to point out those pictures which he considers to be important. The letterpress is accompanied by a large number of illustrations, in order to assist the memory of the reader in recalling the subjects of the pictures. However, in the case of the Louvre Handbook, the wood-cuts are far from satisfactory in their execution. In some cases they may even impress one rather as unintentional caricatures than as faithful reproductions of the artists' conceptions. There is less roughness in the sketches of the Brera pictures, and it is to be hoped that the forthcoming volume on the Munich Pinacothek will be still more successful.

Mr. Eastlake wisely abstains from troubling the reader with remarks on technical details or abstruse theories. He apparently confines his task to reviewing the pictures in a sort of summary of their aesthetic merits or deficiencies, as they present themselves to the modern mind. "Vexed questions relating to the authenticity of certain pictures are also generally avoided." However, in some instances it would, in my opinion, be advisable not to accept the official ascriptions without due caution. We find, for instance, in the present Italian Catalogue of the Brera Gallery, no less than seven fine pictures ascribed to Zenale, an artist by whom not a single authenticated work has come down to us.

Six out of these have been proved to be from the hand of the great Foppa, and the seventh is by Bernardino de' Conti, one of Leonardo da Vinci's best pupils. The preparatory sketch for the last-named work is in the British Museum, where it is officially attributed to neither Zenale nor Bernardino de' Conti, but to a far greater artist—to Leonardo da Vinci himself—although it differs widely from the style of that master. I readily admit that one cannot expect the ordinary visitor to enter into polemical statements about the authenticity of old pictures. Moreover, the "abstruse theories" of specialists whose researches lead to conclusions contradictory of official attributions will hardly be received in a friendly spirit by the custodians of public treasures, who generally are bound to abide by tradition. Everyone acquainted with the present state of the Brera Gallery, who has become aware of the extraordinary results of the scientific investigations made by independent Milanese scholars in connexion with works of art in that gallery, will hope that the official Catalogue will shortly be revised on the principle of embodying these results, not only with reference to historical facts, but also with due regard to art studies as a science. The vexed question of authenticity is, I believe, of vital importance for every collection of standard works. Next to it comes the discussion as to what extent and in what parts of every picture is the original colouring still to be seen undefaced or unaltered by the restorer's work. Unless an amateur has been taught to face such fundamental questions as these, he will never become aware of the real merits and the distinctive characteristics which have established the fame of the Old Masters.

J. PAUL RICHTER.

#### THE ST-MAURICE COLLECTION OF ARAB ART.

THIS very fine collection of objects of Arab art from Cairo has been offered for sale to the South Kensington Museum, and is now being exhibited there on loan by its owner, M. de St-Maurice. It comprises many branches of Oriental art, and a number of specimens of the greatest beauty, both in material and workmanship, belonging to a class which is of rapidly increasing rarity. The most remarkable are, perhaps, a large collection of magnificently panelled and inlaid doors, entirely covered with star and other geometrical interlacing patterns, formed by delicately moulded bands of wood inlaid with ebony, box, and cedar; the spaces formed by these intersecting bands are, in some cases, filled up with bits of ivory most minutely carved with arabesque designs in slight relief—the whole being a masterpiece, both in the richness of the pattern and the varied colours of the ivory and inlaid woods. There are also two fine examples of the most gorgeous kind of wall mosaic, probably torn from the wall of some Cairene mosque. This mosaic is a perfect marvel of rich material skilfully used. A panel of red porphyry is surrounded by a border of delicate patterns in jasper and other coloured stones, with the main lines wrought in mother-of-pearl inlay; a band of white marble between the porphyry and the mosaic gives double richness to the varied colours. The spandrel of an arch is particularly gorgeous from the beauty of the precious stones which form the mosaic and contrast with the brilliance of the prismatic pearl: not even the mosaics of Palermo or

Cordoba quite equal this, either in richness of material or delicacy of pattern.

In addition to a quantity of fine wall-paneling in wood, there are magnificently decorated ceiling beams and cornices of wood, covered with a thin skin of *gesso*, on which are painted graceful designs in brilliant, yet harmonious, colours—bright, without any harshness of effect. The large *mushrabeeyeh* is perhaps the finest and most perfect specimen of this beautiful open lattice-work that has yet been brought from Cairo. It is quite complete, with its graceful, curved, corbel support, its two little projections of delicate, open lattice-work to hold the water-jars, and, at the top, its row of stained-glass windows, with bits of brilliant, gem-like coloured glass set in stucco tracery, worked in flowing lines with a wonderful freedom of hand. A number of so-called Rhodian and Damascus wall-tiles are of great beauty; and also some very fine *argulejos*, or enamelled tiles, with patterns in very slight relief, which seem to imitate mosaics. These appear to be Hispano-Moresque, and might have come from the walls of the Alhambra.

Among the metal-work, there are three sets, unluckily not complete, of the beautiful pierced *plaques* and borders in bronze, cast, chased, and *repoussé*, which once ornamented the doors of most of the mosques of Cairo. These richly worked pieces of bronze were often used, like the bits of ivory, to fill up the spaces of the panel-patterns. The border was made up of long strips of bronze pierced with delicate patterns and Arabic inscriptions. Very few now remain in their places at Cairo.

Some of the smaller pieces of metal-work are very beautiful—candlesticks, dishes, caskets, bowls, and other objects in brass, enriched with damascening, embossing, silver inlay, and chased inscriptions or patterns. There is also some fine silver jewellery, especially belts and buckles of massive metal, richly worked in a somewhat barbaric style, and set with enamels, turquoises, and bits of coral.

The whole collection is a fine one, and contains little that is not of value. The true lover of Oriental art will view it not without regret when he thinks how it has been formed, and of the sad destruction and dismantling of mosques and houses that it bears witness to. It is to be hoped that the new Egyptian Commission for the Preservation of the Treasures of Arab Art will prevent for the future the formation of any such collection as that of M. de St-Maurice.

J. HENRY MIDDLETON.

#### SOME RECENT RESEARCHES IN ASIA MINOR.

Smyrna: July 26, 1883.

THE French School of Athens has achieved many successes and has advanced archaeological science in numberless ways. Its honourable career has been due to the skill with which its members have recognised the needs of science at the moment, and the direction in which their work could be most profitably applied. It will be a matter of universal regret should this spirit cease to guide its work.

When I was talking with the Director of the school in March of this year, he asked me about the route I intended to follow in my proposed journey in Phrygia during the summer, explaining that two of his scholars intended to travel in Asia Minor, and that it would be misapplied labour if we all went over the same ground. I at once described the route which I had in my mind, and which I have since actually traversed. M. Claire, one of the two intending travellers, was then present. Some time later I talked with M. Claire on the same subject. I gave him some information about the best way of travelling in Phrygia, and again pointed out on the map my proposed route.

My astonishment was great when I gradually realised in the course of my journey that the French party had just traversed the very same route which I had described to M. Claire as the one I intended to follow. In justice to M. Foucart, the Director of the French School, I must state my conviction that it was without his knowledge that the two scholars chose to follow the route I had described to him and to M. Claire. I might, indeed, have resigned this field at once, and gone in another direction; for so much of the country is unknown that one can hardly make a mistake in taking any route, and working it thoroughly. But this, I soon saw, was impossible. So hastily and perfunctorily had the French scholar done his work (M. Claire had turned back in bad health to Smyrna, and the other scholar, M. Paris, was alone), that it was still as necessary as before to examine the country for oneself. When we began our journey from Serai Keui, the railway terminus, we were told that M. Paris had started about ten days before us. When we arrived in Smyrna, after exploring carefully and thoroughly the country that he had scamped over, I found awaiting me the July number of the *Bulletin* of the French School, containing an article by M. Paris giving some of the inscriptions copied on his journey. It is worthy of note that the May-June number, for which a long article of mine has been in type for more than three months, has not yet been received by any subscriber in Smyrna.

The paper which M. Paris has published contains a description of the site of the ancient Sebaste, and the text of five hitherto unpublished inscriptions which he found in the neighbourhood. The first of these inscriptions is dated, according to him, in the year 5 A.D. It is, as he remarks, interesting on several grounds, but he does not observe that his explanation of it would overturn all previous theories as to the functions of the "High-priest of Asia." There developed under the Empire a system according to which the priests of the whole province were subject to the supreme authority of the High-priest of the Imperial *cultus* in the province; but it is believed that this system grew very slowly, and that the High-priest of Asia acquired his paramount authority only at a late period. According to M. Paris (p. 450, l. 6 from bottom), the High-priest already possessed this authority in 5 A.D. But Mr. Sterrett, my travelling companion, reads, instead of ΕΤΟΥΞΠΘ (i.e., 89 = 5 A.D.), ΕΤΟΥΞΠΘ (i.e., 289 = 205 A.D.). This reading takes away much of the interest of the text, but agrees singularly well with M. Paris' second inscription. There a certain Q. Memmius Teuthras is mentioned as Ἀσίας ἀρχιερέων ἑγγονον; the date is 245 A.D. The first inscription speaks of Memmia Teuthrantis the High-priestess; according to the usual rule, her husband was, doubtless, High-priest, and Q. Memmius was their grandson. M. Paris remarks that Sebaste *semble s'être donnée tout entière et avoir voué un culte tout particulier aux empereurs*. This is quite possible, but the inscriptions to which M. Paris appeals as proof have no bearing on the point. He appears to have the wildest ideas as to what an ἀρχιερεύς Ἀσίας is, and imagines that, if a lady of Sebaste is ἀρχιερέα Ἀσίας, the city must for that reason have been specially devoted to the Imperial *cultus*. Now, the word ἀρχιερεύς is a term of very wide application. (1) The Κοινὸν Ἀσίας had temples of the Imperial *cultus* in various parts of the province, the oldest being the temple of Rome and of Augustus at Pergamum, built 19 B.C. The official who had the supreme direction of the *cultus* in all these places was the ἀρχιερεύς Ἀσίας; according to M. Waddington, this office was held by one person at one time, and, if he was married, his wife was ἀρχιερέα. (2) The name ἀρχιερεύς Ἀσίας is also applied, by courtesy, to subordinate officers, who directed the *cultus* in each separate city where the

Κοινὸν Ἀσίας had established temples of its own; the full title of these officials was ἀρχιερεύς τῆς Ἀσίας καθ' ὅλης τῆς ἐν Σμύρνῃ, Ἐφέσῳ, &c. The High-priest of Asia was in one year a native of Sebaste, in another of Eumeneia; but this does not prove that there was any special seat of the Imperial *cultus* in those towns. The High-priests were selected from the whole province, the chief qualification being ability to support the expense. An inscription of Acmonia mentions a citizen who is ἀρχιερεύς Ἀσίας καθ' ὅλης τῆς ἐν Ἐφέσῳ. (3) An ἀρχιερεύς might be an official of some purely local *cultus*, not connected with the *cultus* directed by the Κοινὸν Ἀσίας; such a High-priest was not entitled to the name of High-priest of Asia. The people of Sebaste were quite at liberty to dedicate a temple to Augustus, to devote themselves specially to his *cultus*, to style the priest ἀρχιερεύς; but, if Memmia Teuthrantis had been the High-priestess of such a local *cultus*, she would not have been ἀρχιερέα τῆς Ἀσίας.

In the second inscription published by M. Paris, there occurs the following remarkable phrase:—τῆς ἀναστάσεως ποιησαμένης Στατελλίας κ. τ. λ. M. Paris does not point out the difficulty of this reading. It is true that bad grammar is common in Phrygia, but such a gross fault in so common a formula should surely have struck him as suspicious. Mr. Sterrett reads, instead of I H, a *lettre liée* of N and H, and in the space above it a very small O. There is, therefore, no doubt that the Π must have had a little curve at the end of the horizontal stroke, making it a *lettre liée* of Π and P, and that the reading is τῆς ἀναστάσεως προνοησαμένης Στατελλίας. The phrase προνοεῖσθαι τῆς ἀναστάσεως is as common as ποιεῖσθαι τὴν ἀνάστασιν.

M. Paris' third inscription is a long list of citizens of Sebaste; he modestly refrains from claiming the credit of adding several astounding names to Pape-Benseler's *Lexicon*. In ll. 30, 31, he reads Μηνόφιλος Βλέπιδος φύσει Εὐπάτορος. This might pass for a misprint were it not for a remark made at the top of p. 456. The formula is a very simple and common one, though it puzzles M. Paris—Μηνόφιλος β. Λέπιδος, φύσει Εὐπάτορος: Menophilus, son of Menophilus, who is also called Lepidus, by birth son of Eupator. Double names are exceedingly common in Phrygia, and in this inscription they are often given more fully—Μηνόφιλος β. δ καὶ Λέπιδος, &c. In l. 32, M. Paris reads Ἰλέγων. The stone reads faintly, but certainly, Φλέγων.

Yet another *monstrum informe*. M. Paris tortures ll. 40, 41, into this shape:—

Ἀλέξανδρος Μελίτωνος ΛΟΝ  
Διδώρος Πανθίκτου Γένους.

I need hardly point out that the correct reading is

Ἀλέξανδρος Μελίτωνος Λον-γείνος.

Want of space constrained the engraver to place half of the name Longinus below the line.

M. Paris claims to have given special care to topographical study: p. 448, l. 10, *une étude attentive des lieux*. In the first line of his paper he remarks that Seljikler and Sivasly are on the road from Isheky to Ushak. In reality these villages lie several miles to the east of that road. A separate road leads from them to Ushak, crosses the Banas Tohai by a different bridge, and does not join the Isheky road till they both reach Ushak. This error seems slight, but it blurs a very interesting point in historical geography: the road system of the district was determined in ancient time by the situation of Acmonia, as in modern time by that of Ushak. Kiepert's map agrees with M. Paris, but we expect from a member of the French School some correction of that old work. Is it not clear that M. Paris, from ignorance of their importance, cared naught for roads and routes, but contented himself with reproducing, as results



of his own observation, the well-worn errors in Kiepert's map?

The phrase *au pied du Bulgas Dag* may seem felicitous to one who uses Kiepert's map in a library. M. Paris accordingly borrows it (p. 2) to give local colour to his sketch, and to express his own experience as a traveller. It needs eyes to explore Phrygia, but one who had made any use of his eyes would have observed that Kiepert places the Bourgas Dag much too far to the north and east. M. Paris, the slave of Kiepert, writes the name Bulgas; probably, in his hurry, he could not find time to ask the name of the mountain under which, or the village through which, his route led. Had he done so, he would certainly have written Bourgas.

Fortified by the authority of Kiepert, M. Paris ventures to correct M. Waddington for using the form Seldjik, and gives the name Sedjikler. It is not easy to pick holes in M. Waddington's work. The form Seldjik is correct, the form Sedjikler wrong. The village is called indifferently Seljik and Seljikler, singular and plural; so a neighbouring village is Hadjim or Hadjimlar; the name Sedjikler is unknown.

An attentive study of the localities enables M. Paris to affirm that Sivasly and not Seljikler is on the site of Sebaste. I should not venture to say that, and should be glad if M. Paris had given me the opportunity of criticising his reasons for the statement. But what has he to say about the splendid situation of Sebaste, the sources of its importance, its relation to other cities? Not one word. And yet he professes to have made *une étude attentive des lieux*.

If I give no longer list of M. Paris's errors, it is not for want of opportunity, both in the text of his inscriptions and in his commentary; but I have spent enough of time on this paper. Had he chosen some other route, he would have certainly found equally interesting inscriptions, for the country is full of them, and he would have earned the thanks of the world for publishing what would otherwise have been unknown. As it is, he has only done hastily and carelessly what he knew very well was about to be done deliberately and thoroughly. Believing, I suppose, that I, from my knowledge of the country, had chosen for myself some specially rich route, he thought he could, by a rapid journey, gather the first-fruits, and gain the glory of publishing the best of the inscriptions. When ours are published, it will be seen how he has succeeded.

I may mention that, in examining carefully the district which M. Paris traversed in such hot haste, we fixed the sites of nineteen cities of the Græco-Roman period, assigning the names to each usually from the evidence of inscriptions found on the spot. In this number I include no cities whose site was previously known, and no cities for which I am still unable to find a name. I refer only to those which no one had as yet attempted to localise, and to one or two which had been wrongly placed; but I do include three which I had placed correctly in an article published last year in the *Bulletin of the French School of Athens*. W. M. RAMSAY.

# CORRESPONDENCE.

## THE OLD MEETING HOUSE, NORWICH.

Belle Vue Rise, Norwich: Aug. 4, 1883.

The society's transcriber was informed by the caretaker that 1,800 persons had been interred in the Old Meeting House and burial-ground. The result of our work is the recording of the inscriptions on thirty-two monuments, memorials, and stones in the interior of the building, naming fifty-two persons. In the burial-ground attached 146 stones and monuments remain, of

which twenty-nine have the inscriptions totally obliterated, one having the words "To the Memory of the Rev." alone remaining. Ten other stones have the names only—e.g., "Thomas Pigg;" two others are partially obliterated, and three have the dates wanting. The remaining stones commemorate 177 persons. In the interior, the oldest memorial is to the memory of

IOHANNIS COREY, A.L.M.

Anno { Salutis 1698

{ Ætatis Suae 67

On the floor is a stone with a crest and the following inscription:—

Here lieth the Body of  
ELIZABETH OFFLEY  
one of the daughters of  
STEPHEN OFFLEY Esq<sup>r</sup>  
and Granddaughter of  
ROBERT OFFLEY Gent<sup>e</sup>  
and MARY his wife  
bboth interr'd near adjoining  
to this Place;  
who departed this life  
the 28<sup>th</sup> of Sep<sup>r</sup> 1741  
Etat 22

On the north wall there are two mural tablets—viz.:

In Memory of four Clergymen, ejected by the Act of Uniformity, A.D. 1662 and who subsequently became pastors of this Church.

Rev. Tho<sup>s</sup> Allen M.A. who died Sep. 21. 1673  
Rev. John Cromwell B.A. who died Ap<sup>l</sup> — 1685  
Rev. Rob<sup>t</sup> Asty, who died 1686  
Rev. Mart<sup>n</sup> Finch, during whose Ministry the  
"Meeting House" was built A.D. 1693  
and who died Feb<sup>r</sup> 13, 1697

In Memory of the Rev. W. Bridge, M.A. who died March 12. 1670. Aged 70.

He was ejected from St. George's Tombland A.D. 1636 for not reading "the book of sports" and founded the Norwich and Yarmouth Congregational Church A.D. 1642.

Also of the Rev. Timothy Armitage, the first Pastor of this Church, who died Dec<sup>r</sup> — 1655

In the burial-ground the oldest stone remaining is inserted in the north wall, and dated 1713:—

Here lieth y<sup>e</sup> Body of Mr. Edward  
Williams, late Minister And Elder  
of the Baptist Congregation,  
Lately Meeting in the Granary  
in the City of Norwich, who  
died April 12<sup>th</sup> 1713, aged 73.

Is Williams dead: that cannot bee  
Since dead in Christ so Liveth hee

Restored by members of St. Mary's  
Chapel, November 1867.

The next oldest stone is dated 1721:—

Behind this stone  
James Forby's body Lay  
waiting the mercy of  
the Judgement day.  
Aged 89 years. died on  
the 27 of March 1721.  
(Not given in Blomefield.)

The next oldest stone is dated 1723:—

Here lieth y<sup>e</sup> Body of  
THOMAS WITHERS who  
Died Feb. y<sup>e</sup> 16<sup>th</sup> 1723 Aged  
49 Years.

There is a stone to the memory of Ann widow of the late Mr. Thomas Sothorn, who died March 3, 1834, aged 81 years.

There are two stones with the following inscriptions:—

To  
the Memory of  
M<sup>rs</sup>. LYDIA BANFATHER  
who died May 1<sup>st</sup>  
1813  
Aged 83 Years.

To  
the Memory of  
M<sup>rs</sup>. SARAH BANFATHER  
who died Feb. 7<sup>th</sup>  
1811  
Aged 73 Years.

Is the name "Selth" uncommon? for there is a stone to the memory of Selth Coppin, who died November 3, 1831, aged 59 years.

These reminders of the departed may prove of interest to the congregation, if not to the citizens and the nation; and, should some persons be stirred to stay the hand of "time" by preventing the fast fading away into oblivion of any inscription, the society's labours will not have been in vain.

WM. VINCENT,  
Secretary of the National Society for Preserving  
Memorials of the Dead.

## NOTES ON ART AND ARCHAEOLOGY.

WE regret to record the death of Mr. George Love, the well-known printseller, of 81 Bunhill Row. He died on August 2 in his eightieth year, and had conducted his business for about sixty years in the same house. His knowledge of the work of Dürer, Rembrandt, and other old masters, which was almost unrivalled, will be greatly missed by many.

THE British Archaeological Society will meet this year at Dover, beginning on Monday, August 20, under the presidency of Lord Granville. Visits will be paid to Canterbury, Sandwich, Saltwood Castle, Westenhanger, &c.; and excursions have also been arranged to several places of interest on the other side of the Channel.

A SOCIETY has been founded at Naples, under the patronage of the Queen of Italy, for the study of the history of miniature painting. The president is Sig. Capasso, the learned Neapolitan historian; and among the most active members is Don Oderisio Piscicelli, of Montecassino, whose *Paleografia Artistica* and facsimiles of the illuminations in the *Bibliotheca Cassinensis* are well known in England.

THE Madonna della Staffa (Conestabile) of Raphael, for some time shown in the Hermitage at St. Petersburg, has, by the will of the late Empress of Russia, been incorporated in the collection. In transferring it from panel to canvas it has been discovered that the book which is now held by the Virgin was substituted by Raphael for a pomegranate. This fact is specially interesting, as it identifies a drawing in the Albertina Collection at Vienna as the first design for the Madonna della Staffa.

THE recent exhibition of a hundred *chef-d'œuvre* at the gallery of M. Georges Petit at Paris is to be commemorated by a work of unusual splendour. Each of the masterpieces will be engraved, and the engravings are to be published in parts, with studies of the painters by M. Albert Wolff. The text of the first two numbers will be devoted to Corot and Millet.

A BUST of Voltaire, discovered among the old models of the royal manufactory of porcelain, has been added to the special collection of Voltairean relics at the Château of Sans Souci. It is believed to have been presented to Voltaire by Frederick II.

A COMMITTEE has been formed at The Hague, with Dr. Wijnmalen as secretary, to make selection of a design for the bronze statue of Grotius which it has been determined to erect in the market-place at Delft. The competition is not limited to Dutch sculptors. Plaster models must be sent in before December 1 of this year.

THE committee in Zürich have adjudicated the execution of the Zwingli monument to Heinrich Natter, a Tyrolean living in Vienna, whose sketch won the first prize among forty-four. Natter, though as a sculptor self-made, feels himself deeply indebted to an English Maecenas. While still a poor youth, he was enabled, by the liberality of the late Mr. Joseph Geldart, of Manchester, to pursue his artistic education. Mr. Geldart found him in the Galleria dell' Arte in Venice copying a Venus, recognised his genius, and made him a free student for years. He lived to see several considerable works of his protégé—"Brunhilde," "Wotan," "Sigfrid," a number of portraits, the "Haydn" for Vienna; but he died just before this last success—the only drawback to Natter's joy. The statue, which is to be cast in bronze, represents the belligerent Reformer and learned precursor of Calvin standing with sword and Bible in his hands. The expression is powerful in its fine simplicity and religious heroism.

A HITHERTO little-known picture by Van Dyck has recently been placed where it will soon become better known. It is "The Adoration of the Shepherds," long hidden away in the Hospice of Lille. It has now been transferred to the Musée des Hospices which has lately been opened at Lille in the Palais Ribour. For nearly a century the picture formed the altar-piece in the chapel of the hospital.

CONSIDERABLE alterations are being made and projected to the Hôtel de Ville at Brussels. It is proposed to restore the left wing—that towards the Rue de l'Hôtel de Ville—as it was in the fifteenth century. The work is to cost half-a-million francs, 180,000 of which are to be expended upon a series of statues of historical personages to be placed on the façade. The Salle des Fêtes in the Hôtel de Ville has just been decorated with tapestries representing the trades of Brussels. They are the work of M. Geets, of Malines. The Salle des Mariages has also been redecorated with emblematic paintings.

THE Turners' Company will hold their annual competition in the art of hand-turning in wood, ivory, and metal at the Mansion House in October next. The prizes will include the freedom of the company and various medals and certificates of merit given by the guild, as well as money prizes. Special prizes will be given to apprentices. In the wood and ivory classes, the qualities essential to success are beauty of design, symmetry of shape, utility and general excellence, exact copying, fitness of the work for the object proposed, and novelty. In the metal classes, the essentials are truth in turning, accuracy in fitting and finish, exactness in copying, due proportion for stability and strength, and elegance in form.

A LARGE quantity of rare silver coins were found lately at Borzecice, in the Krotoczin district of Prussian Poland. A farmer was having a large stone removed from one of his fields, and the men found deep beside it an urn with 530 silver coins of Bohemian, German, Hungarian, and even Anglo-Saxon mintage. With them were some silver ornaments and a few silver bars. They were all taken to the Berlin Museum.

## MUSIC.

### MUSICAL PUBLICATIONS.

*Handel.* By Mrs. Julian Marshall. "The Great Musicians." (Sampson Low.) The authoress has based her work chiefly on Dr. Chrysander's *G. F. Handel*; and therefore it will prove welcome to those unacquainted with that remarkable and, unfortunately, incomplete *Life of the great musician*. So long as she has Chrysander as her guide, she is pretty accurate

in facts and dates. There are, however, even in this portion of the book some errors. For example, the overture of the Italian Cantata "Fillide e Aminta" was not transferred entire to "Rinaldo"; the Cantata "Nell' africane" does not contain the C below the bass staff, but C sharp. There are several little slips of a similar kind. When, however, Mrs. Marshall loses her guide, she makes very doubtful statements. She leads the reader to suppose that the "Choice of Hercules" was written in 1749, instead of 1750; and her remarks with regard to the re-instrumentation of Handel's works are inaccurate. In her catalogue of compositions at the end of the book there are a few mistakes; but she notices the discovery of the Sonatas (1694) at Buckingham Palace—a fact not mentioned by Mr. Rockstro.

*The Art of Singing.* By Margaret Watts Hughes. (Stanley Lucas.) No one can read Mrs. Hughes's Preface to her work, or the work itself, without coming to the conclusion that she is a conscientious teacher; and she speaks with the authority which experience alone can give. Only a few words are devoted to the invisible organs which produce sound; attention is called principally to the different positions and movements of the mouth. Every vowel and combination of vowels and consonants is connected with vocal exercises throughout all preliminary studies of singing. The system is, therefore, a practical one; the student gradually learns not only the art of vocalisation, but how to sing songs. The authoress acknowledges the debt of gratitude which she owes to her teacher, Sig. Garcia. She has studied his book, and has learnt much from it; her system, however, has been thought out independently, and she suggests a "definite, systematic, and practical" course of study.

*Original Tunes to Popular Hymns.* Composed by Joseph Barnby. Vol. II. (Novello.) Twelve years ago the first collection was published; since that time Mr. Barnby's name has not been forgotten, and there is every reason to believe that the present volume will be received with favour similar to that bestowed on the earlier one. The tunes now gathered together were written for "The Hymnary," "Church Hymns," and "The Church Psalter." Mr. Barnby is determined that congregational music shall have its share of chromatics and passing notes; these he uses with skill and effect, though at times they certainly seem to add weakness rather than strength. We cannot speak of the tunes in detail; it must suffice to say that among them are many which are firm favourites throughout the churches and chapels of the United Kingdom.

*The Morning and Evening Service.* By G. F. Cobb. (Novello.) The author has written a short Preface to his Service which, though not treating of matters purely musical, is, nevertheless, of interest. He touches upon the authority—or, rather, want of authority—for the responses after the Gospel, its different versions, and other points. The music shows that the composer, while looking back, is marching forward. Cadences, fugal points, and old tunes tell of the past; while various licences, plentiful use of chromatics, and enharmonic modulation tell of the present, and perhaps of the future. When the two styles are in close juxtaposition, as on pp. 7 and 9, the effect, it must be acknowledged, is somewhat disturbing. The employment of modern means in church music is worthy of attention; and Mr. Cobb certainly deserves praise for his attempt.

*How to Teach the Pianoforte to Young Beginners,* by Lady Benedict (Joseph Hughes), is a little pamphlet giving useful hints to teachers of the young. We quite agree with the authoress in thinking that the study of the piano and, in a

small way, the study of harmony should both be attempted from the beginning and that to these two should be added *sol-fège* practice.

*The Organist's Quarterly Journal.* Part 59. (Novello.) The first number is a *Concert-Satz* by Otto Dienel, professor of the organ at Berlin; some of the writing is effective, but without any special character. An *Allegretto* by W. Wolstenholme does not say much; there are awkward pauses in it, and some rather forced imitations. A Postlude, in the form of an Introduction and Fugue, by the Hon. Adela Douglas Pennant has no particular merit. A Postlude by G. B. Gilbert is restless, and the part-writing by no means pure.

*Fantasia for the Pianoforte.* By H. C. Banister. (Stanley Lucas.) This piece is divided into two important sections. First we have a *Larghetto* in F minor, with two themes, Weberish in character; a short and effective passage leads to an *Allegro* movement in Sonata form. The principal theme is derived from the opening one in the *Larghetto*. The workmanship is solid and elaborate, and the passage writing, classical in form, is smooth and elegant. The *coda* is exceedingly well worked out. Players will find in this composition excellent study both for the fingers and the mind.

J. S. SHEDLOCK.

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## LITERATURE.

*Autumn Swallows: a Book of Lyrics.* By Ellice Hopkins. (Macmillan.)

THIS volume of short poems, composed by the authoress in the intervals of labour in another and a sadder field than that of literature, is remarkably and admirably free from the faults which we might, perhaps, have expected to be present in a volume so composed. It cannot be regarded as poetry of the first order; it has hardly stuff enough in it for that; it contains, one may say, more fancy and feeling than thought or imagination. But it is never morbid, never puritanical, never affected; it may be read from cover to cover with pleasure, and here and there with admiration. It contains, perhaps, rather too many echoes and adaptations of other poets' and poetesses' thoughts; Tennyson, Arnold, Mrs. Browning, Rossetti; one or other of them, are recalled perpetually. But, on the whole, it would be difficult to name any recent volume better calculated to show us how good poetry can be which is yet not first-rate poetry nor markedly original.

In the first place, the form of these "short swallow-flights of song" is exceptionally good. There is hardly a weak rhyme or insipid stanza in the whole book. The nearest approach to a literary fault that I have observed is a tendency to false division, and lines hypermetrical where the hypermeter does not vary, but jars, the cadence. Take, *e.g.*, the third stanza (p. 64) of the very graceful poem "On a White Butterfly":—

"Thou exquisite white flower-soul! what place may be  
'Mid the rude forces of our world for thee,  
That split the frozen crag with winter wan,  
And pour the sounding cataracts of the sea,  
And shatter the deep heart of man?"

Here the first line can only be read rhythmically by slurring the middle syllable of the second word, and forcing "flower-soul" into the condition of an iambus. Managed by a great master of melody, this sort of line may be made effective, but, in this poem, it forms a discord. Again (p. 106), in the second stanza of "Daisies," a pretty passage is marred by the unrhythmical separation of words naturally combined:

"All your innocent white throng  
Came crowding in upon the sense, and o'er  
Me swept in vision beautiful and strong  
And blessed me unawares."

The initial "me" is surely painful to the ear. But these are microscopical blemishes, and I only notice them as being exceptional, and therefore conspicuous, in the book. It is time to justify, by some longer extract, the estimate here formed of its beauty.

The finest poem in the volume is that entitled "Je mourrai seul," nor has Pascal's melancholy phrase ever found a nobler echo. The dying man lies, with Death's chariot, unseen yet ever felt, at his door.

"Thy words, with some strange Other interchanged,  
Strike cold across us like loved eyes estranged,  
With things that are not fraught; our things  
that are  
Fade like a sun-struck star.

"Alone, alone upon thine awful way!  
Do any show thee kindness? Any stay  
Thy heart? Or does the silent charioteer  
Whisper, 'Be of good cheer'?"  
We know not. None may follow thee afar,  
None hear the sound of thy departing car.  
*Only vast silence like a strong black sea  
Rolls in 'twixt us and thee."*

The thought is familiar; to every reader of *The Christian Year*, perhaps even to every thoughtful man independently of his reading, it is well known. But Miss Hopkins has enforced it in this poem (which I would fain have extracted whole) with a power not, I think, equalled elsewhere in her book—nor often in other writers.

Of slighter texture, yet exquisitely picturesque, is "A Flood in Spring" (pp. 111-13), describing the "May-meadows flooded in the night."

"Beneath our loved old meadow trees  
The summer sky spread broad and bright;  
The daisies, drowned in morning blue,  
All went to heaven in the night.

"And every bird that beats the air  
Had now a phantom brother dear,  
That flies with him through fairer skies,  
And sings a song no man can hear.

"And silver-footed clouds slow pass  
The path to church across the fields;  
And everywhere the strong brown earth  
To visionary depths now yields.

"And the great stars come down at night,  
And walk with men upon the earth,  
As when the sons of morning sang  
Of all fair things the primal birth.

"And where we toiled now floats the cloud,  
And where we wept now burns the star;  
And from our narrow vexed to-day  
Open calm infinities afar.

"And all our common beaten paths  
Without a sound now break away,  
And show God's heaven of love beneath,  
And in our dust fresh springs of day."

And in the verses (pp. 88-90) "To Robert Herrick" the very secret of that "jocund soul" is told in the following stanzas:—

"So thou and joy were boonest friends,  
Thy days had all a golden rise,  
And, dying, touched on golden ends;  
While thou beneath spring skies  
Didst fling thy careless glory down the years,  
That came to us so chill and grey with tears.

"But now, thy golden eves all done,  
Thy daffodils and thou for ever  
Long since to evensong have run,  
And gone away together,  
Leaving all moist dim places of the earth  
An afterglow of all your harmless mirth."

Blank verse is somewhat sparingly attempted in the volume; yet the poem (pp. 17-22) entitled "A Portrait" shows no small power in that direction. It recalls, perhaps, both in its merits and its defects, such poems as Mr. Myers' "St. John the Baptist;" it has

the same fervent ardour for Nature's fairer shows—as here:

"Ah wherefore didst thou leave the listening group  
With Christ and beauty on the mountain-side?  
Leave the cool silence of the morning skies,  
And evening wells of gold in herby hollows,  
Where the blue shadows lengthening love to  
linger;  
And all the flowery sun-slopes lifted joy!"—

with the same sense of strain and monotony, the same lack of such magic as Tennyson exhibits, *e.g.*, in "Tithonus." But, of the matter of the poem, the present writer may say, altering one word of Mr. Browning's,

"Nor I myself discern in what is writ  
Good cause for the peculiar interest  
And awe, indeed, this poem touched me with."

It is a narrative describing how a face, seen by chance in a London crowd, and haunting the writer with a vague *ἀνάμνησις*, is at last, by a flash of insight, identified with the lost figure in a chapel fresco, "high up among the Southern Alps." Perhaps there is something especially fascinating, to the superstitious self each man keeps in the background, in this idea of the *revenant*. But the book would be valuable to some people for this poem alone.

On the classical side, Miss Hopkins appears more tentative than successful. "Bormus—a Linus Song" (p. 23) is a pretty, modern poem, but brings no breath from Sicily or Greece. The "Gnomidia" neither are nor pretend to be Greek, except in title; but they are racy and ingenious. Here is a specimen, called "Man's Recusancy," which might have been written by a monk of humour:—

"The man who saw the whole world drowned,  
No sooner safe on shore was found,  
Than, lo! himself was drowned in wine.  
*Ah, Lord! whereto thy discipline?"*

The remaining half is less good; but all these Gnomidia are quaintly clever. The best of the few sonnets is "The Infinite Within and Without."

One literary trick, probably unconscious, may be noted as painful to the ear. A familiar passage should not be written out into other words. Who has not in his ears Helena's avowal?—

"I am undone: there is no living, none,  
If Bertram be away. 'Twere all one  
That I should love a bright, particular star,  
And think to wed it, he is so above me:  
In his bright radiance and collateral light  
Must I be comforted, not in his sphere."

Who will thank Miss Hopkins (p. 211) for

"I love thee much as I might love a star,  
Thy day and night that makes thy purpose  
clear  
Shine not within this world of mine, nor are  
Concentric with my swiftly turning sphere?"

One is reminded of Mr. Montgomery's attempt to "conjure with the rod of Sir Walter."

The general characteristic of the book is a tender melancholy, lit up with humour and occasional gladness of spirit; and, as might have been expected, there is an overflowing sympathy with children and with the poor. We should have known, without a note, that "A Back-Street Child" (pp. 99-102) was taken from life. Even Miss Hopkins could not have invented the story of the little one who, in her foul, unsightly home, made the stains on the wall into a class of playmates and taught them

their lessons. A "moral" often defaces a poem; in this case, I think, it is otherwise:

"I ask no richer gift than that child's heart,  
To which all in Thy light appears;  
And even the rude splotches on the wall,  
Bathed in its love, grow 'pretty dears.'  
Blind me with seeing tears, until I see  
In meanest things Thy beauty lies;  
And God's great poetry is everywhere,  
To open hearts and love-lit eyes."

E. D. A. MORSEHEAD.

*Practical Jurisprudence: a Comment on Austin.* By E. C. Clark, Regius Professor of Civil Law in the University of Cambridge. (Cambridge University Press.)

It is no disparagement of Prof. Clark's "Comment" to say that it is mainly occupied with the attempt to ascertain the true meaning of a single word. Austin's own work centres round the definition of Law, and the copious criticism to which it has lately been subjected reverts continually to the alleged assumptions and supposed consequences of that definition. Prof. Clark ranges himself with the "historical" jurists. His main objection to Austin's method is that he neglects and ignores—or, rather, leads other people to neglect and ignore—the history of the institutions which he defines.

"If we accept his definition of law, his treatment of the subject has the perfect correctness of mathematical demonstration, and must, therefore, be always an admirable logical exercise. But in that definition Austin dwells so prominently upon the circumstances of *legislation* (or *position*) as to throw entirely into the shade those historical beginnings of law which have obviously existed in all nations as rules of human conduct anterior to anything that can be reasonably spoken of or thought of as legislation at all. Practically, Austin considers political societies only at an advanced period of their existence, and denies the name of law to that which has been keeping them together for ages, because it does not square with his own logical conception."

Here is the key-note of Prof. Clark's Comment. Neither Prof. Clark nor anybody else has ventured to impugn the definition in relation to societies "at an advanced period of their existence," and he cordially acknowledges the mathematical correctness of the jurisprudence to which it leads. Is it worth while to quarrel seriously with a system for which the overwhelming advantages can be claimed that it is true for the civilised nations of the earth, and that it is clear and logical, in spite of the natural darkness and accumulated confusion of the subject? By all means let the student be warned that there are, and have been, conditions of human life to which these definitions will not apply. That is the attitude of Sir Henry Maine; and it is, we venture to think, thoroughly consistent with the acceptance of Austin's system as it stands. Prof. Clark goes far beyond this. Before the State was, law is. Prof. Clark seeks a wider definition which will let in the primitive rules of conduct excluded by Austin. He lays the basis for his generalisation in an analysis of the unconscious definitions of law embodied in early nomenclature, and of the conscious definitions attempted by philosophers and jurists. This is work which has not only been done well by Prof. Clark, but

which is well worth doing for its own sake, although it does not very materially help the author to his conclusions.

Law, according to Prof. Clark, is "a rule of conduct obtaining among a class of human beings and sanctioned by human displeasure." And the law of a State is "the aggregate of rules administered mediately or immediately by the State's supreme authority or regulating the functions of that supreme authority itself: the ultimate sanction being, in both cases, disapproval by the bulk of the members of that State." Prof. Clark modestly anticipates as the result of his labours "the addition of one more failure to those which have gone before." We shall be content to ask the question which Prof. Clark asks himself—why, accepting, as he does, Austin's definition of the Sovereign or a State, he does not accept also his definition of law. He avoids the words of command for the insufficient reason that rules administered by a Sovereign must not be spoken of as *set* by a Sovereign (although he admits, in principle, that "all law administered by the magistrates of a community has necessarily an imperative character"). By making the sanction of popular disapproval the *differentia* of law, he either means nothing more than that "obedience of the bulk" of the people which is postulated in Austin's definition of sovereignty, or he sets up a condition which would exclude some of the most undoubted law now existing in the world. What sort of a criterion of law would popular disapproval be in India? All that is gained by the substitution of popular disapproval for the Sovereign's command is the admission of certain "constitutional maxims within the domain of law." It is a sacrifice of logical precision to misplaced sentiment. It slurs over the distinction between rules which are, and maxims which are not, enforced by legal penalties. Even the "practical mind" to which Prof. Clark appeals would be satisfied with the restriction of positive law or State law to the former. Some of us cherish the hope of seeing at no distant day an Act of Parliament which shall vest the sovereignty in the King and the House of Commons. Such a statute, as Austin points out, "might be termed unconstitutional, or immoral, or irreligious; but to call it illegal were absurd." Prof. Clark apparently would call it illegal; at all events, he "apprehends that the conduct of the Parliament would be reasonably called by all people illegal." Is not this a *reductio ad absurdum* of Prof. Clark's struggle to confer a legal status on Constitutional maxims? We prefer to think that there is a legal way of abolishing the House of Lords.

Part ii. (on "the form of law") follows Austin more or less closely through the minor topics of the *Jurisprudence*. Here Prof. Clark is on more fruitful ground. Drawing freely for illustrations on English as well as Roman law, he has compiled a body of notes which cannot fail to prove extremely useful—we might say indispensable—to students of Austin, if only as a corrective of the somewhat arbitrary dicta which, as Prof. Clark truly says, they have been accustomed to accept as admitted facts. The three chapters on the *jus gentium*, and Roman and English

equity, are particularly worthy of attention in this respect. Prof. Clark successfully shows cause against the accepted theory that the *jus gentium* began "as an *abstractum* from the laws of other nations considered together with those of Rome." It was in its origin, he thinks, a philosophical ideal. But why did philosophers seek an ideal in the "law of nations"? Why did the supposed universality of certain rules cause them to be identified with nature on the one hand and equity on the other? E. ROBERTSON.

*Eight Years in Japan.* By E. G. Holtman. (Kegan Paul, Trench & Co.)

THIS book is, at all events, a change. Most persons who have written books on Japan have devoted them to the study of the history of the manners and customs, the art and the natural beauties, of Japan. Mr. Holtman went there to make railways, and his book is mainly a record of his work. His appetite as a sightseer seems to have been singularly limited; and even after a long voyage to a fascinating country, so tantalising to an ordinary imagination, he was not at ease till he had settled to business. He was bored at Yokohama, and never seems to have taken kindly to it or its inhabitants. He prefers Kobe—nay, thinks that a man might do worse than spend his life there—but he gives no distinct reason for his preference. His heart is evidently in his profession—in surveying, constructing, and managing railways. After working till he was ill, he enjoyed his holidays, and he records both his work and his excursions in a straightforward, simple way which makes one well disposed towards the author, though there is little to amuse in his account of his experiences.

It is strange that a man of ability, as Mr. Holtham evidently is, should have spent eight years in Japan, and have travelled over such a large part of it, without having more worth saying about the country and the people. Except a vague notion of the difficulties encountered in building bridges over rivers liable to floods, and the large amount of labour necessary before a railway is started, there is little in the book of a descriptive kind which will be new to anyone who has read any other work upon Japan. One learns more, perhaps, about Mr. Holtham himself than about any other subject. None can read his story without feeling that he is a thorough Englishman, of great industry and determination, with a strong reverence for Bass's ale, and an inalienable affection for his pipe.

It may be rashly gathered from what we have said that the book is a dull one. That inference would be too strong. It is not an exciting book, but it is too genuine to be dull to those who care about human nature as well as Japan. It is a book that a man with leisure may read and not find his time thrown away. It is a book of which much may be skipped without loss, but not without danger of losing a choice morsel where you least expect it. For instance, this is not a bad excuse for one of the "abominations" of Japanese diet. On his holiday trip to Nikkō and other places, Mr. Holtham abandoned sandwiches and eggs, the only available food of a European kind, and, struck with the



superior comfort of his fellow-passengers, he resolved in future to have a Japanese tiffin when on the move.

"In fact, I developed quite a taste for rice and pickles, not even excepting the infamous 'daiko,' the dread of foreigners; it being a half-putrid, half-salted preparation of large horse-radish, and the finest thing in the world to make rice go down: for if you take a piece and chew it well till the taste is all over your mouth, you would, I believe, eat anything else in the world afterwards to get rid of the taste again; so that four or five bowls of rice, one of which would stay an ordinary appetite without this ingenious seasoning, disappear with rapidity."

Mr. Holtham's book reminds us somewhat of a Japanese tiffin, as he describes it. It is, so to speak, mainly composed of wholesome, but not very piquant, matter—like rice; and it goes down by the help of more savoury mouthfuls. The only difference is that these *bonnes bouches* are not nasty, like "daiko," but sometimes "sharp" as pickles and sometimes sweet as honey. Here is a passage that is worth some trouble to reach:

"This year, however, the summer rains were very late and the country dry, and a good deal of rice perished in the seed-beds. I remember well going down to Osaka on one of my frantic expeditions after material that seemed to hang on the hands of the transport department long after it should have been delivered on the work; going part of the way by road, and getting on to a trolley when I reached the rails, the coolies who shoved me along being mournfully eloquent upon the prospects of the season, explaining that rice was going to be so dear that poor people would lie down by the roadside and die, and the farmers be unable even to save seed for next season. They toiled under the brazen June sky, with many a grunt and many a stoppage, so that I thought I should never get to Osaka, at least before nightfall; but, lo! a little cloud, 'like to a man's hand,' came out of the sea, and presently gathered on the flank of Rokkōsan, and grew black and spread over the western heavens, shutting out the cruel sun; while a little shiver, as of an awakening hope, went from field to field, and then a cry rang out from the villages that the long-expected rain was at hand. The toiling farmers put down their buckets beside the sick seedlings, and bared their breasts to the rush of rain that swooped down from the hills. The yells of my coolies as the first heavy drops reached us were enough to bring the heart into one's mouth; and, when the stinging shower struck them, they bent their backs to the work and whisked me along into Osaka at the rate of nineteen to the dozen, whooping with glee."

Mr. Holtham was in Japan during the Satsuma rebellion of 1877; and whatever he says upon this subject, and about the Japanese generally, is interesting and characterised by a sound judgment and fine feeling. He has a proper admiration for the leaders in the wonderful reform of the kingdom, and also for the rebels. He sympathises with the Old, and believes in the New, Japan. The passage in which he dwells upon the close of the rebellion is one of several which show that it is rather literary inexperience than literary ineptitude that has prevented him from writing a thoroughly interesting and valuable book.

"So the last act of this sad drama came to a close, and the last penalty of their crime was paid, in the currency that heroes recognise, by the mistaken leaders and the remnant of their

mistaken followers. If in days to come the hill behind Kagoshima, to which the echoes of the last volleys fired in the great rebellion returned from the mountains that look upon the old seat of the Satsuma power, should become a familiar object to the sight or the tread of the foreigner, it will be associated with none of the sordid struggles of the trading adventurer, or the jealousies of native and imported bankrupts; but the shrine that commemorates the purging, by blood and fire, of a sin that could not have been committed for greed of any less high possession than the responsibility for a nation's life, will draw its votaries from all lands that hold in honour political courage, personal sacrifice, and faithfulness unto death."

With this passage of noble eloquence we take leave of a book which is a curious instance of how well and how poorly the same man may write without being conscious of the gulf that separates the extremes of his performance. COSMO MONKHOUSE.

*History of the Negro Race in America.* By George W. Williams. In 2 vols. (New York: Putnam.)

UNTIL the beginning of the present century the history of the black race in America affords little worthy of notice; but with the commencement of the anti-slavery agitation it grows in interest, and the culmination of that movement in the great war of twenty years ago is one of the most striking episodes in history. The practice of holding Negro labourers in slavery, originating in Spanish America, quickly spread to the other European settlements, and their numbers grew with the growth of the colonies. In spite of the conditions of slave life, the soil and climate of America appear to have favoured their increase. In 1715, there were 58,850 Negroes in British America; in 1775, when the revolution broke out, there were 501,102. After the epoch of independence the increase became more rapid. In 1790 the numbers were 757,208; in 1800, 893,041; in 1810, 1,191,364. At the epoch of emancipation, in 1865, there were, in round numbers, 4,000,000 Negroes held in slavery; and at the census of 1880 the Negro population of the States had risen to the portentous figure of 6,580,793. The prophecy that the abolition of slavery would tell unfavourably on the numbers of the Negro race has therefore failed. "Emancipation," says Mr. Williams,

"has taken the mother from field-work to house-work. The slave-hut has been supplanted by a pleasant house; the mud floor is done away with; and now, with carpets on the floor, pictures on the wall, a better quality of food properly prepared, the influence of books and papers, and the blessings of a preached Gospel, the Negro mother is more prolific, and the mortality of her children is reduced to a minimum" (vol. ii., p. 418).

Without reckoning books and papers and a preached Gospel as causes of diminished mortality, it is obvious that the removal of the unfavourable conditions of slave-life and the opening of a free career in a thriving community have tended to the increase of the Negro population; and Mr. Williams's work proves that they are slowly, but surely, working their way upward in the social fabric. The problems with which American statesmen were confronted in 1865 have been

conscientiously grappled with. Not only has the liberated Negro been found in food and employment, and got his "forty acres and a mule," but he has been educated. He has learned to read and write, to count, and to save money. From the country he has gone into the towns, where he has found colleges and teachers ready to prepare him for the superior walks of life. Throughout the South he is now qualifying himself to take the place of his old masters, and when they prove too many for him he can emigrate to Kansas and Missouri. "In Alabama, Florida, Louisiana, North and South Carolina, and in Maryland," says Mr. Williams (vol. ii., p. 418),

"coloured men have possessed themselves of excellent farms and moderate fortunes. In Baltimore a company of coloured men own a ship-dock, and transact a large business. Some of the largest orange plantations in Florida are owned by coloured men. On most of the plantations, and in many of the large towns and cities, coloured mechanics are quite numerous. The Montgomeries, who own the plantation once the property of Jefferson Davis, extending for miles along the Mississippi, are probably the best business men in the South. In Louisiana, P. P. Deslondes, A. Dubuclet, Hon. T. T. Allain, and State Senator Young are men who, although taking a lively interest in politics, have accumulated money and saved it."

Nor is the invasion of the black race confined to the South. The author of these volumes, a good-looking young Negro gentleman who has graduated from a theological college, but has abandoned the church for the law, claims on his title-page to be "First coloured Member of the Ohio Legislature, and late Judge-Advocate of the Grand Army of the Republic of Ohio." But the palm of being the "representative young man of colour" in the United States is yielded by Mr. Williams to Prof. Richard T. Greener, a legal practitioner at Washington. Mr. Greener, born in 1844, was the first Negro to enter Harvard, where he passed a brilliant academical career, and subsequently became in succession Principal of the Institute for Coloured Youth in Philadelphia, Professor of Metaphysics and Logic in the University of South Carolina, and Dean of the Law Department of Howard University at Washington. The last-named post he seems to have resigned in 1880 in consequence of increase of business following upon his successful conduct of the case of Cadet Whittaker of West Point (presumably a Negro), in the course of which, according to Mr. Williams (vol. ii., p. 444), "he developed ability and industry as an attorney, and earned the gratitude of his race." Other instances are Col. Bruce, who "from a penniless slave has risen to the position of writing his name upon the currency of the country" (Col. Bruce is Register of the United States Treasury); and John M. Langston, born a slave in Virginia, afterwards President of the Howard University, and now Resident Minister to Hayti. Six Negroes have been members of the Legislature of Massachusetts, for an account of whom, and of other eminent members of the race, male and female, the reader is referred to Mr. Williams's second volume. No further argument, with a figure of six millions and a-half on the census, is wanted to convince us that the Negro race is in no sense dying out. At

the same time there are no signs of any fusion of the white and black races. The physical antipathy which prevents inter-marriages continues in full force. We thus have in the United States the singular spectacle of two dissimilar races enjoying the rights of common citizenship, and engaged in similar pursuits, with no prospect of the gulf which separates them being bridged over. This situation obviously has in it the elements of future trouble, on which the history of Hayti in past times, and of Jamaica in our own, cast a lurid light.

Beyond the materials which they afford for a study of this problem of the future Mr. Williams's volumes do not contain much that is new or valuable. They evince less judgment and critical experience than industry, and if the writer could make a stern resolve to be less declamatory and more grammatical it would tell favourably on any future literary effort. The imperfections of the work, however, do not detract from the interest which it possesses in the eyes of the European reader as a history of the Negro race by one of themselves.

E. J. PAYNE.

*Numismata Typographica.* By William Blades.  
("Printer's Register" Office.)

MR. BLADES, whose labours in the investigation of the history of printing are so well known and so highly valued, has devoted a great deal of time and painful research to the cataloguing of those medals which in one way or another bear on his favourite subject. Unfortunately, the medals themselves are, with few exceptions, modern in date, and quite worthless as works of art; while the lithographic drawings hardly do justice to those few which are of more meritorious execution. Among these, perhaps the most important is the bronze medal of the founder of the chief Venetian printing-press—Aldus Pius Manutius—with, on the obverse, a fine profile bust of Aldus with long hair, and wearing a biretta; on the reverse, the usual Aldine badge of the dolphin and anchor. This medal was probably executed in the early part of the sixteenth century, and in design, if not in workmanship, somewhat suggests the hand of Gentile Bellini. Another fine medal, also in bronze, but of a very different style of work, is that with a profile bust of John Petreus of Nuremberg, dated 1545, representing him in his forty-eighth year. Like the Venetian medal, the reverse has the device used by the printer in his books—a hand issuing from a cloud holding a flaming sword.

Although, however, the great bulk of the medals catalogued by Mr. Blades are devoid of any pretensions to be considered works of art—some, in fact, being of quite astonishing hideousness—yet they serve as a peg on which the writer has hung no small amount of interesting and valuable information about the typographic craft and the long list of distinguished men who have practised it in the old days when many a scholarly printer was both author and publisher of the books he produced, as well, perhaps, as being himself in some cases the artist who designed the beautiful illustrations in which early printed books are often so rich.

It is with natural pride that Mr. Blades, as a printer himself, recalls the sometimes forgotten fact that the great Albert Dürer, among his many accomplishments, was a member of this craft.

"Not only did he print the wood-blocks engraved by himself and pupils, but he had a complete printing-office, supplied with presses, with types, and with all necessary furniture. Panzer seems the only bibliographer who has noted this, and he gives the following list of books printed by him:—

"1. 'Passio Christi,' Ben. Ohelidonii. Nuremberg. Folio. 1510.

"2. Another edition. Nuremberg. Folio. 1511.

"3. 'Apocalypsis.' Nuremberg. Folio. 1511.

"4. 'Epitome in Divæ Parthenices Mariæ.' Nurem. Folio. 1511.

"In Nos. 1, 2, and 4, with slight variations, appears this colophon: 'Impressum Nurnberge per Albertum Durer, pictorem.'"

Mr. Blades gives a very interesting description of the founding of the Aldine Press from the arrival in Venice of Aldus about the year 1489. The epithet Romanus which he attached to his name does not mean, as is often supposed, that he was a native of Rome itself, but simply that he was born in the Papal States. This happened in 1449 at the small town of Bassiano. After studying for some years in the schools of Ferrara and Rome, Aldus Manutius attained to considerable excellence in Latin and Greek scholarship; he formed an early friendship with the brilliant young Florentine linguist and philosopher, Pico della Mirandola, who, in a short lifetime, won for himself a place among the most finished scholars in that wonderful group of poets and students collected together under the sympathetic patronage of the Magnificent Lorenzo. The first work printed by Aldus from his Venetian presses was the Greek Grammar of Lascaris in 1494, in the Preface of which the printer-scholar announces his resolve "to work and to do something worthy of a man," rather than lead the tranquil country life which might have been his. That this resolution was fully carried out is shown by the numerous editions of Greek authors issued by the Aldine press during the next few years—first, the complete works of Aristotle, and then a large number of Greek authors up to that time unpublished—books which were all remarkable for the beauty and clearness of the type as well as the accuracy (relatively speaking) of the texts. The amount of careful collation of MSS. required to produce these editions must have been enormously large, and, as Mr. Blades points out, quite beyond the powers of any one man. The workshops of Aldus thus became a centre of learning, and an hospitable refuge for many a scholarly Greek after his escape from the destruction of Constantinople by the Turks.

In 1501 Aldus invented a new form of type now called "italic," by means of which a large amount of matter could be compressed into a small page, thus reducing the cost of production very considerably—an important step towards that more general diffusion of learning to which Aldus devoted his life. One of the first books printed in this type was the beautiful little octavo *Divina Commedia* so much prized by collectors of early

editions of Dante's works; this was the first book in which Aldus introduced the well-known badge of the dolphin and anchor.

This device appears to have been suggested by the reverse of a denarius of the Emperor Titus, of which Mr. Blades gives a wood-cut. With regard to the special merits of the Aldine press Mr. Blades writes:—

"The qualities which have rendered the Aldine editions so famous are the great accuracy of the text and the elegance of the characters. Their beauty, indeed, has been so much admired that several authors have repeated the foolish legend of his types having been cast in silver."

After the death of the first Aldus, in 1515, the presses were worked, first by his father-in-law, and then by his son and grandson, all through the sixteenth century, with but little falling off in the high quality of the texts they produced.

One of the medals published by Mr. Blades, though modern and of no artistic merit, is interesting as commemorating the claims of the Italians to have been the inventors of moveable types. This claim is based upon a MS. preserved in the archives of Feltre—a history of the town down to the year 1681. This MS. asserts that a certain Castaldi, a lawyer born at Feltre towards the end of the fourteenth century, had the idea of moveable types suggested to him by some letters rudely cast in glass by Pietro di Natali, and that he carried out this notion in a practicable form. The history goes on to state that Fust visited Castaldi and stole his secret from him, carrying it back with him to Germany. This is a very improbable story, and rests on no foundation whatever except the statement in the Feltre MS. of 1681. Even if the MS. be authentic, an assertion of this kind, made so long after the event, can have little or no weight.

J. HENRY MIDDLETON.

THE FOLK-LORE OF THE SOUTHERN SLAVS.

*Sagen und Märchen der Süd-Slaven.* Von Dr. F. S. Krauss. (Leipzig: Friedrich.)

INDIA is the great home of animal fables, even with a moralising conclusion. Many of the corresponding Greek tales have probably come from this source. Quite recently—as M. Gustav Meyer states—the well-known story of the lion who lets the mouse free, which afterwards gnaws through the ropes that bind him, has been found in an Egyptian papyrus of the library at Leyden, in a form probably older than the corresponding fable of Aesop. Opinions differ as to whether the *fabliaux* of the West are mere amplifications of the classic stories, which thus would have a double (Asiatic and African) origin, or whether, by the side of the classic lore made use of by the clerical writers of the Middle Ages, there was not also a living source of popular tradition. The latter view is the more probable. For, though in Germany proper few remains of animal fables now exist among the peasantry, a great deal of that kind of folk-lore has been preserved by the Saxons in Transylvania, and various indications tend to show that their stories are really racy of the people.

We have here a collection of South Slavonian

tales, of which animal fables form a large part. The first question is, How far is that which is placed before us in this volume a genuine product of popular fancy?

The editor, Dr. Krauss, who, from the mother's side at least, hails from the Slavonian stock—which perhaps accounts for some defects of his German style—is evidently mistaken when he gives us his publication as the pure outcome of an unlettered people's imagination. Highly amusing the stories presented here no doubt are. Whoever can enjoy the comic, even though it verges—as it does in some of those tales—upon the gross and somewhat unspeakable; whoever takes pleasure in the immortal drolleries of all ages and nations, from Abderite fun to the Reynard-the-Fox pranks, and the Till Eulenspiegel tricks, or those huge *Landsknecht* jests which Hans Sachs has sung with such masterly dry humour, will be delighted by a goodly number of these South-Slavonian stories. Here and there we find in them also the more fantastic manner of the *Märchen*, which leads us into an enchanted land where logic comes to a standstill, and events develop themselves by leaps and bounds, as in a dream.

Having said this much, we must qualify it by expressing a belief that the majority of the stories given in this book show a hidden acquaintance with Aesop and Phædrus, with the Nether-German animal fables and the deeds of Eulenspiegel, with various kinds of Western sorcery tales—perhaps even with Lafontaine and some of the eccentric productions of the German romantic school. Occasionally, it is true, we feel as if we were on special popular ground; but then come not only turns of phrases, but striking incidents of most modern literary origin, even if a story is not altogether made up of a mosaic of recollections from well-known models.

This is very different from simple contact with kindred notions, such as have been shown to be common property of many Aryan, Turanian, even African tribes. Yet the editor of these South-Slavonian tales insists on their absolutely popular origin, as opposed to "artificial, or professional, poetry." With his idea of "strictly popular literature," it is, however, impossible to agree; for he includes in it the *Iliad* and *Odyssey*. Now, the form in which we possess these epics is certainly that of *Kunst-dichtung*. The learned men of Alexandria gave it the last finish. What do we know of the text which Aristotle procured for Alexander of Macedon? What of that of Peisistratos? What of the text of Lykurgos? What of the rhapsodic songs from which the poems attributed to Homer arose? Even if we could get at these rhapsodic songs, we should unquestionably come upon professional bards, distinct from the crowd. A comparison with the *Nibelungen Lied* makes this obvious enough. The original heroic ballads upon which it is founded are lost. In a Norse form, they are, however, in a great measure preserved to us in the *Edda*, where the German source and localisation of the Sigurd and Niblung story are distinctly acknowledged and maintained. But a glance at these Eddic poems satisfies us at once that, with all their purely pagan character, racy

strength, and rapid dramatic development of events, even these are undoubtedly the result of a professional poet's labour.

It is not desirable to spoil our enjoyment of old poetry by making too sharp a division between popular and professional literature. In many cases the division would prove to be untenable. And when Dr. Krauss goes so far as to assert that "a people's aboriginal productions are of greater importance to us than the whole professional literature of Greek and Roman antiquity;" when he says that "a tiny collection of popular proverbs contains more solid wisdom for life than the writings of the clique of followers of Platon and Aristoteles;" and that "a *Volks-Märchen* is to him of higher value than all the philosophical speculations of Cicero;" when, finally, he declares that "we ought to renounce mere theories, abstractions, philosophisms, and similar wishy-washy tittle-tattle [*Gesalbader*]"—he surely travels away into a region whither we do not care to follow him. Of course, he has to contradict himself quickly enough in that particular line; for, in spite of his dislike for all abstract theories, he soon comes back to the necessity of a science of comparative folk-lore, in order to find out whether there has been an exchange of mythological ideas between different nations.

It is idle, in the present advanced state of enquiry, to assert the absolutely independent character of a people's tale-treasure or mythological conceptions. Has not the Aryan creed of the Hindu in course of time become filled with ideas and divine figures drawn from subject Dravidian and other races? Have not the Hebrews taken into their faith Babylonian and Persian notions? Were not even the Hellenes influenced by Egyptian, Pelasgian, Thrakian, Semitic ideas? Would it, therefore, be extraordinary if Southern Slavs, surrounded as they are by various Aryan and Turanian races of Christian and Mahommedan creed, had had their folk-lore vastly modified by the latter?

But it is not in this sense that we wished to point out how much of these South Slavonian tales is evidently borrowed. What we wanted to direct attention to is, that in many of them a later, a modern, and a distinctly literary trait crops up. When the wolf wants to become a "noble Roman;" when, in the war between the Dog and Isegrim, soldiers are preceded by a drummer, and guns are used; when the Imperial officials, evidently of Austria, are called upon to act as judges between the Bear, the Pig, and the Fox, and Isegrim is directed to jump over the pole "like a well-trained gymnast [*Turner*];" or when, during a meeting at midnight, "a clear, star-lit sky veiled the country as with an enchanted half-darkness," we cannot be in doubt that the ground of the old popular tale is distinctly abandoned.

Nevertheless, the collection before us remains an entertaining and valuable one; only its contents must not be measured by a wrong standard. We see too much borrowing from foreign and late sources, too much refurbishing of well-known stories, to believe in the purely Slavonic character of these droll productions. Scientifically speaking, a very close enquiry will have to be made to trace

their real origin, lest the majority of them should be placed in a wrong class.

KARL BLIND.

#### NEW NOVELS.

*Once More.* By Lady Margaret Majendie. (Bentley.)

*Colonel and Mrs. Revel.* By Laslett Lyle. In 3 vols. (Tinsley.)

*A Tragedy at Constantinople.* By Leila-Hanoum. Translated from the French by Gen. R. E. Colston. (Trübner.)

*X. Y. Z.: a Detective Story.* By Anna K. Green. (New York: Putnam.)

*For the Major.* By Constance F. Woolson. (Sampson Low.)

THE volume of tales collected under the title *Once More* is a delightful surprise. I opened it with the utmost aversion and prejudice, as some time ago, in the *ACADEMY*, I was forced to write rather harshly about a novel by the same hand—a wildly romantic story of a lovely Italian Prince gifted with an Evil Eye. It would be pleasant to think that that scolding was taken in good part, and that my advice to discard sensational models and rely entirely on herself and her own singularly graceful taste has been adopted. If this is self-complacency, then the reformation must have been spontaneous, for certainly her ladyship's earlier manner was always praised by other reviewers in the usual conventional terms. Here she has evidently taken great pains, not merely to write well, but to write simply and briefly. There is not a trace of palaver or rigmarole in the book. Short as are the best of the tales, they are singularly full and satisfying, so much is hinted and implied in so few words. As works of art in their different ways, I should be inclined to put "Poll Miles" and "Au Pair" in the very first rank of fiction. They will repay careful study, and, indeed, the whole book should be kept by one to read again some day. It is divided into stories of the "Past," of the "Present," and of the "Future." Of the former, "Poll Miles" is almost perfect. Here the weird element of witchcraft is quite admissible, since it is presented without comment as a prevailing belief. It has the true idyllic tone; is simple, graceful, and tender. Fuller treatment would only have marred the effect, for with a very few touches we have a perfect picture of the wild, sensitive child-witch, the manly, self-satisfied, superstitious rustic lover, and the Methodist cobbler—three figures worthy of *Silas Marner*. There is wonderful poetry and force in the tragic close to which the whole drama steadily tends. In every respect—most of all in form and simplicity—this story is nearly perfect. The other tale, "Wild Jack," is less successful as a whole. Nowadays one scarcely believes in gentlemanly highwaymen and high-souled Claude Duvals, or that they could support a country place and stud by their profession. Most adroitly the difficulty is here evaded by giving the hero political importance as a ruined Jacobite gentleman, half bandit and half secret agent of the Good Cause. Still, the difficulty remains. Nothing can be more charming

than the descriptions of the Berkshire home-life, the old parson, the old maid friend, and his daughter, whose love for Wild Jack is very tenderly painted. The tragedy here is grim and striking—thoroughly in keeping with the times. Few would have ventured to bring Betty under the gibbet of her lover, but the scene is perfectly probable and highly impressive. Of the tales of the Present, the best is "Au Pair." The authoress has studied French home-life with attention, and reproduces it without effort as something natural and quite of course. Her Gascon interior is in its way quite as good as the well-known *Month in a French Country House*, far more typical, more thoroughly French, yet not without a certain individuality of character. Doubtless it is painted from nature. This tiny sketch seems, so far as my own experience goes, to reproduce with photographic exactness the peculiar atmosphere of provincial French life among the genteel retired families, the graceful, caressing home affections, the enormous sum of happiness actually realised, the sprightly, busy activity, and, after all—in our eyes—the frightful inanity and triviality of the whole thing. Into this circle an English girl is introduced as governess, and to it she soon becomes assimilated. With some qualms, she forgets her solid, practical, English lover for the gay, passionate, kindly son of the house. Perhaps it is only chance, perhaps it is because the real story ran thus, but, if not, it is downright genius, the contrast, which is never dwelt upon or even hinted, but beautifully brought out between the two lovers, the perfectly honest conceit of the gallant young Frenchman, and the modest dignity and reserve of the Berkshire squire, and, still better, the curious intuitive respect of the whole family for the "good Englishman." Nellie, perhaps, chooses wisely for herself, and Dick provides the *dot* and effaces himself, and so the tale ends, spoiled by no conventional epilogue about some parson's daughter—some Agnes infinitely superior to Dora—who had been waiting all along to console him. In fact, it would be difficult to suggest any improvement in this charming story. The other French tale is very original and well told, and the ending as natural as it is unexpected. "Uncle George's Will" is a story of English high life. The young ladies and gentlemen are rather unconventional and slangy, but somehow they are real human beings, and a strange contrast to the fine folk in novels. It is a perfect luxury to read about our titled fellow-creatures in an author who does not trouble her head about the titles, but takes it all as a matter of course. Here, as in the other tales, we have many amusing scenes and quaint little touches. It is very enjoyable, but, like the two tales of the Future, the plot is utterly improbable. In fact, all three abound in those unlikely coincidences and contretemps which are the life and soul of the comic drama, and we should strongly advise the authoress to try her hand at refined comedy. She would certainly succeed if she merely dramatised one of these three stories. This strained plot spoils both the "Tales of the Future," but, after all, they are only meant as burlesques, and, as such, they are amusing enough. "Lady Helps" is a sort

of *High Life Below Stairs* reversed, and the ending perhaps suggested by the *Grub Street Opera*. "The Lady Candidate" is much better worked out, and the idea of the blushing, timid, rosebud girl goaded into parliamentary life by her strong-minded friend is most comical, especially her election speech, when, instead of denouncing the Male Tyrant, she prettily appeals to his chivalry on the ground of her feminine weakness, ignorance, and inexperience. We cannot too strongly recommend this delightful book, which even those who do not trouble to weigh its artistic merit will enjoy for the pleasant and graceful entertainment it contains.

Laslett Lyle has evidently read bad novels, and, with the usual female facility, has succeeded in imitating them. Her own notions of life and of society are so scanty and crude that it is hard to blame her for the sins of her models. Her tone is unconsciously nasty. Colonel Revel is a Colonel indeed—his victims were legion; even in the story they positively swarm. He marries the angelic Gladys; then carries on an intrigue, and finally elopes, with Mrs. Molyneux. Another victim dies upon the London streets. Gladys from the first flirts with the excellent Frisby, and finally, before a divorce is necessary, the Colonel dies. Gladys hangs back, and very absurdly dies before her second nuptials. Nearly all the love-making is between married people. The views of society—the talk at the Carlton (apparently a rowdy pot-house)—the grand doings on the "malachite lawns" of the R.H.S. Gardens—are most ludicrous. The writer drags in a few long chapters of nursery- and school-life evidently from her own experience—quite irrelevant and twaddling, but genuine, and so interesting in their way. Of course the English is superbly slipshod. Poverty is a "putative deficit in the exchequer"—dust is "pulverulent particles," but then it was "a night for the fecundation of romantic fancies." The Syren's boudoir has evidently been upholstered in imitation of the style of Braddon, Ouida, and Co. "It was tastefully, even elegantly furnished, pale blue," of course, "being the prevailing colour. There were silken hangings at the window, of pale blue, edged with gold. There were seductive-looking lounges covered with pale-blue silk. There were marble side-tables, and gilded mirrors and dainty cabinets. There were oil paintings on the walls." We can no more. The style of the description is at least worthy of this "coquettish room crammed with elegant and costly trifles."

The Miso-Turcophile will learn with malicious glee that the Sick Man's daughters have grasped the pen, and that the poor Unspeakable is already quailing before lady novelists of his own faith and blood. How this momentous change has come about, and who Mrs. Leila is, we do not know, but should have been very glad to learn. A few lines on this point we had a right to expect, and they would have been worth all the rest of the book. Without them it is hardly interesting, as one cannot tell the point of view from which it is written; in fact, whether the authoress is an over-civilised Turk or an ignorant Frank, or even anybody

at all. It is, however, well worth reading, if only to refresh one's memory of the revolutions and Court intrigues at Constantinople during that period which is too recent for us to remember much about it. The story is rather tragical, and not entirely unlike an Arabian Night; but either the original or the translation, or both, has failed to present it in a literary form.

X. Y. Z. is an excessively prosy, tedious, and improbable detective story, by a lady who perversely aspires to the doubtful fame of an American Gaborian.

Miss Woolson is also American—very American—but in the best sense. *For the Major* is a book few Europeans, if any, could have written, concentrating, as it does, such nervous power and earnest sentiment upon purely domestic incident. It is not at all amusing, but altogether sad, in spite of the racy little touches which bring very near to us the tiny pomps and vanities of a highly respectable primitive Southern village. There are at least three creations in it of extreme merit; one, the stepmother, is perfectly original—perhaps too much so. We cannot go into the plot without divulging it, which would be a pity, as with much art the reader is at first put upon the wrong track, and so is able to enter into the heroine's revulsion of feeling as she learns the truth. Too sad for most readers, it is a book that will be very highly appreciated by some as a signal contrast to the frivolity and laxity of English fiction. The old Major—dimly conscious of his failing mind; the sickly little son—his pretended pupil, but really his playmate; and the faithful women who jealously hide from the world, and even from himself, the secret of his imbecility, form a truly pathetic and truly beautiful group; very difficult to draw, but very well drawn indeed. E. PURCELL.

#### CURRENT THEOLOGY.

*The Editio Princeps of the Epistle of Barnabas* by Archbishop Ussher, as printed at Oxford A.D. 1642, and preserved in an Imperfect Form in the Bodleian Library. With a Dissertation on the Literary History of that Edition by the late Rev. J. H. Backhouse. (Oxford: Clarendon Press.) Ussher's famous edition of Polycarp and Ignatius was published in the year 1645, but the sheets of the Barnabas which it had been intended to include were unfortunately, burned in a disastrous fire which broke out October 6, 1644. There has, however, existed in the Bodleian Library for more than two hundred years "a copy of Ussher's edition of Polycarp and Ignatius, having on the title-page the date 1643 (not 1644), and containing Ussher's Preface to Barnabas entire, and rather more than the first eight chapters of the text." It is this fragment which is here reproduced. It cannot be claimed that it is now of great critical importance, though Ussher's *Praemonitio* is valuable; but as an *editio princeps* it is entitled to its place in literature.

*Evenings with the Saints*. By W. H. Anderson, S.J. (Kegan Paul, Trench and Co.) This is a rather careless and ambitious compilation. On p. 158 we are told that St. Peter said his Mass in a certain house from the year 45 to the outbreak of Nero's persecution in 69, when not absent on one of his many apostolical circuits; p. 326 we read,



"the holy Apostles SS. Peter and Paul were martyred A.D. 64 or 65." It may be remembered that the eighteenth centenary of that event was officially celebrated in 1867. Again, as the writer describes the desecration of the relics of St. Genevieve in the Great Revolution, it would have been as well to ascertain what became of them afterwards by enquiry at Paris, instead of referring to a German cyclopaedia whose latest authorities are Baronius and Tillemont. And it is positively unfair to French Republicanism to imply that St. Genevieve's has been left desecrated ever since it was turned into a pantheon. The legends of martyrs are sometimes given from the Acts, sometimes overlaid by the free use of Father Anderton's archaeological imagination. It is as well to have the astounding legend of St. Martina as it stands, but it might have been better to enquire how such incredible events came to be assigned to the reign of Alexander Severus of all emperors. If idols had fallen at the prayers of martyrs so publicly and so frequently as martyrologies say, "sacrilege" and "magic" and expiatory ceremonies would have filled a large space in the Augustan history.

*Introductory Hints to Readers of the Old Testament.* By the Rev. J. A. Cross. (Longmans.) This book contains more information within its very moderate compass than several pretentious bi-volumes of Biblical introduction that we could mention. The writer presents, in readable form, a collection of facts and opinions which, though abundantly familiar to the few, are still jealously withheld from the many by "authorities" who appear to suppose that pious frauds are a valuable auxiliary of faith and religion. The merit of the work made us curious to enquire who and what this religious teacher could be who ventured to be so truly religious as to prefer facts to time-honoured fallacies, and the retail of sound instruction to reiteration of tiresome commonplace. To our surprise we found that he was not a prophet of some one of the 165 Dissenting communities of this favoured land, but merely a curate of long standing in the Established Church. The poor man, we fear, is likely to stand longer after this manifesto of his critical and scholarly competence; but we hope the public will be better to him than ten (ecclesiastical) fathers or a score of lay patrons. He deserves it.

*Studies in Church History*, by Henry O. Lea (Philadelphia: Henry O. Lea's Son and Co.), is a reprint of a volume already issued in 1869, which then contained essays on the rise of the temporal power, the benefit of clergy, and excommunication, and is now augmented by one upon the early Church and slavery. Those who are acquainted with Mr. Lea's former works on the *History of Sacerdotal Celibacy* and on *Superstition and Force* will hardly need to be reminded of his wide erudition and dispassionate impartiality, and so will be glad to know of this re-issue, if they do not already possess the original work.

*Principles of English Canon Law.* Part I. General Introduction. By John Brownbill. (Kegan Paul, Trench and Co.) The title is altogether a misnomer, for this book proves, on examination, to be a mere recast of a work much used till lately in French clerical seminaries, the *Manuale Compendium Juris Canonici* of Lequeux. Accordingly, it is not occupied, for the most part, with English canon law at all, but with Roman canon law as received in France. Nor is this a mere cavil. As a fact, the Roman canon law never was in use in this country, though a considerable part of the code which did prevail here was necessarily made up of the same materials of ancient conciliar decrees and of fixed rules of procedure. Accordingly, to import the canon law

of France, which was much more affected by the strictly local Roman rulings than that of England, into a work designed for use as a text-book here, cannot fail to mislead, nor is a cure effected by the occasional patches of Anglican matter which Mr. Brownbill has stitched upon the French groundwork. He has read something of his subject, but in an unscientific and inaccurate fashion, while the polemical object which he avows may have tended further to bias his judgment. One remark may be cited, of little significance in itself, as showing how far he is from mastery of the topic he has undertaken to expound. He appends, as a note on the statement that the city or town where the bishop's cathedral is placed gives the title to the diocese, the following not very pertinent words: "Such titles as Bishop of Rupert's Land, or Manitoba, or North Queensland are therefore indefensible; the visible Church, though in the world, is not of the world." Mr. Brownbill has forgotten all about "Reginary Bishops," who had no see, strictly speaking, though they had dioceses; and he has equally left out of account the territorial nomenclature of several Scottish and Irish dioceses dating from pre-Reformation times, such as Moray, Galloway, Argyll, the Isles, Caithness, Ross, and Orkney, in the former case; Ossory and Meath in the latter. He will need much more study before undertaking the second instalment he promises.

*Die apocryphen Apostelgeschichten und Apostellegenden: ein Beitrag zur althristlichen Literaturgeschichte.* Von Richard Adelbert Lipsius. Vol. I. (Brunswick: Schwetschke.) In the Prolegomena to his *Acta Apostolorum Apocrypha*, in 1851, Tischendorf complained that, compared with the gospels, this class of literature had received but little attention. Tischendorf's own work, consisting of thirteen books, of which six were then edited for the first time, was, however, far from exhausting the existing materials, and, indeed, embraced only a small portion of the extensive literature known to the ancients under the names of Acts (*ᾠδῆς, ἁγία, ἁγία*), Journeys (*περίοδοι, τῆμερα*), miracles (*θαύματα, miracula*), and Martyrdom, (*μαρτύριον, τελείωσις, passio, consummatio*) of various apostles. Since then, further important contributions have been made to our knowledge of the subject, among which may be mentioned the labours of several English scholars on Syriac and Ethiopic texts. But much still remained to be done; there were still materials which had hitherto been untouched or were scarcely known. It has accordingly been reserved for Prof. R. A. Lipsius, who had already furnished a comprehensive article on the subject to Smith's *Dictionary of Christian Biography*, to undertake an exhaustive treatise on the apocryphal acts and legends of the apostles. Of this treatise the first volume is now before us. It consists of an Introduction taking a general survey of the subject, a section on the legends of the separation of the apostles, and one on the literature of the subject. Then follows a long section, extending over nearly two hundred pages, in which the sources, Gnostic and Catholic, Greek, Latin, and Oriental, are exhaustively treated. Lastly, the Acts of the individual apostles are taken up one by one; and first that curious work, the Acts of Thomas, so important for the Gnostic elements which all the zeal of the Catholics to purge these popular romances of heresy did not suffice to detect, is subjected to a careful examination. The Acts of John, of which Tischendorf had edited a small fragment from two Greek MSS., but of which there are much more extensive remains in the pseudo-Abdias—and the pseudo-Prochorus and the Acts of Andrew, are next treated in a similar way, and with these last the volume ends. It is only necessary to say that Prof.

Lipsius appears to have thoroughly mastered every detail of his subject. He has had access to MSS. which had not before been examined; he is minutely acquainted with all that has been written on the subject; his own treatment of it is marked both by sound judgment and literary skill; and, on the whole, there need be no hesitation in saying that his work, which another volume will complete, will be indispensable to every student of this very curious and interesting department of early Christian literature.

*Supplementum Codicis Apocryphi.* I.—Acta Thomae graece partim cum novis codicibus contubit partim primus edidit latine recensuit praefatus ut indices addidit Max Bonnet. (Leipzig: Mendelssohn.) The Greek Acts of Thomas were first printed by Thilo in 1523, and afterwards by Tischendorf in his *Acta Apostolorum Apocrypha* in 1851, but, as the Syriac text has since made apparent, in a very incomplete form. The entire work, however, has lately been discovered by Prof. Max Bonnet in a Parisian MS., and is here for the first time presented to the reader, with a critical apparatus consisting of the various readings of four MSS. A complete recension, which would be a work of much time and labour, Prof. Bonnet has not in the meantime undertaken, though, if we understand him rightly, this service may yet be expected from him. The Greek Acts are followed by the Latin Acts in the two forms in which we possess them, under the titles of "De miraculis B. Thomae" and "Passio S. Thomae Apostoli." These have been edited anew from such MSS. as the writer could command; but here, at least, the hope is distinctly held out of a revised text not only of the Acts of Thomas, but of the whole collection which exists under the name of Abdias.

#### NOTES AND NEWS.

DR. SCHLIEMANN is at present taking the baths at Wildungen, in Waldeck; but he purposes to come to England later in the autumn with his wife, and to pass some time in the Isle of Wight.

MR. J. J. AUBERTIN has been paying a visit of a fortnight to Capt. Burton at Trieste; and something may be expected from this meeting of our two English Camoens scholars. Mr. Aubertin hopes to bring out a second edition of the *Lusiads* early next year; and Capt. Burton has nearly finished his translation of Camoens' lyrics, which will form vol. v. of his great work on Camoens. Meanwhile, about one-half of Capt. Burton's book on the Sword has been finally passed for the press. It may interest some to know that Capt. Burton entirely approves of the stringent quarantine regulations that have been put in force at Trieste.

M. HESSE, of Königsberg, has undertaken to edit the Romance of *Ippitis* for the Early-English Text Society.

MR. ELLIOT STOOK has just ready for publication a volume entitled *New Studies in Christian Theology*.

DR. KARL BREUL, of Hanover, has re-edited the Early-English Romance of *Sir Gowther* from its two MSS.—one in the Advocates' Library, Edinburgh, and the other in the Royal Library (King's MSS.), British Museum. The story is that of a child born to a lady by a demon, Merlin's father. The boy turns out a fiend in human shape, burns nuns and hermits, kills and tortures folk, till he learns his mother's secret. Then he goes to the Pope, who orders him to eat no food except from a dog's mouth, and to speak no word till he is assured of God's forgiveness. These behests Sir Gowther obeys; but having helped the Emperor of Almagr thrice against his foes, and

rescued him from the enemy, the Emperor's lovely dumb daughter is given speech, declares Sir Gowther pardoned, and marries him, the Pope declaring that he is now God's child. Then he rules well, marries his mother to his father-in-law, and founds an abbey of black monks to atone for the nuns he once burnt. Dr. Breul, in his text, leaves out all the final *e's* which editors usually put for contraction-marks, and prints "all" for "alle," "mon" for "mone," to mean. This is a mistake. In l. 101 he has "tempe" for "tempte."

MESSRS. CHATTO AND WINDUS have in the press an illustrated book on the Hebrides by Miss C. F. Gordon Cumming; Mr. Robert Buchanan's new novel, *Annan Water*; and a volume of poems by the veteran Dr. Charles Mackay, entitled *Interludes and Undertones*.

WE hear of an illustrated edition of what is undoubtedly Mr. Browning's most popular poem, "The Pied Piper of Hamelin."

MESSRS. BLACKWOOD announce a new novel, in three volumes, by the author of *Miss Molly*, to be called *Alison*.

A NEW novel by Mrs. G. Linnæus Banks will be ready at an early date.

MR. CHARLES MARVIN has left England on a journey to the Caucasus and the Caspian region.

MESSRS. HURST AND BLACKETT will shortly issue vols. iii. and iv. of Mr. J. Fitzgerald Molloy's *Court Life Below Stairs*; or, London under the Last Georges, 1760-1830, thus completing the work.

THE same firm will also publish next month a three-volume novel by Miss Betham-Edwards, entitled *Pearla*, and a work by Mrs. Forrester, under the title *June*, also in three volumes.

THE sixth annual meeting of the Library Association of the United Kingdom will be held this year at Liverpool on Tuesday, September 11, and the three following days. It is proposed to pay special attention to the subject of classification. Papers are promised on several questions relating to library administration and bibliography; and reports will be presented on cataloguing and on size notation. The local committee propose to hold an exhibition of objects and appliances illustrating the working arrangements, &c., of libraries in all departments.

THE total amount realised by the eight days' sale of the library of the late Sir Richard Colt Hoare, commonly known as the Stourhead heirlooms, was £10,028 6s. 6d. Among the best prices were the following:—Sir R. C. Hoare's series of original drawings of Welsh views to illustrate Giraldus's *Itinerary* (1814), £75; *Horæ beatissimæ Virginis Mariæ ad legitimum Eboracensis Ecclesiæ Ritum* (1517), £200; Blomefield's *History of Norfolk*, £90; Buckler's *Ecclesiastical Antiquities of Wiltshire and Salisbury*, £465; Carter's *Ecclesiastical Antiquities of South Wales*, £161; Oox's *Historical Tour of Monmouthshire*, £200; Sir R. C. Hoare's *Modern History of Wiltshire*, £200; *Hungerfordiana*, or *Memoirs of the Family of Hungerford*, £105; *Sarum Missale* (1519), £100; Nichol's *History of Leicestershire*, £230; Shaw's *History of Staffordshire*, £62; Ross's *Ecclesiastical Antiquities of Gloucester Cathedral and Tewkesbury Abbey*, £43; Plot's *Natural History of Staffordshire*, £48; Strutt's Works, £77; and some MSS. by R. Wace, including the "Histoire de Joseph d'Arimatee," £138.

M. BIKÉLAS, who has already translated into Modern Greek five of Shakspeare's tragedies—viz., "Macbeth," "Romeo and Juliet," "King Lear," "Hamlet," and "Othello"—some of which have been represented in his version at Athens and received with great favour, is now

engaged on a translation of "The Merchant of Venice."

MR. ANDREW JAMES SYMINGTON, editor of *Men of Light and Leading*, will contribute to the next issue of the *Welcome* an account of the career and poetry of Mr. Alexander Anderson, the Scottish poet, now of the University Library, Edinburgh, and previously a surface-man.

MR. WILLIAM ANDREWS, of Hull, will shortly have ready for the press a Handbook to Prehistoric Archaeology.

THE success of the Rev. R. V. Taylor's volume of *Yorkshire Anecdotes*, published by Mr. R. Jackson, of Leeds, has induced the compiler to prepare for early publication a second series.

THE Rev. Charles Beard's Hibbert Lectures on the Reformation of the Sixteenth Century are being translated into German, and will shortly be published by Reimer, of Berlin.

THE Washington Bureau of Education publishes from official sources the salaries paid to professors in nine Prussian universities. Berlin, where stipends range from 12,000 to 9,000 marks, pays at the highest, and Marburg, with salaries of 6,000 to 5,400 marks, at the lowest, rate. The professors enjoy lecture fees in addition to their official pay, and in some instances these emoluments are a valuable source of revenue; but the reverse is the more common case. In South Germany a professor's pay is smaller than in Prussia.

MR. RICHARD KEENE, of Derby, will shortly issue a volume entitled *All about Derbyshire*, by Mr. Edward Bradbury.

RUSSIAN editors seem unable to find the descriptive reporter. Newspaper readers in Russia had to content themselves with translations of the coronation festivities borrowed from the *Times*, *Figaro*, and other European papers.

THE British Museum has in preparation, and will shortly publish, a Catalogue of some of its ancient and rare German books. It will contain a few facsimiles.

WE are informed by the Countess von Bothmer that she has received the sum of ten pounds sterling from Messrs. Longmans as her share of Messrs. Harper's *honorarium* for the early sheets of *Aut Caesar aut Nihil*.

#### FRENCH JOTTINGS.

M. TOURNEUX has returned from Russia with a hitherto unknown MS. of Diderot of miscellaneous jottings on philosophy, politics, and art. M. Tourneux purposes to publish selections in some Review.

THE last addition to the series of "Célébrités contemporaines" published by Quantin is a Life of Jules Sandeau, by M. Jules Claretie.

THE municipal libraries of Paris are apparently a success. During the last three months their readers used 127,963 books, as compared with 89,946 volumes during the first quarter of this year.

THE Bibliothèque de l'Institut has been enriched by the letters of Fauriel from the papers of M. Mohl. It is said that this correspondence throws light on the literary and scientific history of the early years of the nineteenth century.

M. BOISSIÈRE, Rector of the Académie d'Algier, has published a revised and enlarged edition of his *Algérie romain*.

M. COQUELIN's *Recollections of Gambetta* may be expected before long. The actor has not followed the example of Talma, who refused to gratify the curiosity of his contemporaries respecting his intimacy with Napoleon I.

A COLLECTED edition of essays on Victor Hugo, by M. Paul de Saint-Victor, is about to be issued.

M. BLAZE DE BURY is said to have finished a biographical monograph on the elder Dumas, which contains unpublished letters and personal anecdotes.

SEVERAL works of an historical and antiquarian character are announced as in preparation. Among them we note a *Histoire de Turenne*, by M. Roy, who has made use of the archives in the Ministry of War; a History of commerce and industry in the reign of Henri IV., by M. Flach; an essay on the freeing of serfs in the Middle Ages, by M. Jusserand; and *The Origin of the Intendants*, by M. Hanotaux.

*Le Livre* states that the unveiling of the statue of Dumas on the Boulevard Malesherbes was postponed till September 15 because a tramway company refused to stop their cars.

THE Société des Archives historiques de la Gironde has issued vol. xx. of its publications, being the Index to the previous nineteen volumes.

#### ORIGINAL VERSE.

##### ESQUISSES IMPRESSIONNISTES.

###### I.

##### *Villa Medici, Rome.*

THE dark-green illexes with cold, metallic greys  
Alit, where sunlight flashes on their glossy  
leaves,  
And dusky with warm hues of bronze, where no  
beam plays . . .  
I love the strangeness of these Winter-trees!  
. . . But when  
Among their twisted roots with tiny purpling  
sheaves  
Of violets Spring her earliest garland inter-  
weaves,  
When th' air is fresh with subtle odours from  
each glen,  
Their shadows are too sad upon that feast of rays,  
And ghosts of snowflakes are their cold, metallic  
greys.

###### II.

##### *In the Country about Florence.*

WE wandered far into the fields, my love and I;  
She plucked great bunches of dusk-red anemones,  
And I—a harvest fair I gleaned of poesy.  
The blossoms in the city's air soon withered  
grew,  
Pining for sunlight and the cedar-scented breeze;  
And when I strove to note the joyous harmonies  
Which April set a-singing in my soul—they too  
Did fade. 'Tis sad to think we caused sweet  
things to die,  
Through wandering far into the fields, my love  
and I!

###### III.

##### *A Picture by Lejacono.*

Beneath the ardours of deep-blue, Sicilian skies  
The cornfields stretch all golden-tinted to the sea.  
A little breeze from distant hills, which diadem-  
wise  
The vaporous horizon wreathes with sapphire  
walls,  
Comes singing to the plain in roystering liberty,  
Bearing sweet freshness, stol'n from ev'ry moun-  
tain tree,  
And music faint of rainbow-arched water-  
falls. . .  
A storm of waves, steel-bright, the cornfields bend  
and rise  
Beneath the drowsy ardours of Sicilian skies.

FRANCIS EARLE.

#### OBITUARY.

##### JULIUS TYPALDOS.

ONE of the brightest chapters in the history of modern Greece is the literary history of the Ionian Islands under the British protectorate. During the period 1815-63, modern Greek literature was enriched by Mustoxides, Spiridion

and John Zambelli, Lunzi, Braila-Armeni, Chiotti, Romas, Livadas, Stamatelos, Lambros, Gryparis, Solomos, Valaorites, and Julius Typaldos. Typaldos is the last of the illustrious group (Solomos, John Zambelli, and Valaorites) who gave to Greece a new and original school of poetry. He was born in the early part of the present century at Lixuri, in Cephalonia, and was educated in Italy, as was then customary with the Ionians. At Padua he took his degree of doctor of laws; and on his return to his native island he was admitted to the Bar, and practised with much success. In 1850 he was made a judge, and for some time held the position of President of the Correccional Tribunal in the Island of Zante, and was afterwards nominated member of the Supreme Council of Justice, which office he held up to the end of the protectorate. After the cession of the Ionian Islands to Greece, Typaldos retired from public life and removed to Florence, where he rendered eminent services to his country by his contributions to the public press of Italy, in which he continually advocated the cause of Greece. Full of years and in failing health, he returned a few months ago to Corfu, where he expired on July 29. His funeral was a public one, and took place on the following day.

The poetical works of Typaldos are not very numerous, but had he written nothing else than the *Ψαλμός*, that alone would have sufficed to stamp him as a great poet. His other works consist of the "Death of Hamko" (Ali Pasha's mother), "Rhigas," "The Bard," "Gregory the Patriarch," and a literal metrical translation of Tasso's "Jerusalem Delivered." A collected edition of his poems appeared in 1856, and was dedicated to the "Poet of modern Greece, Dionysius Solomos, in token of respect and affection, from his friend Julius Typaldos."

J. DIONYSIUS LOVERDO.

#### MAGAZINES AND REVIEWS.

To the *Antiquary* for August Mr. J. S. Udall has contributed an instructive paper on old oak. He points out that much of the pretended sixteenth- and seventeenth-century furniture we see in sale-rooms and the houses of our acquaintance is not old at all—that is, the carving is a forgery, though the wood itself may be ancient. To the trained eye imposture of this sort is impossible, but most furniture-buyers are not antiquaries. The styles of our old oak carving were not uniform throughout the country. A student of this form of art, if he saw a genuine old chest or cabinet, would probably be able roughly to tell in what part of England it had been made. Mr. O. F. Keary continues his paper on the coinage of the British Isles. Its excessive condensation is to be regretted. The second part of "Simon de Montfort and the English Parliament," by the Rev. Wentworth Webster, is even more interesting than the first. We trust that they may be enlarged and published in a permanent form. The Rev. H. F. Tozer gives a good account of a rock-hewn monastery in Apulia.

The most pleasing literary article in the *Revista Contemporanea* of July is "The Garden of the Poets," by Vicente de Arana; for illustrations, English and foreign authors are largely laid under contribution, while Spanish poets, notably the late J. Selgas, the poet of flowers, are somewhat neglected. "A New Academical Reception," by Otazo y Sivila, reports that of Menendez Pelayo to the Academy of History. Señor Linau y Eguizabal aims at clearing up some confusion in the naval history of Aragon and Catalonia in a letter on "Blasco de Alágon y Roger de Lauria." "Dos horas de Tertulia," by Dionisio Chaullé, gives pleasant reminiscences of a literary circle in Madrid at the beginning of the present century. The scientific lectures reported are by G. Vicuña, on the "Mathe-

maticians of the Seventeenth Century," and by Carlos Castel on the "Scientific Facts of Meteorology." The continuation of "Egyptian and Greek Civilisation in America," by Martin Minguez, is very wild. The writer would adapt geography to his maps and theories, instead of bringing his theory down to facts.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ARMANDI, P. Histoire des Eléphants dans les Guerres et les Fêtes des Peuples anciens jusqu'à l'Introduction des Armes à Feu. Limoges: Ardent.  
 AVALLE, E. Notices sur les Colonies anglaises. Paris: Berger-Levrault. 10 fr.  
 DARMESTETER, J. Essais de Littérature anglaise. Paris: Delagrave. 3 fr. 50 c.  
 DUFOUR, Th. Lettres à Quinet pendant son Exil (1849-60). Paris: Calmann Lévy. 3 fr. 50 c.  
 IWANOFF, A. Darstellungen aus der Heiligen Geschichte. 6 Lfg. Berlin: Ascher. 80 M.  
 KLETT, J. William Wycherley's Leben u. dramatische Werke. Mit besond. Berücksicht. v. Wycherley als Plagiater Mollère's. Münster: Cöppenrath. 1 M.  
 MAYER, A. Wiens Buchdrucker-Geschichte 1482-1882. 1. Bd. 1482-1682. Wien: Frick. 24 M.  
 MYKOVSKY, V. Kunstdenkmale d. Mittelalters u. der Renaissance in Ungarn. 1. Lfg. Wien: Lehmann. 8 M.  
 SCHFFLER, W. Die französische Volksdichtung u. Sage. 2. Lfg. Leipzig: Schlicke. 1 M. 80 Pf.

##### HISTORY.

- FOCKE, A. Rettungen d. Alkibiades. 1. Thl. Die sicilische Expedition. Emden: Haynel. 1 M. 75 Pf.  
 HISTORICORUM romanorum fragmenta. Collecti, dispositi, rec. H. Peter. Leipzig: Teubner. 4 M. 50 Pf.  
 KAMPHAUSEN, A. Die Chronologie der hebräischen Könige. Bonn: Cohen. 2 M. 80 Pf.  
 NEWALL, J. Beiträge zur Geschichte der Belagerung in Wien durch die Türken im J. 1683. Wien: Kubasta. 6 M.  
 RIOT, C. Ravenna dopo il Sacco del 1512. Bologna: Romagnoli. 11 L.  
 STUMPF-BRENTANO, K. F. Die Reichskanzler vornehmlich d. 10., 11. u. 12. Jahrh. 2. Bd. 4. Abth. Innsbruck: Wagner. 6 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- FORSTER, A. Das Erdbeben der schweizerischen Hochebene vom 27. Januar 1881 (Berner-Beben). Leipzig: Haller. 1 M.  
 GEGENBAUSEN, C. Lehrbuch der Anatomie d. Menschen. Leipzig: Engelmann. 24 M.  
 HANDBUCH DER CHEMIE. Hrsg. v. Ladenberg. 1. Bd. Breslau: Treves. 15 M.  
 JADANZA, N. Alcuni Problemi di Geodesia. Turin: Loescher. 3 L.  
 KUTSCHER, E. Ueb. die Verwendung der Gerbsäure im Stoffwechsel der Pflanze. Göttingen: Vandenhoeck. 1 M. 40 Pf.  
 PETZOLD, K. Petrographische Studien an Basaltgesteinen der Rhön. Halle: Tausch. 1 M.  
 PUENGER, J. Ch. B. Geschichte der christlichen Religionsphilosophie seit der Reformation. 2. Bd. Von Kant bis auf die Gegenwart. Braunschweig: Schwetschke. 10 M.  
 RÜHMANN, M. Vorträge üb. Geschichte der theoretischen Maschinenlehre. 2. Hälfte. 1. Hft. Braunschweig: Schwetschke. 6 M.  
 SACCARDO, P. A. Sylloge fungorum omnium hucusque cognitorum. Vol. II. Pyrenomycetes (fins). Patavii. 75 fr.

##### PHILOLOGY.

- BIBLIOTHEK altfranzösische. Hrsg. v. W. Foerster. 2. u. 6. Bd. Heilbronn: Henninger. 14 M. 40 Pf.  
 NAGTEWSEK, D. De Juvenalis vita observationes. Riga: Jonck. 2 M. 50 Pf.  
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#### CORRESPONDENCE.

RECENT CRITICISM OF "GULLIVER'S TRAVELS."  
 128, Oxford Road, N.

Having regard to the obscurity of many enigmas presented by *Gulliver's Travels*, and also to the very high rank of the work in English prose literature, it is remarkable that the criticisms of this great classic should have been, and, on the whole, should continue to be, but brief and scanty. Instead of extended dissertations, we have usually but a few paragraphs or pages. This fact would not be difficult to understand if *Gulliver* were, as the writer in the July *Quarterly* asserts, "a

savage *jeu d'esprit*," a "mere ebullition of cynicism and misanthropy." But this same writer admits on another page that the work was probably begun a dozen years or thereabouts before the time of publication—a rather long period of incubation if the result was nothing but a *jeu d'esprit*, a "mere ebullition." And, in fact—though the writer in the *Quarterly* informs us that "wise men will regard" the book as he does—there can be no reasonable doubt that *Gulliver* was wrought out slowly and deliberately, and that it was intended to express Swift's matured convictions concerning the condition and the character of mankind. Whether we approve or disapprove, such (according to Swift's own statement) was the aim and purpose of the book. In his letters to Pope under date September 29 and November 26, 1725, Swift describes the work as a building ("the whole building of my Travels") erected on a foundation of misanthropy—misanthropy, moreover, which had never varied since his twenty-first year. This "misanthropy"—which, if Swift had lived a few generations later, he would probably have called "pessimism"—regarded mankind as capable indeed of reason, but as in fact, and with rare exceptions, irrational, and consequently, in their character and conduct, worthy to be detested. This, according to Swift's own account, is the true key to his great allegory.

*Gulliver* has been sometimes biased; and the voyages to Lilliput and Brobdingnag have been published alone. No reasonable objection can be urged against this course when the object in view is merely the amusement of children. But assent can certainly not be given to Mr. Leslie Stephen's opinion (*Swift*, "English Men of Letters") that the voyages to Laputa and to the Houyhnhnms are to be regarded as "wrung from him in later years, after a life tormented by constant disappointment and disease," while the voyages to Lilliput and Brobdingnag give occasion for "a harmless play of fancy." Accepting Swift's own statements, we must look upon the work as one "building," erected on a definite foundation, and in accordance with well-considered principles. If the intention of the book was to express "misanthropy," or pessimism, it was to be expected that there would be a growing intensity in the expression as the work advanced towards its conclusion. And, however offensive to some of us the glare may at last become, Swift has fully observed the Horatian maxim—

"Non fumum ex fulgore, sed ex fumo dare lucem."

Mr. Craik, in his *Life of Jonathan Swift*, has justly remarked on the absence of any great acrimony in the account of the Lilliputians, or at least in the earlier part of this division of the book, and also that in the voyage to Brobdingnag the satire becomes "far more bitter and intense." But if we ask what is the special import of the voyages to Brobdingnag, a question of no small difficulty thus presents itself. There is a pretty general agreement that Lilliput and Blefuscu, with their peoples and government, have a relation, more or less close, to England and France. But what are we to make of the giants of Brobdingnag? Mr. Craik observes: "In the natives of Brobdingnag the leading feature is that massive simplicity after which Swift's soul longed. Political science they deem a waste of time. They have ceased to multiply books. Of philosophy they are fortunate in having no conception. To pursue legal niceties is, with them, a capital crime." The Brobdingnagians would certainly not seem to have any such definite relation to historical fact as the Lilliputians. We may take it as probable that, in entering Brobdingnag, we enter an ideal region—the region of practical common-sense.

The first scenes are laid in the corn-field and farmhouse, and an air of homeliness pervades the narrative. The true patriot is the man who makes "two ears of corn, or two blades of grass, to grow upon a spot of ground where only one grew before." In the final chapter of the book Gulliver declares that the Brobdingnagians are a people "whose wise maxims in morality and government it would be our happiness to observe"—a statement which entirely agrees with the view just suggested. The fundamental pessimism is clearly seen when beauty is magnified into deformity and disease into loathsomeness, and the increased bitterness of the satire is especially manifested when the king declares that Gulliver's compeers must be "the most pernicious race of little odious vermin that Nature ever suffered to crawl upon the surface of the earth."

We next come to the third part, with its account of the Flying Island and the grand academy of Lagado. This is a portion of the book which we are told we must regard as wrung from Swift by disappointment and disease in advancing age. But in opposition to any such notion it is sufficiently evident that the grand academy of Lagado is a development, with suitable modifications, of the students and professors in "Bedlam and the parts adjacent" described in the "Digression concerning Madneſs" in Swift's much earlier work—the *Tale of a Tub*. This is especially clear with regard to "the most ancient student of the academy" when compared with the Bedlamite student who would have been likely to prove "the greatest ornament to that illustrious body" "the society of Warwick Lane"—that is, the College of Physicians. The details in both cases are far too nauseous to be given here. The description of the "ancient student" would be regarded, I suppose, as more offensive than anything else in this part of the book, and about equally offensive is the description just alluded to in the *Tale of a Tub*. But then there is the "exposure of human infirmities" in the account of the Struldbrugs. The *Quarterly Reviewer*, like Hamlet, "holds it not honesty to have it thus set down." "Juvenal has, it is true, left us a similar delineation; but Juvenal's object was, by teaching men to distinguish between what is desirable and what is not desirable, to guide them to a cheerful and elevated philosophy." So says the *Quarterly Reviewer*. One is tempted to ask whether he has read the conclusion of the Tenth Satire, and considered the words "candiduli divina tomacula porci." If he had done so he might well have learned to question whether Juvenal's recommendations are much more serious than Gulliver's assertion in the final chapter that he had resolved to "strictly adhere to the truth," having in view "the noblest end, to inform and instruct mankind." In the Struldbrugs is satirised the common, though delusive, hope of deriving happiness and peace from the dregs of life; and generally this third part of the book is directed against *meliorism*. No improvement is to be expected from science and art. The ghosts of Glubdubdrib are called up to prove:

"Aetas parentum pejor avis tulit  
Nos nequiores, mox daturos  
Progeniem vitiosiore."

I have yet, however, to deal with that much decried and detested voyage to the Houyhnhnms. The *Quarterly Reviewer* accepts the opinion that the Houyhnhnms are to be regarded as brutes—that is, as veritable horses; and Mr. Craik speaks of the Houyhnhnm as "the negation of all human attributes." Now that this view is inaccurate seems sufficiently clear for various reasons: as, for example, the duration of life among them. "They live," says Gulliver, "generally to seventy or seventy-

five years, very seldom to fourscore," which is certainly the age of men, not of horses. The fact is, as I have previously shown elsewhere, that the horse-form of the Houyhnhnms was in all probability derived from the men transformed into the shape of horses, though without the loss of reasoning power, described in the *Arabian Nights*, and especially in the story of King Beder and the sorceress Labe, Queen of the City of Enchantments. The probability of this view is increased by the fact that, when *Gulliver* was written, the *Arabian Nights* was a new book in Europe, the publication of Galand's version having been completed in 1717. The quasi-human characteristics of the Houyhnhnms, including their reasoning powers, are thus accounted for without much difficulty. And it is noteworthy that the characteristics of the Houyhnhnms in more than one particular reflect those of Swift himself. Thus, with regard to Swift's manner of conversation, "his general rule was, never to speak more than a minute at a time, and then to wait at least as long for others to take up the conversation" (*Life* by Sheridan, Appendix, p. 379). Of the Houyhnhnms Gulliver tells us, "they have a notion that, when people are met together, a short silence doth much improve conversation. This I found to be true, for during those little intermissions of talk new ideas would arise in their minds." The parallel may have been unconsciously drawn, but it is nevertheless remarkable, and tells strongly against the notion that Swift conceived of the Houyhnhnms as "brutes" or mere horses. The suggestion was long ago made by Thomas Sheridan that Swift divides human nature into two parts; and to this view assent must be given, even if we make the division not quite as it was made by Sheridan. The Houyhnhnms possess reason, perfect reason, but are destitute of most, if not all, of the passions of men. The Yahoos have human passions and instincts and the general human form, but with reason either absent, or in no degree superior to that of other animals; it being implied, moreover, that such was the original condition of men, from which, even now, the most civilised are but little removed. The portrait of the Yahoos was probably suggested by passages in Horace and Lucretius and in Hobbes's *Leviathan*.

Mr. Leslie Stephen seems to think that, in the behaviour and in the polity of the Houyhnhnms (which is a socialistic, though aristocratic, republic), Swift may have intended to describe a Utopia, something after the fashion, I suppose, of Plato or of More. And Swift may, indeed, very well have delineated what he considered would be the conduct and polity perfectly accordant with reason, but certainly with no practical aim. On this point Mr. Craik need entertain no doubt. To have had in view the improvement of mankind would have been contrary to Swift's express statement. And that he had no such aim is clearly shown by various satirical touches; as, for example, what is said of conjugal and parental love, and of the Houyhnhnm widow's excuse for her want of punctuality. No; as the life according to original and essential human nature, the life of the Yahoos, is exhibited as revolting, so the life according to perfect reason—that of the Houyhnhnms—is set forth as impracticable and even absurd. There is hope for mankind neither on the one side nor the other. And thus the "Voyage to the Country of the Houyhnhnms" becomes the fullest expression of the fundamental pessimism. We may dislike the foundation; but on it "the whole building" firmly rests. THOMAS TYLER.

#### THE COLOURS OF THE WINDS.

Carrig Brae, Howth, Ireland: Aug. 13, 1883.

In the folk-lore of the Mayas of Yucatan the four mysterious beings called *Pah ah tun* are

said to be identical with the winds, and the four cardinal points from which they blow. To each is sacred a particular colour. The red *Pahatun* is placed at the East, the white at the North, the black at the West, the yellow at the South. Other Central American nations appear to have assigned colours to the different points of the horizon. (See an interesting paper by Dr. Brinton in the *Folk-lore Journal*, vol. i., p. 246.) Some similar belief has probably given rise to the Irish notion that each of the twelve winds has a colour. According to the *Saltair na Rann*—a collection of poems recently printed by the Clarendon Press from a M.S. of the twelfth century—vers. 53-80, the East wind was purple (*corcorda*), the South white (*gel*), the North black (*dub*), the West dun (*odur*). The two sub-winds between South and East were respectively red (*derg*) and yellow (*biude*). The two between South and West were green (*uane*) and blue (*glass*). The two between North and West were gray (*liath*) and dark brown (*clár*). The two between North and East were dark gray (*temen*) and speckled (*alad*). The same notion is expressed in prose in the so-called *Senchas Mór, Ancient Laws of Ireland*, vol. i., pp. 27, 28. WHITLEY STOKES.

#### A NATIONAL EPIC.

Marlborough: Aug. 14, 1883.

There is not much belief nowadays in men being made moral by Act of Parliament, but Queen Elizabeth's councillors seem to have thought that patriotism could be promoted by an Order in Council.

I have before me a little quarto of Latin verse entitled *Anglorum praelia*, written by Christopher Ocklande just three hundred years ago, and prefixed to it is an injunction from "hir Maieties High Commissioners in causes Ecclesiastical to all the Bishops throughout hir Highnesse dominions of Englande and Wales . . . for the publike reading and teaching of this booke in all Grammar and Free Scholes within their Diocesses."

The national epic—if I may so term it—is, of course, dedicated in fulsome terms to the Queen:

"Quae vitae meritis, morum et candore coruscans,  
Zenobiam vincis, si qua vel antè fuit:  
Junonem sceptris, Venerem vultu, arte Minervam  
Quae exprimis, et plusquam foemina, mente  
sapis."

and sets forth the annals of our country in doggerel as far removed from beauty as it is from truth.

One would like to know whether the school-children in 1583 really had the additional misery of acquiring their Latin and their history through such a medium as this, and whether Virgil and Horace were laid aside in order that boys might be made pugnacious by repeating Ocklande's halting hexameters.

As a specimen of his style, take the following catalogue of Scottish chiefs at the Siege of Berwick:—

"Fryselli fratres incedunt ordine primo,  
Gualterusque Stuard, tum Cardoil atque Grehamus,  
Parkeys et Gurdon, Brydus, Gramatus, et acer  
Gilbertus Douglas, comes et Morreyus Abbyn."

The engagement that followed was indeed decisive, for on the side of the English the loss was

"Bis sex ex toto numero, si junxeris unum,"

while, on the other side,

"Ex tota autem acie hostili perisse Scotorum  
Quinque et triginta praeacuto millia ferro."

After this we are not surprised to learn that at Agincourt there fell 10,000 French and 300 English! How could contempt for a foreign foe be better taught?

CHARLES J. ROBINSON.



CAT-LORE.

Fern Bank, Higher Broughton, Manchester:  
Aug. 14, 1883.

I believe that the earliest English form of the story of the death of the King of the Cats is in a very curious work entitled *Beware the Cat*, first printed in 1551. The edition of 1570 was reprinted by Mr. J. O. Halliwell in 1864, and there is a copy in the British Museum—12316 O 29. According to this, a man riding through Kankwood, in Shropshire, heard his name called by a cat. He made no reply, when pussy "spake to him plainly twice or thrice these words following:—'Commend me to Titten Tatten and to pus thy cattan, and tell her that Grimalkin is dead.'" When he got home and told his wife, "his cat, which had hearkened unto the tale, looked upon him sadly, and at last said, 'And is Grimalkin dead? then farewell, dame!' and therewith went her way, and was never seen after." The Lancashire version of the story is referred to in Mr. Harland's book on *Lancashire Folk-Lore*.

WILLIAM E. A. AXON.

SCIENCE.

*Indian Snake-Poisons, their Nature and Effects.* By A. J. Wall, M.D. (W. H. Allen.)

THIS latest contribution to the ever-growing "thanatophidian" literature will afford some evidence as to the utility of the experimentation on snake-poisons which has absorbed the energies of so many Indian medical officers. As such investigations are usually made "under the auspices of Government," and, therefore, rarely without expense to the Indian taxpayer, it is desirable to know whether they are of any use except so far as one experimentalist may upset the results of another, and expose the worthlessness of the antidote which already claims public gratitude. These experiments are so easily made, and have such an appearance of public utility, that they appear to have been abused; and the calm and improving study of natural history has too often been neglected in favour of investigations which the ready supply of pariah dogs enables the resident in India with time on his hands to perform. Cobras are plentiful everywhere, and so little are the people afraid of them that any number can be procured in perfect condition for a few pence each. The other venomous snakes are rarer, especially inland, or they are of purely local occurrence. After the cobra (*Naga tripudians*), the only common venomous snakes are the *Daboia* viper and *Bungarus arcuatus*; the latter is replaced in the Malayan fauna by *B. fasciatus*. Much rarer than these is the little *Echis* viper, and still rarer the Malayan *Ophiophagus*, or hamadryad. The *Hydrophidae*, or sea snakes, appear to be all venomous. There are a few other venomous land species of local occurrence, and not dangerous to man; but practically there are only three dangerous snakes in India—the cobra, the *Daboia* viper, and the *Bungarus*.

Dr. Wall's experiments seem to show that, though there are distinctions in the mode of death produced by the poisons of the various venomous snakes, there is not much practical difference; the occurrence or absence of convulsions along with the usual paralysis, and the difference between the acute or convulsive class of symptoms and the slower symptoms

produced by small doses of poison, are the principal points of interest. Birds are more affected than mammals, and frogs less; and there are some differences in the respective actions of the various snake-poisons on these classes. Dr. Wall has a theory to account for the more powerful effect on frogs of the cobra poison as compared with the *Daboia* poison. He considers that the poison has a special purpose in enabling the cobra to paralyse the frog—its favourite prey—as soon as caught. "Now, few animals have such a wonderful tenacity of life as the frog, and it is easy to see that the victim can be even a source of danger to his devourer." On the contrary, it is far from easy to see how a swallowed frog can be a source of danger to a cobra more than to any other of the many snakes which feed habitually on frogs. As to the tenacity of life, it avails the frog little when once it has passed croaking down the snake's throat. And, so far from an habitual diet of frogs having adapted the cobra's poison to the constitution of these animals, the fact is that the cobra's principal prey are not frogs, but rats. No special provision is required for the capture of rats more than of frogs, for other snakes live habitually on rats without the aid of any poison.

Dr. Wall is more at home in the experimental field than in that of natural history; his investigations have been made with scientific method, he has employed the exact processes of sphygmographic delineation and of electric measurement when necessary, and his judgment is not distorted by any fancied discovery of an antidote. He shows that the reputed powers of permanganate of potash announced by M. de Lacerda in Brazil have no foundation; but, in positive results, the only effective treatment offered for the bite from a venomous snake, however indicative of scientific progress, is not likely to be appreciated by patients at least. Hitherto, the treatment of snake-bite has been simple; it has been usual to tie a string so as to prevent the poison entering the general circulation, to scarify or enlarge the wound made by the snake's fangs so as to cause free bleeding, and to administer stimulants. The treatment was usually successful, possibly because the snake was not really venomous, few Englishmen in India having any knowledge enabling them to recognise the various kinds; but there is no doubt that many bites by really venomous kinds produce little or no effect, owing to the dose of poison injected being less than that necessary to produce serious results; hence the reputation of many antidotes. Dr. Wall's experiments introduce a mode of diagnosis and of treatment decidedly more severe. The part bitten must first be isolated, if possible, from the general circulation by means of an indiarubber cord wound round it several times; then the surgeon has time for his diagnosis. For this purpose he makes "a free incision at the site of the bite, and reflects back the skin on each side so as to get a complete view of the underlying tissue." He is then able to judge (supposing he has had experience), by the quantity and quality of the subjacent inflammation, whether the bite was given by a harmless snake or by a venomous one. If by the latter, or in case

of doubt, he now proceeds to the still more disagreeable operation of excision of the underlying tissue—one for which, I imagine, there will not be much demand in India. The Indians will prefer their own system of treatment, while Europeans do not require any—not, at least, to an appreciable extent. When it is considered that, in the whole Indian British Army of sixty thousand men, there were, in twelve years, only four deaths by snake-bite, or recorded cases of bite by a venomous snake, while in the same period there were thirty-eight from dog-bite, it is evident that the question of snake-bite has been pushed into undue importance. It may be said that these researches are made for the benefit of the Indians, to save the twenty thousand lives which are lost annually from snake-bite. The number looks large, but it is based on a population of two hundred millions at least, and it is probably swollen by many deaths from other causes, easily put down to it in a country where there are frequently domestic or caste reasons for making away with people, and where at least nine-tenths of the population are out of the reach of what we should consider medical attendance. Dr. Wall's statement that "in all cases of supposed snake-bite the body is brought for examination to an English official" seems hardly exact, and this cannot be a general custom. Moreover, the fact that in Bengal, the province where the mortality from snake-bite is the largest, more women were killed than men tends to show that many of the deaths ascribed to snake-bite may not be entirely accidental. It is singular that the mortality from this cause should be very largely in proportion to the Hinduism of the people, to the ascendancy of caste in the various parts of India, and that it seems to be least where venomous snakes swarm most, and where people live under conditions of life most favourable to meeting with snakes.

The practical result of all the experiments on snake-bite made under the auspices of a benevolent Government is small indeed; all treatment seems practically useless to diminish the mortality, and the investigators have to fall back on the scheme for exterminating venomous snakes. Dr. Wall follows Sir Joseph Fayrer in the cry for a crusade against snakes—a cry to which there is too much reason to believe that a well-intentioned, but badly advised, Government will yield, imposing generally on the provinces the system which has been tried more or less in all, and has been found to fail in all. Statistics are dead against any hope of success, but they are capable of presentment in a way which will make the public believe that black is white, and that lives have been saved by increased vigour in the destruction of snakes. Unfortunately, the snakes are killed in one province and the decreased mortality occur in another; and, by a judicious combination of these facts, it is made to appear that the extermination system saved a certain amount of life in India. Dr. Wall does not go into these statistical details. Well aware of the arguments against the scheme of extermination, he can only reply that universal experience shows us that when man has earnestly striven to extirpate a noxious animal he has always succeeded; and he instances the fact that

wolves have now become exceedingly rare in Southern and Eastern Europe, regardless of the fact that they are by no means rare in the West of Europe, even in the heart of France, where there is a special *louveterie* establishment for their suppression. The fact is that India swarms with snakes, some of them venomous; that the intellectual stage of the people induces them to tolerate animals which, on the whole, do them comparatively little harm; and that, when the people shall have sufficiently emerged from polytheism, they will, if necessary, destroy their venomous snakes. Considering that anyone can kill the most dangerous snake with a blow from a stick, it seems preposterous to offer rewards for their destruction. It is unfortunate that there is no efficient public opinion in India to counteract the efforts of the extermination party. And when it is a question of forming a new Department, with its chief, its superintendents, its inspectors, through the usual hierarchy down to the actual snake-catchers—a Department which will afford a livelihood at the public expense to hundreds, perhaps thousands, of expectant placemen—one which is not limited by Budget considerations, whose motto might be "Energy and Rupees" (the two conditions, we are told by its principal promoter, for success)—I can only hope that there will always be a Finance Minister ready to veto such a proposition.

EDWARD NICHOLSON.

### CORRESPONDENCE.

#### THE SHAPIRA MSS. OF DEUTERONOMY.

Oxford: Aug. 18, 1883.

From the very outset, when I did not as yet know a word of the contents of Mr. Shapira's Moabite Deuteronomy (as I must call it, since it was discovered in the land of Moab, and is reported to be written in characters similar to those on the Moabite stone), I held it to be a forgery. Mr. Shapira seems to have undergone for the second time the fate that befell him (according to his own statement) in the case of the Moabite pottery which now adorns the Foreign Office at Berlin (the Municipal Museum having refused to accept it). Judging from two inscriptions published by Dr. Schlottmann, of Halle, I then declared in the *ACADEMY* all this pottery to be a modern fabrication. That I was right is now acknowledged on all sides. I am not now going to imitate Prof. Kautzsch, who wrote a big book in order to prove the mistakes of grammar and idiom in the inscriptions on the pottery; for this a few instances would have been sufficient, as they will also be in the present case.

We have now the original text of the Decalogue as contained in the Shapira sheepskins, published by Dr. Ginsburg, with a few remarks, in the last number of the *Athenaeum*. Here we find the first two Commandments of the received text fused into one in the Moabite text. There can be no doubt as to this, since each Commandment in the new version concludes with the words "I am God, thy God" (I shall have to say a word or two about this apostrophe later on). This is not, however, a new idea; it was already mooted by mediaeval Jewish writers. Next we are struck by the ἀπαλ λυγόμενον, הוֹדִירְךָ, "I liberated thee." The usual verbs employed for liberating from Egypt and from the house of bondage in the historical as well as in the prophetic books of the Bible are either *yatsa* in the Hiphil form (as the received text has it here) or *padah*. The roots *harar* or *hur* are not used as verbs in the Old Testa-

ment, but only in the Targum and in the Talmud, and then not in the Hiphil form or with the particle *min*. It is difficult to understand how both texts of the Decalogue, in Exodus as well as in Deuteronomy, should have no trace of such a word, but employ uniformly instead of it the root *yatsa*. In all the other Commandments of the Moabite text, moreover, Israel is addressed in the second person singular; why, then, do we find in the First Commandment "Ye shall not have," "ye shall not bow down"? I shall not say much about the omission of the words "before me" and the passage beginning "for I the Lord thy God am a jealous God," and ending with ver. 10. This last passage we shall find in another Commandment of the new text. If, however, we have already found a strange idiomatic expression, we have as yet come across no grammatical mistake. For this we must wait until we reach the Second Commandment, which refers to the keeping of the Sabbath. It runs thus: "Sanctify . . . for in six days I have made the heaven and the earth, and all that is therein, and rested the seventh day, therefore rest thou, also thee, and the cattle, and all that thou hast." וְשָׁכַרְתָּ, "and I rested," is ungrammatical; it ought to be וְשָׁכַרְתָּ. Evidently the Moabite writer did not make use of Dr. Driver's excellent work on the Hebrew tenses. The root *shaboth* does not mean "to rest" but "to cease from work," and in this sense only it is found in the Old Testament. The forger made a blunder in not leaving the root *noah* as in the received text. The word *gam* ought to be repeated according to classical Hebrew: cf. Exod. xvii. 31, 32, and elsewhere. The expressions "and all thou hast" and "anything that is his" are not classical Hebrew. The Fourth Commandment runs thus: "Thou shalt not murder the person of thy brother." But this is not Hebrew, as can be seen from the passage *urezaho nefesh* (Deut. xxii. 26). Here a clumsy use has been made of the Chaldee paraphrase. The Fifth Commandment says: "Thou shalt not commit adultery with the wife of thy neighbour": cf. Lev. xx. 10. The Sixth Commandment reads: "Thou shalt not steal the wealth [not property] of thy brother." *Hon* is not to be found in the Pentateuch, the word *hail* being employed there instead of it in the sense of "wealth." Now what is the meaning of these paraphrases of the last three Commandments? It is usually supposed that concise texts are the early ones, and paraphrases the later. Why is the word "brother" employed twice, and the third time "neighbour"? Is that a slip of the pen? We come now to the Seventh Commandment, the composition of which does no great credit to the author of it. Here we read: "Thou shalt not swear by my name falsely [Lev. xix. 12], for I shall be jealous [Dr. Ginsburg translates "I visit;" but can *kand* be used in that sense, or is it a misreading?] the iniquity of the fathers upon the children unto the third generation who take my name for a lie" (not "in vain," as Dr. Ginsburg renders it). I have already pointed out the strange—I should rather say the impossible—use of the root *kand*; but the expression *lenosey* is rabbinical; in classical Hebrew we would expect *laish ashet yissa*. The word *eduth*, "witness," is equally a rabbinical form. Such is the grammatical and idiomatic character of the new Moabite text of the Decalogue. I will now pass on to some other points. Dr. Ginsburg informs us "that every Commandment begins a fresh line." But this is a modern idea of writing; in the Siloam inscription a word even does not end with a line. Dr. Ginsburg goes on to say that the words "that thy days may be prolonged" (in the Fourth Commandment) are absent on one of the slips, but occur on the duplicate. He adds: "This is either due to an omission on

the part of the scribe, or indicates that it is intended as a different recension." The account which Mr. Shapira gives of the way he came into possession of his treasure is rather contradictory, and somewhat damaging to the authenticity of the fragments. He says at the end of his letter addressed to Dr. Ginsburg:

"In about twelve days I got [from an Arab near Aroer] four or five columns, with a few Phoenician [P] letters visible upon them; in eight days more he brought me about sixteen beautifully written columns; in eight days more about fifteen, not so well written; in eleven or twelve days more four or five very well-written columns; and I have not seen the man again. The sheik died soon, and I lost every trace that would enable me to follow the object further."

The end of the story is tragical; death sometimes comes when it ought not. But where are these *beautifully* written columns? From the reports in the *Times*, I gather that all the slips are not so easy to decipher. One point more. I have mentioned that the Decalogue begins and ends with the words "I am God [*Elohim*, not *Jehovah*, Lord], thy God," and that at the end of every Commandment these words occur again. This is certainly the cleverest thing in the new Deuteronomy, as it turns the fragments into an Elohist text. (Dr. Ginsburg, by-the-way, states from memory that the expression אֱלֹהִים אֱלֹהִים, "God thy God," does not occur in the Old Testament. It does, however, occur in the Elohist Psalms, xlv. 8 and l. 7. The last quotation might have served as the model for the new Decalogue.) Unfortunately, the Moabite Moses has blundered at the very beginning of the book by using the following words:—"These be the words which Moses spake according to the mouth of *Jehovah*" (so, at least, we read in the translation given in the *Times*). The rest of the chapter has only *Elohim*. This and the following chapters of the new Deuteronomy might be criticised with as damaging an effect as the Decalogue, but it is not worth our while to do so; *ab uno disce omnia*. The omissions and the additions in this part are made without even a superficial knowledge of the results of modern criticism. I shall only point out one oversight: i. 9 of the new text reads "because I have given unto the children of Lot the city for a possession." Instead of *city* the Authorised Version has *Ar*. The new text must consequently have עִיר instead of עָר. Now in the Decalogue, as well as upon the Moabite stone (for the *scriptio defectiva* is general; how, then, does it happen that עִיר is written *plene*? Is it a slip of the pen again? I give my opinion on this grave question without being able to take any notice of the palaeography of the sheepskins. But I am certainly not very anxious to study the "beautifully written columns" of the new Moabite scribe, as I am convinced from the text itself that the whole is a forgery.

A. NEUBAUER.

Queen's College, Oxford: Aug. 18, 1883.

We learn from the *Times* as well as from Dr. Ginsburg's communications to the *Athenaeum* that the fragments of the Book of Deuteronomy which Mr. Shapira has brought to England are written in characters resembling those of the Moabite stone. Now, the discovery of the Siloam inscription has shown that these were not the characters used in Judah (and therefore presumably in the northern kingdom of Israel) in the pre-exilic period. Consequently, if the fragments were genuine, they would belong to a Moabite and not to a Jewish Book of Deuteronomy, and the opening verse of the book

would contain the name of Chemosh, and not of Yahveh or Jehovah.

It is really demanding too much of Western credulity to ask us to believe that in a damp climate like that of Palestine any sheepskins could have lasted for nearly 3,000 years, either above ground or under ground, even though they may have been abundantly salted with asphalt from the Vale of Siddim itself.

A. H. SAYCE.

THE COLOURS OF FLOWERS.

Brackley : Aug. 13, 1883.

Dr. Seemann tells us (*A Mission to Viti*, p. 156) that "the Fijian, in common with other insular floras," is "poor in gay-coloured and rich in green, white, and yellow flowers," and adds that he was once speculating on the cause. He does not, however, favour us with the result of his reflections. Every working botanist has observed that in England in spring we have a great number of yellow and white blossoms, with a remarkable paucity of deeper-coloured ones. But I have not noticed that in the East there is anything of this kind, or that such islands as Penang and others in the Malay Archipelago or China Sea are notable for their golden and white flowers. If this, however, is a fact, it will tend considerably to modify our conclusions respecting the evolution of flower-colours, and some of the theories put forth by Mr. Grant Allen and others will have to be reconsidered. If the sea has anything to do with this, we should expect to find flowers showing a special tendency towards given shades the nearer they are found to the coast; but is this the case? The whole question is both wide and interesting. In the case of some of our highly developed cinerarias, which are natives of smaller islands than our own, is the deep colour wholly due to cultivation, or are the originals, like their English congeners, yellow of hue? While in our native flora yellow and white certainly predominate—so that in a volume I hope shortly to publish on the subject quite half the space is taken up with these, the other half treating of other colours—yet we are not by any means deficient in flowers of a rich and deep hue. The scarlet poppy, blue chicory and violet, red mallows and thistles, purple orchids, and a hundred other flowers may be adduced in proof.

The question therefore arises, Is it an established fact that insular floras are thus marked, and, if so, to what cause or causes can the peculiarity be ascribed?

HILDERIC FRIEND.

SCIENCE NOTES.

AN International Congress of Ornithologists will be held at Vienna next spring, under the patronage of the Imperial Crown Prince. The chief business will be to frame resolutions for international legislation regarding the protection of birds.

SEVERAL accounts were published a short time ago regarding the discovery of what appeared to be human footprints in a sandstone near Carson, in Nevada. The sandstone occurred near the junction of the Pliocene and Quaternary beds, and the discovery of human tracks in such a position would have been of surpassing interest. Prof. O. C. Marsh, who is spending the summer on this side of the Atlantic, and is attending the meeting of German naturalists at Stuttgart, has contributed to the August number of the *American Journal of Science* an interesting note, in which he suggests that the footprints, so far from being those of man, are probably to be referred to a large extinct sloth, such as *Myiodon* or *Morotherium*. In size, in shape, and in stride the footprints agree closely with those which would

be made by such an animal. Prof. Marsh's suggestion amounts, indeed, almost to a certainty.

THE Savilian Professorship of Geometry is vacant, and an election to the office will be held before the end of Michaelmas term (December 17, 1883). A fellowship in New College is now annexed to the professorship. The duty of the professor is to lecture and give instruction in pure and analytical geometry. He will be entitled to the emoluments derived from the benefaction of Sir Henry Savile or from the university chest; and also to the emoluments appropriated to the professorship by the statutes of New College. The combined emoluments of the office from both sources will be, for the present, £700 a-year, but may possibly hereafter be increased to an amount not exceeding £900 a-year. The professor will be subject to the statutes of the university in regard to the professorship, and to the statutes of the college in regard to the fellowship. There are no restrictions on candidates as to age or academical degree. Candidates are requested to send to the registrar of the university their applications, and any documents which they may wish to submit to the electors, on or before Wednesday, October 31.

PHILOLOGY NOTES.

M. DERENBOURG is preparing a Catalogue of the Arabic MSS. in the Escorial Library.

WE have received the first instalment of Prof. Budenz' answer to Prof. Vambéry's book on *The Origin of the Hungarians*. This first *Heft* runs to 107 pages octavo, and has been read at various dates before the Hungarian Academy of Sciences. It maintains the essentially Ugrian character of the Hungarian language, and complains that Prof. Vambéry (1) treats a portion of the evidence of the Ugrian origin as if it were the whole; and (2) modifies the Turkish words either as to sound or signification, or both, so as to make them closer to the Hungarian than they really are. Prof. Budenz begins by expressing his chagrin at having to defend a position which he had supposed established beyond the reach of controversy. But it is to be hoped that the interests of philology will be furthered by this additional discussion of the question.

THE Belgian Royal Academy have published a Glossary, by Dr. Scheler, the Librarian to the King, which completes their edition, in six volumes, of *La Jéte de Liège*. The fourth and sixth volumes of the poem, which is by Jehan des Preis dit d'Outremeuse, have been edited by Dr. Scheler. The poem, although worthless as a literary composition, is valuable philologically, for the author made abundant use of the local idioms of the Liège district, and followed both the orthography and the peculiar forms of construction in use among those with whom he lived. Dr. Scheler has likewise edited, from the Ashburnham MS., *Guillaume Comte de Hainaut*, a poem composed in 1399 by Jehan de la Mote to the order of the then Queen of England.

UNDER the title of *Etudes iraniennes* (Paris: Vieweg), M. James Darmesteter has recently published a collection of valuable essays concerning the history of Iranian languages and religion. Many of these essays had already appeared in various *Mémoires*, but these have been carefully revised by their accomplished author, and now appear in a collected form, with others not previously published. The first volume is devoted to an historical grammar of the Persian language, from the time of Darius to that of Firdausi, tracing the connexion of ancient Persian with the language of the Avesta, its conversion into Pahlavi, and its further pro-

gress into modern Persian, before the latter was invaded by Arabic. This grammar is recast from an essay that obtained the Volney prize in 1881, and is a very successful attempt to place Persian grammar upon the scientific basis which it so much requires. The first part of the second volume contains critical reviews of various works on Iranian history and literature, as well as many scientific essays on particular details of Iranian etymology, mythology, and legend. And the second part of the same volume furnishes scholars with the Pahlavi, Sanskrit, and Persian translations of some of the Yashts, Nyâyishes, and other portions of the Khordah Avesta, which are found in certain MSS. in Paris and London. The whole work is overflowing with the brilliant expositions of scientific thought for which its author is so justly celebrated; and, at the same time, these are so carefully considered that it is unusually difficult for scholars to discover oversights of any real importance. It is, of course, often possible to differ in opinion on matters so uncertain as Iranian antiquities, where there are usually several possible explanations of the same fact; but, in such doubtful cases, the uninitiated reader may safely trust to M. Darmesteter's solution of the problem as being one of the best that can be offered in the present state of our knowledge on the subject.

FINE ART.

FRENCH WATER-COLOUR.

*Les Aquarellistes Français*. Parts I.-IV. (Paris and London: Goupil.)

NO stronger proofs of the success of the French Society of Painters in Water-Colours were needed than the fact that, after an existence of only five years, a publisher has been found sufficiently enterprising to undertake such a work as the one now before us. Each part deals with three members of the society, and consists of an account purporting to set forth their respective artistic careers, together with numerous illustrations of their finished pictures and a multitude of facsimiles of their sketches. Nothing can be more charming than the reproductions of these airy and delicate compositions. So fine are the gradations and velvety the tones that fantasies having the evanescent grace of M. Louis Leloir's diaphanous nymphs lose little in the process of translation. Indeed, those printed in sanguine and violet may almost be said to rival the originals. Or, again, taking the art, containing a higher strain of poetry, of M. Français, there are plates here having all the value of monochromes by the artist. Not only is his vigorous drawing of branch and foliage accurately rendered, but his most aerial effects of light and distance are also reproduced with equal faithfulness. How subtle must be the process which can accomplish such feats will be only fully known to those familiar with the work of the veteran head of the French landscapists. Another artist whose touch is as deft as his fancy is playful is M. E. de Beaumont. His subjects, though of gossamer texture, sparkle with wit and irony, and the brilliance of the motive is reflected in the manipulation. The engraving of his "Syrens," printed in blue ink, gives the sea-foam, the naked figures—scarcely more substantial—and the hazy sky with the same vaporous washes and crisp touches as if it came from the easel of the painter. So, too, with his "Soubrette"—

feather brush under her arm—who stops in her dusting to kiss the marble bust of the handsome young seigneur. Again, in “*Où diable l'Amour va-t-il se nicher?*”—two lovers billing and cooing in a corner of the gallery of one of the towers of Notre Dame, with no witnesses but the grotesque stone monsters, and unconscious of the realities of existence, typified by the Paris spread out below—there was scarcely any quality in the picture which is wanting in the engraving. Excellences of another order characterise the military subjects of M. Detaille. Here all is sharp and clear, with the reality of objects seen in open daylight. He aims at rendering with photographic accuracy the contrasts of physiognomy and bearing in the soldiery of different nationalities, and this without caricature or theatrical exaggeration. The Spanish subjects of M. Worms have been called prosaic; they are never, however, without point. And herein we are inclined to think the painter has shown keener insight than his critics. Where in Spain is romance now to be found? Humorous situations strike the observing eye on every side. The comedy of the meaner vices engendered by misgovernment, superstition, and the brutal diversions of the bull-fight and cock-pit is not far to seek. If, therefore, M. Worms' pictures of Spanish life contain rather touches of satire than romance, it testifies to the truthfulness of his art. Perhaps none of the painters is more happily represented in this volume than M. E. Lambert, who confines himself to pictures of cat life. Whether their coats are soft and sleek, as in the tabbies, or fuzzy, as in the Persians, the reproductions in the engravings are nature itself. The society numbers among its members more than one lady artist. The works of the lady in the part before us, *Mdme. la baronne Nathaniel de Rothschild*, show study and training and, moreover, a capacity for seizing the picturesque which fairly entitle her to rank with her professional brother-members.

The letterpress accompanying the photo-gravures is, it must be confessed, of varying merit. M. René Ménard furnishes a pleasant sketch of the career of M. Français. He is thoroughly conversant with the subject on which he writes; therefore his warm praise has no flavour of unmeaning flattery. The leading quality of the painter—accuracy of drawing—is well brought out and illustrated by an anecdote of M. Français winning a wager made with Benouville respecting the precision of drawing it was possible to put into a study of a tree as compared with one of the human figure. The reader will be inclined to say that M. Français would have been successful in his wager with any one of the many charming designs printed with the letterpress of this work. The most valuable article is, without question, that by M. H. de Chennevières on M. Maurice Leloir. It contains an historical notice of French water-colour giving evidence of the genuine knowledge of the trained student of art. Its only drawback is to be found in its brevity, which must be accounted for by the limitation of space. M. de Chennevières commences his study with the mention of Daniel Rabel, who flourished at the commencement of the seventeenth cen-

tury, but none knows better than the learned author that French water-colour art dates from a much earlier period. It took its rise in the pictures illustrating the Missals, Psalters, Romances, and Chronicles of the preceding centuries. It is nowise a “*nouvel art*,” as one of the writers in this publication seems to imagine; rather is it the earliest method of all pictorial art. And it is interesting to trace in the thirteenth- and fourteenth-century illuminations precisely the same qualities, though under a different form, that distinguish the best modern French painting. The same excellences and limitations characterised it then as now. The scale of the early work is necessarily small, but the tiny figures are full of spirit and brilliance; elegance rather than depth of sentiment has inspired their conception, and their manipulation is conducted with the fastidious refinement we are accustomed to find in French work of to-day. Even weaknesses, like the copious effusion of blood—or crimson-lake—that the exhibitor at the Salon delights to indulge in finds its parallel in the martyrdoms and combats of the primitive painters.

Of the remaining notices, few show the same familiarity with their subjects as the two just mentioned. It is unfortunate for a gentleman who is intimately acquainted with the literature of all nations, who has the whole range of history, science, and the systems of philosophy at his fingers' ends, but who has not yet added a knowledge of art to his encyclopædic acquirements, to be called on to discourse on that particular topic. He can, in a general way, say that the pictures of the subject of his paper combine all the excellences of the masters of different and even opposite schools. He may dilate on the noble physical qualities of the painter, “*grand, robuste, les épaules larges*,” in one instance; in another, “*un beau gars, aux traits réguliers et à la mine ouverte*”—a description, it must be confessed, savouring somewhat of the wax-work bust of a hair-dresser's window: though the intention is evidently complimentary. Leaving his personal appearance, the transition is easy to a sketch of his manners and deportment. With the minute knowledge of nature of a Wordsworth, the artist is also a “*fin Parisien*,” he has, besides, the “*esprit Gaulois*,” and is “*un gentleman d'une affabilité esquire, d'une commerce sympathique avec une pointe de cant [sic] anglais*.” Then a paragraph may be made out of the victim's studio, his costumes, his curiosities, and the splendour of his furniture. But, however postponed and evaded, the time at last arrives when something must be said of the artist's productions; and then, though the writer's presence of mind never deserts him, it must be admitted that his phrases lose precision. “*Cette théorie de la goutte d'eau que les Anglais, les premiers, ont mise en pratique avec un si vrai bonheur*,” is skirmished with, but little comes of it. However, one sees the writer's impression to be that water-colour is a thing of blottings and splashings, a general happy-go-lucky staining of paper—it is always “*un bout de papier*” that is operated on. The rapidity of production in some cases rivals Mr. Alfred Jingle's celebrated attempt at poetical composition, and, curiously enough, we are told that one gentle-

man actually repeated his feat. Jingle, at the Revolution of July, describes himself as having “*fired a musket—fired with an idea—rushed into wine shop—wrote it down—back again—whiz, bang—another idea*.” M. le Blant, according to his historian, enrolled himself a member of a volunteer corps during the siege of Paris in 1870, and “*autour de Paris, il fit le coup de feu entre deux coups de princeau*.” After a sober statement of fact like this, it is clear we must considerably modify our view of the veracity of the versatile hero of so many diverting adventures in the *Pickwick Papers*.

Without for a moment supposing that the painters share the opinions of their encomiasts, that the practice of water-colour is a kind of artistic conjuring or legerdemain, there is no doubt that the true principles of the art have been mastered in very few instances by the modern French school. The system of “*washes*” is fatal to any serious progress. By that process a clever artist may produce drawings that are taking and attractive at first glance, but they are scarcely likely to make a permanent impression. They may attain a fashionable success—and lose it at the next turn of the wheel. The high qualities that make the water-colours of Turner, John Lewis, or Frederick Walker so precious are the result of constant study of nature, of patient and vigorous drawing and subtle manipulation—totally different excellences to dexterous washing. Really true water-colour is scarcely likely to be achieved by men who practise it merely as an interlude, as we are informed is the case with many members of the French Society. It is necessary, if water-colour art is to take any high position, that there should be, as in England, a body of painters entirely devoting themselves to its practice, learned in its *technique* and traditions, and sedulously seeking to widen its aim and extend its legitimate influence. All interested in art will watch the progress of the young society, being assured that, if conducted on the lines that have led to no mean result in this country, a school of French water-colour will be established reflecting the best qualities of the national art, and probably developing other and even higher ones than that art has yet displayed.

HENRY WALLIS.

#### THE DISCOVERY OF EGYPTIAN ANTIQUITIES IN ROME.

Rome: Aug. 14, 1883.

SINCE my last letter (ACADEMY, July 7) on the discovery of the site of the Temple of Isis in Region IX. of the city, fresh researches have been made, and I lay before you their most important results. As you are aware, the excavation near the Minerva church in the Via San Ignazio disclosed a basalt Sphinx, supposed to represent King Amasis of the XXVIth Dynasty. Near this relic was disclosed the lower part of an obelisk which, according to Baron Giovanni Barracco, bore the name of a Pharaoh, Rameses II. As this relic was being dug out, two cynocephalic apes in dark-violet granite were found, each showing the cartouche of Nechtoreb, of the XXXth Sebenetic Dynasty. Close by these figures was the lower portion of a marble candelabrum of Graeco-Roman fashion, the base of which is decorated with some well-executed effigies in relief of Silenus.



The obelisk, which is quite perfect, was finally disengaged in the presence of a distinguished company, including Baron Barracco and Prof. Schiaparelli, Director of the Egyptian Museum in Florence. The Professor had the honour of showing this monument to the King of Portugal, who went to view it in the piazza of the Collegio Romano, where it is placed for the time being. This obelisk is precisely similar to the one in the piazza of the Pantheon, which was transported thither from the Piazza di San Macuto, having been discovered in the fourteenth century while a portion of the Minerva church was being rebuilt. Both monuments are dedicated to the great Pharaoh, Rameses II., and date back to some fifteen centuries before the Christian era. The discovery of this monument is of importance as helping to identify the site of the Temple of Isis. The obelisk seems to have belonged to a group of similar monuments, sphinxes and cynocephali, which bordered the road leading to the Iseum; and Canina's conjecture in 1853, that the sanctuary of Isis must be placed near the Minerva church facing the Via San Ignazio, has every appearance of probability. F. BARNABEI.

### THE EARLY HISTORY OF THE LEVANT.

I.

ARCHAEOLOGICAL discoveries in Greece and Asia Minor have followed one another so rapidly during the last ten years that it is difficult to realise the immense advance in our knowledge of primitive Greek art and life which has been made since Dr. Schliemann started the world by his first volume on Troy. His excavations at Hissarlik and Mykénæ have been succeeded by the discovery of the prehistoric tombs of Nauplia, Spata, and Menidi; while the indefatigable explorer himself has brought to light other remains of the pre-Hellenic age at Tiryns and Orkomenos. A comparison of these with similar objects found in Santorin or Théra, Rhodes, and Kypros, as well as more recently at Knossos in Krete, has thrown a flood of light on the early history of the Levant, and gone far towards re-establishing the credit of the legends of ancient Greece. At the same time discoveries in the remoter East, the revelations of the monuments of Egypt and Assyria, the recovery of Phœnician art, the recognition of a Hittite empire with an art and character of its own, which once stretched from the Euphrates to the Aegean, and, more especially, Mr. Ramsay's recent explorations in Asia Minor have all combined to lift the veil which has so long covered the cradle of European culture. It is now possible to pause and take stock of what we know, to determine the limits of our present knowledge, and the direction which future researches ought to take.

The influence of the Phœnicians upon the early civilisation of the Mediterranean has become a commonplace of history. It was from them that first Greece and then, at a much later period, Italy received some of their earliest lessons in art and culture. The colonies of the Phœnicians in the islands and on the coasts of Greece are still marked by such names as Minoa, "settlement," Megara, "dwelling-place," Kothon, "small harbour;" and they bequeathed to later Greece myths like those of Adonis and Aphrodité, of Melikertés or Melkarth, and of Hēraklēs, the Izdubar of the Babylonian epic. But the Phœnicians were only intermediaries. Their art was at most but a modification primarily of that of Egypt, and subsequently of that of Assyria, the elements they had borrowed from Egypt and Assyria being further combined in a peculiar way. It is probable that before they had settled in the Delta—the Caphtor or Keft-ur,

"Greater Phœnicia," of the Old Testament—they had already submitted to the influence of Babylonia. At all events, early Babylonian kings had penetrated as far as Phœnicia, and even into the island of Kypros, while the legends I have just mentioned as having been handed on by them to the Greeks must originally have come from Chaldaea. As yet, however, I have found no clear traces of an archaic Babylonian element in Phœnician art, while it is possible that the legends I have alluded to may have been brought by the Phœnicians from Babylonia at the time of their original migration to the West. This is one of those questions which will have to be answered by future research.

The Phœnicians, however, were not the only channel through which the arts of the far East made their way to Greece. As far back as 1875, Prof. Ernst Curtius made it plain that a second channel is to be found in the nations of Asia Minor. Kiepert and Perrot had already perceived that the pseudo-Sesostris of Lydia, like the similar figure found by Perrot at Gaur Kalessi, must belong to the same epoch and style of art as the sculptures of Boghaz Keui and Eyuk on the Halys, though what this epoch and style of art were was still undetermined. In 1879, however, I first pointed out in the ACADEMY that the art of Boghaz Keui and Eyuk is identical with that of the bas-relief of Ibrees in Lykaonia, which is accompanied by inscriptions in Hittite hieroglyphs, as well as with that of the monuments of Carchemish, the eastern capital of the people called Hittites alike by Hebrews, Egyptians, Assyrians, and Proto-Armenians.\* On visiting the figure of the pseudo-Sesostris shortly afterwards, I found, as I anticipated would be the case, a Hittite inscription attached to it. Since then, evidences have been multiplying in favour of my conclusion, among which I may mention the exact resemblance of sculptures photographed last year by Dr. Gwyther at Carchemish and Meraah to those of Boghaz Keui and Eyuk. Dr. Ed. Meyer now considers himself justified in saying that "das Jahr 1879 ist für die Alterthumskunde Kleinasien's von epochenmachender Bedeutung."† For reasons which I have given elsewhere, I believe that Kappadokia was the original home of the Hittite race; from hence they forced their way southward into the territory of the Semites, and at a later date carried their arms as far west as Lydia and the shores of the Aegean. The testimony of the Egyptian monuments to the latter fact is borne out by the Hittite inscription discovered by Mr. Dennis engraved by the side of the so-called image of Niobé on Mount Sipylus. The characters composing it are so remarkably like those of Carchemish in form that it is difficult not to believe that they were engraved by conquerors from the Euphrates rather than by local Lydian scribes. This argument will be better appreciated if I add that the forms found on Mount Sipylus more closely resemble those of Carchemish than do those found on a site so much nearer Carchemish as Hamath, and that even at Carchemish itself the forms of characters on monuments belonging to the same king vary very considerably.

In his instructive memoir on *Les Céramiques de la Grèce propre* (1881) M. Albert Dumont endeavours to show that the pottery of the prehistoric cities of Hissarlik—that, namely, found by Dr. Schliemann at a greater depth than two metres—all possesses the same character, and is the predecessor of the pottery of Santorin, which is itself older than the sixteenth century B.C. I had been induced, upon other grounds, to assign a similarly early date to certain of

the Hissarlik antiquities in the *Contemporary Review* for 1878. I find some difficulty, however, in recognising the relationship which M. Dumont believes to exist between the pottery of Hissarlik and Santorin; nor even if we regard the Trojan pottery as an archaic form of that of Théra is it necessary to suppose the whole of it to be anterior in time to the latter. The development of art does not take place contemporaneously in all places, and earlier forms may easily have lingered on in the Troad when more developed ones had shown themselves elsewhere. At all events, the strata of Hissarlik exhibit no trace of any long break of continuity between the uppermost layer of prehistoric remains and the archaic Greek pottery of the Aesolic Ilium, which is found at a depth of from four to six feet, and resembles that of Mykénæ, Rhodes, and other early sites. In agreement with the geological evidence, Prof. Mahaffy has made it clear that the literary evidence also pre-supposes a continued existence for the Pergamos of Troy, though the destruction of the lower town after the fall of the second prehistoric city, as Prof. Goodwin pointed out to me, caused the orator Lykurgos to describe the town itself as *ἀνολυγρος*. In any case, I do not see how it is possible to refer the whole of the prehistoric remains of Hissarlik to so remote an epoch as that which precedes the pottery of Santorin.

On the other hand, it must be allowed that scarcely any trace of Phœnician influence has been discovered at Troy. This, however, may be explained partly by its situation, partly by the insignificance to which it was reduced after the destruction of the second prehistoric city. Though Lesbos and Thasos were colonised by the Phœnicians, the Troad seems to have lain outside the route of their commerce. It was another people of Western Asia who, according to the Egyptian inscriptions, brought the seeds of civilisation to the North-west corner of Asia Minor. The Teukrians (Tekkri) and Dardanians (Dardani) figure among the subject allies of the Hittites in their wars against the Pharaohs in the fourteenth and thirteenth centuries before our era. We should therefore expect to find some traces of Hittite art among the numerous objects discovered by Dr. Schliemann at Troy. Unfortunately, our knowledge of that art is at present mostly confined to sculpture in relief; until the mounds of Kappadokia are excavated Hittite pottery and goldsmith's work are likely to remain unknown to us. But Dr. Schliemann has already drawn attention to the general resemblance between a gold eagle found in the second (not third) city of Hissarlik (*Ilios*, figs. 924-26) and the double-headed eagle of the Hittites, and in an Appendix to *Ilios* I have noticed one or two more similarities. The figure, again, represented on the "owl-headed" vases too closely resembles the rude images of the great goddess of Carchemish and Babylonia (which can be traced back from Mykénæ and the Aegean Islands first to the engraved stones of Aleppo, and then to their original home in Chaldaea) to be the result of chance. Even the "wings," which frequently accompany it, remind us of the extended arms given to the Mykénæan figures of the same goddess. The so-called *swastika* itself, which distinguishes the prehistoric pottery of Hissarlik, as well as that of Kypros and Attica, and is also found at Mykénæ, now turns out to be of Hittite origin, as, in a note to Dr. Schliemann's *Ilios*, I expressed my conviction it would, Mr. Ramsay having discovered that the fringe of the king's robe in the Hittite sculpture at Ibrees is ornamented with a row of Trojan *swastikas*. At Kaisariyeh, moreover, the same explorer procured a terra-cotta whorl which, in form, colour, and ornamentation is identical with those found by Dr. Schliemann at Troy. Excavations in the Kappadokian mounds of Kaisariyeh,

\* Hebrew Kheth, Egyptian Kheta, Assyrian Khattā, Vannic Khate. Mr. Gladstone has identified them with the *Khetai* of Homer.

† Z. D. M. G. *Jahresbericht*, 1879, p. 75).

Eyuk, and Kiz Hissar will, I feel sure, solve most of the problems still presented by the antiquities of Troy. A. H. SAYCE.

#### NOTES ON ART AND ARCHAEOLOGY.

ONE of the nineteen first-class medals awarded at the International Art Exhibition at Munich has been given to Mr. Herkomer. A second-class medal has been awarded to Mr. E. A. Abbey, the American artist.

MAKART's large picture of "Diana at the Chase" has been purchased by Mr. James Banker (an American) for about £7,000.

We are sorry to learn that the residents in the large town of Derby have been unable to collect the small sum of £400 for such an object as the purchase of the masterpiece of one of their most famous citizens. "The Orrery" of Joseph Wright is lost to his native town, and will probably be snapped up eagerly by Manchester or Liverpool. It is to be hoped that a smaller work by Wright—"The Alchemist"—may yet be secured for Derby; but the acquisition of this picture, while doing credit to the individual subscribers, will only emphasise the want of local culture, spirit, and generosity which has allowed the grander work to find a home elsewhere.

M. DE NEUVILLE, MDLLE. MADELEINE LEMAIRE, and M. FERDINAND HEILBUTH are the *sociétaires* represented in the last part of that beautiful work devoted to the drawings of the Société des Aquarellistes français to which we have already called the attention of our readers. We are glad to learn that this publication has met with the encouragement which its beauty and enterprise deserved. But few copies remain unsubscribed, and the price has been raised from 240 to 320 frs. It is to be followed up by a similar work on some of the greatest living artists, in which England will be represented by Sir Frederick Leighton and Mr. Millais. This will be profusely illustrated with the various photographic processes of reproduction which Messrs. Goupil have brought to such perfection.

In the Chapelle du St-Esprit of Tournay Cathedral there are now hung some splendid Arras tapestries which date back to 1402. They were manufactured at Arras by Pierre Feré, and were presented to the cathedral by Canon Toussaint Priez. The Belgian amateurs believe them to be the only extant examples of the famous Flemish high warp of the early fifteenth century. There were originally seventeen scenes representing the legend of SS. Piat and Eleuther, but three have been lost. The history of these tapestries is curious. Originally, they covered the backs of the cathedral stalls. They escaped the attention of the image breakers in 1566, but during the last century they were removed as barbarous rubbish, torn up, and made into rugs. When they seemed to be no longer good enough to be trodden upon, they were used to stop some holes in the roof. They have now been restored so far as practicable; and, although sadly mutilated, the scenes are still vivid and spirited. As works of art, indeed, they are exceedingly fine. The rescued portions cover a space of twenty-two mètres long by two mètres wide.

SOME fine polychromatic mural decorations of the fifteenth and sixteenth centuries have been discovered in the parish church of Heythuizen, in Belgium, the choir of which is being restored. The paintings are composed of sprigs, branches, and flowers, these latter being brilliantly coloured. One of the painted stones bears the arms of the Counts of Horn, who were Lords of Heythuizen.

In the *Zeitschrift für bildende Kunst* the equestrian statue of Philip IV. at Madrid, by

Pietro Yacca, is the subject of a paper by Carl Justi; and Ad. Rosenberg reviews the exhibition of Old Masters at Berlin. The etchings are by L. Kühn and G. Urlaub. The first is after the portrait of a young woman by Van Dyck; the other is an original study of a "Landeknecht" playing the lute. The former is effective, but weak in execution; the latter has some character, but is scarcely good enough for the magazine.

THE same exhibition of Old Masters at Berlin is the subject of a more elaborate study in the last number of the *Jahrbuch der königlich. preussischen Kunstsammlungen*. This is by W. Bode and R. Dohme, and is admirably illustrated with wood-cuts, photogravures, and etchings. The latter are two in number, and of first-rate quality; one is by W. Hecht after a portrait of a man by Franz Hals, the other by G. Eilers after a portrait of a lady by Rembrandt.

MESSERS. AMSLER AND RUTHARDT, of Berlin, announce the approaching publication of a large line-engraving by Prof. Eduard Mandel after the Madonna di San Sisto. The prices of impressions will vary from £45 (remarque-proofs) to £3 (proofs after letters).

#### MUSIO.

*Dictionary of Music and Musicians.* Edited by Sir George Grove. Parts XVII. and XVIII. (Macmillan.)

THE present double number brings us to the end of the third volume. According to the title-page of the first part of the work, the Dictionary ought now to be concluded; but some of the subjects have been so fully discussed, and the biographies of the great masters so elaborately written, that at least another part will have to be added. And we may venture to say that it will not be either a small or uninteresting one; for among other names it will contain those of Verdi, Wagner, and Weber.

Part XVII. gives us the conclusion of the article "Sketches." The word naturally leads us to think of Beethoven, whose sketch-books form such a wonderful and instructive commentary on the masterpieces which he bequeathed to posterity. Mr. W. S. Rockstro, besides noticing these, has something to say about Handel, Bach, Mozart, Mendelssohn, and Schubert. Not one of these composers appears to have sketched after the manner of Beethoven; but Mr. Rockstro, comparing Mozart with Beethoven, reminds us that the former was a mental sketched, the latter a material one. "If Mozart's mental sketches," he adds, "could be collected, it is quite possible that they would outnumber Beethoven's written ones." We are, however, inclined to think that Beethoven was a mental as well as a material worker, and the sketches preserved may, after all, only be a survival of the fittest. F. Smetana is mentioned as the composer of a symphonic poem entitled "Mein Vaterland"; but, besides this one in three sections, he has written "Wallensteins Lager," "Richard III.," and "Hakon Jarl."

There is a long and interesting article on "Sonata" by "C. H. H. P." He traces the history of this important form in composition from the seventeenth century down to the present day. He speaks about Turini's Sonatas published at Venice in 1624, but does not notice those of Andrea Gabrieli of still earlier date (1586). While endeavouring to follow, and to appreciate at its true value, the "intellectualism" of the nineteenth century, we are not disposed to admire less the great works of Haydn and Mozart; and we think that "C. H. H. P." is scarcely justified in speaking of the slow movements of all the composers of

Sonatas till Beethoven's time as "rather artificial." Would that be a fair description of the magnificent slow movements of Haydn's Sonatas Nos. 3 and 10 (Br. and H.), or those of Mozart's Sonatas in A minor and C minor? They are surely something more than specimens of "elegance and taste." Again, the writer calls attention to the fact that Liszt knits the whole of his B minor Sonata into an unbroken unity. C. P. E. Bach had, however, already set the example.

There is an article on "Song," by Mrs. E. Wodehouse, giving in comparatively small space much valuable information. The account of Spohr is interesting, and the catalogue of his works welcome. Mr. Arthur Chappell would, however, scarcely agree with the remark that Spohr's Quartets have fallen into "utter neglect." His name was somewhat prominent in the programmes of the Monday Popular Concerts last season. The article "Spontini," by Dr. P. Spitta, is a most able one. "Steibelt," the composer of the once celebrated "Storm Rondo," comes in for a fair share of notice; and the list of his works, "compiled with considerable trouble," will be found useful. There is a curious little article on the word "Storm," by "F. C." He speaks of the chromatic scales, the zigzag passages, and the arpeggios which almost every composer uses to depict respectively the howling of the wind, the flashes of lightning, and the form of waves. He might have given Haydn's attempt at a description of a storm for the "Krummer Teufel," the music of which he was writing for the actor Kurz. According to report, Haydn drew his fingers rapidly over the key-board, ran through the semi-tones, and tried abundance of sevenths; at last he extended his hands to the two ends of the harpsichord, and, bringing them rapidly together, exclaimed, "The devil take the tempest!" J. S. SHEEDLOCK.

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## LITERATURE.

Mary Lamb. By Mrs. Gilchrist. (W. H. Allen.)

THE story of Mary Lamb's life is not to any very large extent a history of literary efforts and successes. With the exception of stray verses, and such few articles as she is believed to have contributed to periodicals—like the essay on Needlework which Mrs. Gilchrist has discovered and reprinted—her period of literary activity extended over only three of the eighty-three years of her life. From 1806 to 1809 were produced the *Tales from Shakespeare*, the *Mrs. Leicester's School*, and the *Poetry for Children*, in all of which the pen of her brother played an important part; and they were written under considerable pressure, and with some sense of effort, greatly to help the resources of the modest household, for, as Mary confides to a correspondent at the time when the "Tales" were begun, "it is not well to be very poor, which we certainly are at present." When this external stimulus was removed, her days of authorship practically ended; and,

"without this spur, she would never, we may be sure, have dug and planted her little plot in the field of literature, and made it a sweet and pleasant place for the young, where they may play and be nourished, regardless of time and change."

Her writings were sufficiently popular with the little people for whom they were prepared, as is testified by the numerous editions of the "Tales" which still continue to be issued, and by the fact that the "Poetry" was not republished in its entirety for many years because it had been simply read out of existence, and no copy could be found for the printer to work from. They possess a gentleness and purity, "a tenderness of feeling and delicacy of taste," which enable us to understand the praise bestowed upon them by Wordsworth, Coleridge, and Landor; but they can hardly be regarded as works of sufficient genius to entitle their author to any very lofty literary pedestal.

The real and surpassing interest of Mary Lamb's life is a more purely human one. It is her personality and her personal associations that fascinate one—the sweetness and the sadness of her existence. Her history is "mainly the story of a brother and sister's love, of how it sustained them under the shock of a terrible calamity, and made beautiful and even happy a life which must else have sunk into desolation and despair."

To her task of recording this life Mrs. Gilchrist has evidently brought wide reading and accurate knowledge, basing her study chiefly upon the letters of the brother and

sister, and upon the many more or less strictly autobiographic passages which occur in Charles Lamb's Essays. The friends, too—great many of them, individual all of them—who were so important to the Lambs, that pair who had renounced "the feverish romantic tie of love" for the mere "charities of home," are excellently touched in beside the main figures of the biography, and have assigned to them much the degree of relative prominence which they occupied in the life.

Born at Crown Office Row, Inner Temple, in 1764, the year of Hogarth's death, Mary Lamb seems to have passed a somewhat cheerless and unfriended childhood. Shy, nervous, and sensitive, with the seeds in her of the terrible malady which afterwards so often shook her life, her parents never understood her thoroughly, nor bestowed on her the care and tenderness which her delicacy required. Her quiet London life was varied sometimes by a visit to her great-aunt in Hertfordshire, or to her grandmother, who was housekeeper to the Plumers in their mansion of Blakesware; and here, and in the library of Mr. Salt, her father's employer, she made her first acquaintance with the "substantial world of books," harrowing her young fancy with the tales of witchcraft and martyrdoms which the old folios contained. When she was about ten years of age her brother Charles was born, and now her existence had a fresh stimulus, a new and wholesome interest. She was old enough to nurse the infant, and expended upon him an affection which was maternal rather than sisterly in its intensity, and which Charles repaid in after-years with unvarying and self-sacrificing tenderness.

It was in 1795 that the great tragedy of Mary Lamb's life was enacted. Worn out by nursing her sick parent and an elder brother, who had been suffering from the results of an accident, and by the unceasing labour of needlework by which she strove to increase the slender resources of the family, her mind gave way, and in a sudden fit of frenzy she stabbed her mother to the heart. In this terrible crisis the whole care of the household fell upon Charles, and he nobly fulfilled the trust. When Mary was able to be removed from the asylum in which she had been placed, he provided lodgings for her, entering into a solemn engagement to take her under his care for life, and spending with her all his free time on Sundays and holidays. Mrs. Gilchrist proves by a reference to the register of St. Andrew's, Holborn, that the father died in 1799, and not a few months after his wife, as the biographers of the Lambs, from Talfourd to Ainger, have stated. When this event occurred, Mary was received under her brother's own roof, and that life of "double singleness" began which continued for thirty-five years, broken only by the recurrences of mental aberration which required that the sister should be placed in confinement—absences which, as Charles writes so pathetically, "cut sad slices out of the time, the little time we shall have to live together." Of their life Mrs. Gilchrist gives us a pleasant and realisable narrative. It is touching to see the efforts of the pair to glean happiness out of the scanty materials which lay to their hand; how they prized their books and prints, their evenings at the

play, the intercourse with their friends, the little Wednesday suppers with the whist and cribbage, "determined," as Charles puts it,

"to take what snatches of pleasure we can between the acts of our distressful drama, like those, as it has been finely said, who, 'having just escaped earthquake or shipwreck, find a thing for grateful tears in the mere sitting quiet at home, under the wall, till the end of days.'"

Perhaps the clearest picture of Mary Lamb's character and personality that we can have is given in the long series of letters to Miss Stoddart, afterwards Mrs. Hazlitt. Here we see, in quite a singular way, her sweetness and gentleness of nature, her rare prudence and tact—above all, her wide and genial tolerance. Few correspondents and advisers can write in a strain like this:—

"I know I have a knack of looking into people's real character, and never expecting them to act out of it, never expecting another to do as I would in the same case. . . . All this gives me no offence, because it is your nature and your temper, and I do not expect or want you to be otherwise than you are. I love you for the good that is in you, and look for no change."

So the life of brother and sister passed on, broken, yearly or oftener, by Mary's terrible illnesses, which seem to have followed like a Nemesis on any country holiday or change or unusual excitement and gaiety, the brother watching over his companion with a solicitude which was all the tenderer and more unwearied because he himself had suffered in early life from a similar seizure, and knew the bitterness and desolation that it brought, the two growing wonderfully like each other as the years went over them, so that in time the sister came to be a kind of softer and sweeter reflex and echo of her brother's thoughts and voice. "When they were in company together, her eyes followed him everywhere; and even when he was talking at the other end of the room, she would supply some word he wanted." She had "a way of repeating his words assentingly when he spoke to her. He once said, with his abrupt, peculiar mode of tenderness beneath blunt, abrupt speech, 'You must die first, Mary.' She nodded with her little quiet nod and sweet smile, 'Yes, I must die first, Charles.'"

But the fates had ordered it otherwise; the brother died in 1834, and then followed the long, recordless years—not eleven, as Talfourd says, but nearly thirteen—which elapsed before she was laid by his side in the grave at Edmonton.

Mrs. Gilchrist is to be congratulated on the clearness and interest of her narrative, on the success with which she has placed before us one of the gentlest and most pathetic figures of English literature.

J. M. GRAY.

*The Voyage of "The Wanderer."* From the Journals and Letters of C. and S. Lambert. Edited by Gerald Young. (Macmillan.)

LADY BRASSEY may claim the honour of having started a new condition of existence which has already found many imitators. This consists in getting all your family and belongings into a large yacht and going off on a cruise for a considerable period. The voyage

of the *Griffin*, belonging to Mr. John Baird of Knoydart, the account of which was written by Gen. Maxwell, was arranged somewhat in the style alluded to, but in that case the *Griffin* went only to the Mediterranean. The *Sunbeam* went round the world, and the *Wanderer* has done the same, and taken a much longer time to do it; the cruise of the former occupied less than a year, while that of the latter wanted but a few days to complete two years. We have thus a marked development upon the adopted model. Mr. Lambert had his wife and four children with him; a clergyman, a doctor, and an artist were of the party; also a governess, a lady's-maid, a nurse, a valet, and a footman. With the officers and crew, there were sixty-three persons, "all told," on board. These details will show that every arrangement had been made for a comfortable family life at sea; the craft was a floating home for two years. If this style of existence is to be largely followed, Campbell's words—that Britannia's "home is on the deep"—will cease to be poetical and become literally descriptive.

The route of the *Wanderer* should be first noticed. She sailed south by Madeira, and touched the coast of Africa at Gaboon; then to St. Helena, from which the course was westward to Bahia; the Pacific was reached through the Magellan Straits, and a long stay took place at Valparaiso, where Mr. Lambert seems to have property and business of some kind to look after. The Pacific Isles from the Marquesas to Fiji were visited, and then the Sandwich Islands; from that the course was to Japan and China, coming next by Singapore to Ceylon; thence the *Wanderer* sailed direct to the Red Sea, passed through the Suez Canal to Jaffa and Beyrout, from which visits were made to Jerusalem and Damascus; then Cyprus and Rhodes, and on to Smyrna, to visit Ephesus. After that a run was made to Constantinople, returning by Athens, and so to Malta, Sicily, Naples, and Rome. Gibraltar was touched at, and then home, looking in at Queenstown on the way to Cowes. The voyage began on August 5, 1880, and ended on July 19, 1882. The log of the ship is given at the end of the book, which will no doubt be interesting to yachtsmen, and should be of use to anyone who thinks of making a similar cruise.

A bare chronicle of all the lunches, dinners, balls, and parties of a London season would not be particularly interesting matter to make a book of, and their occurrence on board a yacht, or at the places the yacht visits, does not add much to the general interest of such events. The recording of them is no doubt of importance to the persons who put such affairs in their diaries, and perhaps also to friends at home; but readers of books of travel expect other information from distant places. The *Voyage of the "Wanderer"* is evidently a work got up mainly for friends and yachting people to read. In fact, something of this kind is admitted in the short Preface, where it is stated that it is only "a record of two very happy years spent afloat, which cannot fail to interest the relations and friends of the 'Wanderers.'" One of the objects of the voyage (which is touched upon only in the most delicate way) was to take out and erect a monument at Kona, in

the island of Hawaii, over the grave of a son who had been drowned there while bathing about six years before.

The book is not without some interesting bits of description; the visit to the Welsh colony at Chupat may be given as an example; and pleasant glimpses may be had now and then of the Pacific Isles; but Miss Gordon Cumming's works have described these regions with much more detail and ability. Mr. Lambert describes the making of *kava* in Tahiti, which is different from that of Fiji, where a similar drink is called *yangona*. Still, in neither case would anyone, after hearing the process described, care to imbibe such a questionable tippie. It is doubtful if the grandsons of "Marama"—that being the Fiji name for Queen Victoria (the Prince of Wales's sons arrived at Levuka while the *Wanderer* was there)—would have put their lips to the *yangona* bowl if they had been aware that the juice was principally composed of human saliva. Mr. Lambert does not give the Fiji process; but it will be found minutely detailed in Miss Gordon Cumming's *At Home in Fiji*. There is an evident difference in the facilities for getting particulars of cannibalism resulting from the few years between the voyage of the *Wanderer* and the date when Miss Gordon Cumming visited Fiji. In the one case we have a mass of interesting information, and that, too, from individuals who had seen and practised the custom; while during the last visit it seemed rare to find anyone who could speak from personal experience. We may conclude that in a few years more the only information on this subject will be found in books.

Of the amusing incidents in the book may be mentioned that of the Emperor of Brazil's *aide-de-camp*, who somehow or another got confused about the name of the ship and its proprietor during the visit of the Emperor, and addressed Mr. Lambert as "Senhor Milord Wanderer." The English climate has often had hard things said about it; but the following is severely descriptive, even from a Yankee: "England ain't got no climate, but she's got samples of pretty nearly all sorts."

As one of the party on board was an artist, the work is full of illustrations, most of them in colours; but we venture to hope the reproductions have not done full justice to Mr. Pritchett's drawings. The wood-cuts are in most cases to be preferred. W. SIMPSON.

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*York and York Castle*: an Appendix to the "Records of York Castle." By Capt. A. W. Twyford. (Griffith & Farran.)

SOME time ago (ACADEMY, November 15, 1879) we reviewed Capt. Twyford's *Records of York Castle*, in the compilation of which Capt. Twyford was assisted by Major Arthur Griffiths. It was a book that we could by no means praise without reserve. We said that the work was so fragmentary that it could be of little use for serious purposes. The earlier volume was, however, so very much better in almost every respect than the present that we are compelled to believe that it owed not a little to the supervision of Major Arthur Griffiths. In the mere mechanical

matter of the correction of the press, the book now before us shows a great falling off. In the earlier volume we can call to mind but few misprints; here they may be counted by the score. We have on the same page the well-known Yorkshire house of Savile spoken of as Seville, a lady of the race of Trappes of Nidd Hall spoken of as "a daughter of the house of Trappy," and her husband, a Towneley of Towneley, called Charles Townely. Excuse might, perhaps, be made if these blunders occurred only on one page, or even in one sheet. Charity might incline us in that case to surmise that a sheet, or part of a sheet, had missed correction. But no such excuse will avail; the same tendency to blunder is found in every part of the volume. The well-known Sir John Reresby is turned into Roresby; and we have a halting English translation by Gent, the York historian, of a part of a mediæval poem attributed to Axpian. We have not Gent's compilation at hand to refer to; but we should be surprised if this strangely named poet did not turn out to be Alcuin, the friend of Charles the Great. No Axpian occurs in Sir Thomas Duffus Hardy's *Descriptive Catalogue*; and we need hardly tell anyone who is in the habit of using that most useful list that "Axpian" would almost certainly have been there had any such person written verses, however trivial, concerning our early history. All these blunders, however, sink into insignificance—become, indeed, by contrast almost ornaments—when we contemplate the wonder that p. 212 has in store for the reader. Here we have an abridgement of the Latin heading of a sessions paper. The name of the Sovereign and the year of his reign have been omitted, perhaps have not been read. The sentence stands thus: "Divi Regis &c 16<sup>o</sup> Die Octob An. 1630." Capt. Twyford evidently requires reminding that, however barbarous we may have been in the seventeenth century in many of our modes of thought and in some of our actions, we were, notwithstanding all drawbacks, a Christian folk, by no means prepared, far as certain ecclesiastical persons might carry their divine-right adulation, to introduce into legal documents the profane title given after death to the emperors of heathen Rome. *Divus*, he may be assured, has no place among the titles of an English king. Whether used as a substantive or an adjective, whether translated "god" or "saint," "godlike" or "saintly," it is, and has been, foreign alike to our religious and our political instincts. We have long known, and constantly affirmed, that the study of classical Latin, when unmellowed by that of the later ages and other tongues, forms of which are yet spoken, has a tendency to make men see the plainest things in modern history through heathen spectacles; but we never came upon so comic a proof of our contention as this with which Capt. Twyford has favoured us. Here it is evident that a false notion of what ought to be has led to a misreading of what is. The word is assuredly not "Divi" at all, but "Dni," the well-known contraction for "Domini."

Capt. Twyford has a grotesquely inaccurate notion of what our predecessors in this island were like before the coming of the Roman legions. Arrangement is not his



strong point. We do not find his views on a given subject in one place. He evidently labours under the impression that the Britons were mere savages; he thinks that they commonly stained their bodies with woad, not as a battle ornament only, but as an ordinary practice. We are aware there is some evidence for this, but it is probably a mistake; and, if true, it is no certain index that they were extremely barbarous. He admits that it is not proved that the Britons ate human flesh, but is inclined to think that they did. These are his words:—

"The Zulu appears to be as civilised as the Briton was previous to the time the Roman met him, or as the Maori in 1848; while it is not proved that the two first ever were cannibals, yet may it not have been so with tribes having many other points in common? They all dressed much alike."

It is useless to reason with a gentleman whose knowledge of anthropology is so limited that he can write in a fashion which reminds one of those lesser lights which illuminated the Society of Antiquaries in its earliest youth. Cannibalism is a subject on which Capt. Twyford is fond of expatiating. The style in which he thinks it pleasant to write about a disgusting subject is neither scientific nor amusing. A good part of the book is taken up with discussions on vagrancy and the punishment of crime, which have very little relation to York or persons and things connected therewith. We have, however, towards the end some very slight sketches of notorious Yorkshire criminals. It seems that a certain Mary Bateman was hanged at York in 1809 for murder, and that, "in compliance with a custom then prevalent in Yorkshire, her skin was tanned and distributed in small pieces to various applicants." Were these horrible relics, one would like to ask, given away to be used as charms?

Except so far as the criminal biographies are concerned, we do not think that we have come upon a single new fact relating to York or its castle. New things of other sorts there are in great plenty. We are told, for instance, that lords-lieutenant have existed from the time of Alfred; that the English Court of Chancery was instituted in 606; that the University of Cambridge was founded in 644; that churches were first built in the Gothic style in 1005; and that the Whig and Tory parties were formed in 1621.

We feel that it is due to our readers that we should make some apology for treating this book at a length so disproportioned to its merits. But every work of this kind, it is to be feared, blocks the way, and hinders some really good book on local history being written. York is a city with a most interesting past, and we know there are those who are capable of treating it as it deserves. It is therefore with no little sorrow that we find the ground occupied for a season by such productions as this.

EDWARD PEACOCK.

*English Literature in the Eighteenth Century.*

By T. S. Perry. (New York: Harpers; London: Sampson Low.)

No one who is familiar with Mr. Perry's literary papers in American Reviews, nor even

anyone who happened to read the very thoughtful and well-expressed note on American humour which he contributed a little while ago to the *St. James's Gazette*, will take up without interest a volume by him on English literature. In his Preface, Mr. Perry ranges himself at once on the right side in criticism, though we can scarcely approve his selection of Mrs. Oliphant as the champion on the wrong, whose shield he touches. A lady, even if she is not the author of many very pleasant novels, has a full right to say that "Every poet is a new miracle; something created, no growth developed out of precedent poets," &c. But it is surely unnecessary to take such utterances as the text of a serious discourse. Mr. Perry might have found a more appropriate "dependence," in the duelling sense, in Mr. Matthew Arnold's depreciation of "the historic estimate." But the chivalry of the nobler sort of American is well known, and it is well exhibited in this courteous exaggeration of Mrs. Oliphant's place among critics. That Mr. Perry is right in his protest against her theory can hardly be doubted by anyone whose conception of criticism is not limited either to the enunciation of stimulating and majestic paradoxes, or else to the expression of his own personal delights and sensations. From the point of view of the mere literary consumer, the history of his literary food, or his literary stimulant, is of course immaterial.

Mr. Perry, then, following the right road, as we hold, has endeavoured to show the interdependence and connexion of the authors of the period of which he treats, rather than simply to expatiate on their individual merits. But we are inclined to think that he has hampered himself unnecessarily in pursuing this road. In the first place (to vary the metaphor) he has made far too wide a sweep of his critical net in order to get together subjects of comparison. Not only does he, in fact, begin his eighteenth century at the Restoration (which, except for the purpose of a mere verbal *chicane* as to title, cannot well be quarrelled with), and give a minute account of Dryden, Otway, and their contemporaries, but he must needs go "back of" (as his countrymen would say) Restoration literature itself. When he comes to the unities he takes us back to Trissino and Mairet; in dealing with satire we have an elaborate discussion of Hall and Donne; nay, the reforms of the Pleiade, the earliest beginnings of the Spanish picaresque romance, and other things belonging not to the eighteenth century, nor to the seventeenth, receive attention. We are not at all sorry to hear what Mr. Perry has to say on these subjects. Here and there we differ with him in opinion, and here and there we seem to catch him tripping in fact; but that is nothing. The point is that in this liberty of digressing he does injustice to his own powers of exposition of his particular theme, and, moreover, gives occasion to the opponents of the historic estimate to blaspheme. *Passons au déluge* is as sound a caution for the man of letters as for others. If we are to show how all the plants of the eighteenth century are due to seeds of the seventeenth, we must show how the plants of the seventeenth have been fostered by the Renaissance, and how

the Renaissance found kindly soil and heat in the literature of the Middle Ages. The only possible result must be that, as happens here, the subject proper is unduly squeezed out by its own genealogy, and that that genealogy is given in a way not too satisfactory.

We have yet another grief against Mr. Perry which can only be advanced, by the present reviewer at least, with a certain feeling of ungraciousness. Mr. Perry is, to our thinking, far too lavish of the opinions of contemporary critics. This is a growing evil, and it has reached its climax in the work of some French writers. No doubt when an idea has been absolutely suggested by one critic to another it is right that the second should make acknowledgment; no doubt, also, second-hand information on points of fact (such as that which Mr. Perry very properly here acknowledges to that invaluable storehouse M. Alexandre Beljame's *Le Public et les Hommes de Lettres en Angleterre*) likewise demands recognition. But to maintain criticism at the height of an original department of literature, or, if it has not yet reached that position, to enable it to attain it, it is absolutely necessary that each critic should read for himself, think for himself, and speak for himself as much as possible. Nothing ought to be more shunned than the taking up of a mere scholastic or scholastic position, in which the critic simply cites authorities and consults leading cases. There is, let it be repeated, a growing tendency to do this; and, however pleasant it may be for one writer to see his name or his writings cited by another, no one who cares more for literature than for literary notoriety can fail to regret the growth.

We perceive, on looking back, that we have rather cursed Mr. Perry than blessed him, which was, and is, by no means our intention. His book is very decidedly superior to the average of critical volumes. It is full of useful information, animated with an evident love of literature; and, when the author allows himself to speak in his own person, it shows that he can think good criticism and write good English. On the earlier eighteenth century, especially, Mr. Perry speaks with exact information, and co-ordinates his facts and inferences with great skill. Except the undue delay in directly attacking the subject, which may be partly due to the fact that the book seems originally to have been delivered as lectures—a form always tempting to diffuseness and digression—the defects which we have noted appear to be chiefly due to excessive modesty and to a scrupulous desire to obey the dictates of distributive justice. These are things with which it is hardly right to quarrel.

GEORGE SAINTSBURY.

*A Narrative of the Boer War: its Causes and Results.* By Thomas Fortescue Carter. (Remington.)

THE author of this book is well acquainted with his subject. He writes from a colonial point of view, and exposes with an unsparing hand all our mistakes in our dealings with the Transvaal. Indeed, almost the only public man who does not come under his lash is Sir Evelyn Wood. We are far from saying

he is unjust, but certainly his book is very unpleasant reading for all who value the honour of their country. We can hardly suppose that many will go through the whole of his 574 pages of closely printed matter, which are stuffed too full of quotations and public documents. These last might with advantage have been relegated to an appendix.

The earlier part of the book treats of the well-worn subject of the annexation of the Transvaal and the breaking out of the War of Independence. Mr. Carter takes a favourable view of the acts of Sir Theophilus Shepstone, and it was not until he was called away that agitation for the revision of the annexation really began. We must entirely disagree with Mr. Carter's assertion that "the cause of the annexation was England's historical greed of territory, especially rich territory." We have always maintained that the annexation was a mistake, and a grievous one; but that Lord Carnarvon was influenced by any base motive we believe to be entirely untrue, however much he may have been led away by the chimera of a South African confederation, or deceived by the misrepresentations of interested parties. Mr. Carter agrees with other writers that if the promises made at the time of the annexation by Sir T. Shepstone had been fulfilled the late disastrous war would never have happened. One may well wonder why these promises were disregarded by the Government at home? Was it that they were ill-advised, or that they never troubled themselves on the subject? Mr. Carter points out the true cause of the hatred of the Boers for the English—namely, that they cannot do without the forced labour of the Kaffirs. He is almost cruel in his exposure of the ignorance and tergiversation of English statesmen and officials, and quotes the many unfortunate declarations of Mr. Gladstone, Lord Wolsley, and others, which doubtless they now wish forgotten. According to the author, the Boers disliked Sir Bartle Frere, but hated Lord Wolsley ten times more than they did Sir Bartle; and for Sir Owen Lanyon their detestation increased daily. With Sir Evelyn Wood, on the contrary,

"the Boer leaders fell in love from the very first, and did not conceal their admiration of the man who was firm as a rock up to the utmost limit allowed him, and who was at the same time courteous, affable, good-natured, and entertaining."

What a pity that he was not sent among them earlier!

We would recommend readers to begin the book at the second part, entitled "The Battlefields." This part is exceedingly well done; and the author shines in his account of the battles, especially those of the Ingogo heights and the Majuba Hill, at both of which he was present as a newspaper correspondent. These actions are so well described that they are perfectly intelligible to a civilian; and we hope it is not presumptuous to add that, even to a civilian, the astounding blunders which caused our defeats are equally apparent. There was the usual underrating of the enemy. When our men reached the top of the Majuba, they were so confident of success that they considered the Boers at their mercy, that they would be completely

taken by surprise, and thoroughly discomfited. They even pitied the miserable fate in store for their enemies. It is clear that there was no lack of ammunition on that fatal day, though our soldiers did not make the use they should of it. The writer's narrow escapes after the action are graphically told, and when he surrendered to the Boers he was treated with humanity. He never heard an offensive expression; there was no boasting, no bragging or exultation at their victory.

That the Boers have won their freedom by hard fighting is incontestable. Had they not been successful in battle the Transvaal would still be under the British flag. What Mr. Carter says is too true.

"Force of arms, not force of oratory, or the righteousness of their cause, has given them what they wished for; because this Imperial Government would never have listened to the story of Boer wrongs; it would never have discovered that there was any righteousness in their cause unless the sordid question of pounds, shillings, and pence necessary to subjugate and hold in subjection this people had gained for them a hearing, and carried conviction to a quarter where pounds, shillings, and pence are held in no light esteem."

It is pleasant to turn from the humiliating story of our defeats to the remarkable skill and endurance shown in the defence of so many garrisons which held out against the Boers all through the war. Of each of them Mr. Carter gives an account. For the most part they were insignificant places, unfurnished with real fortifications, ill-manned and ill-supplied; yet in all officers were found equal to the emergency. The defence of Standerton by Major Montague and of Lydenberg by young Lieut. Long are especially remarkable. One would be glad to know what recognition of their services and ability these and others have received from Government. It is to be feared that services rendered in a losing cause are more likely to be forgotten than remembered.

WILLIAM WICKHAM.

*Histoire de Charles VII.* Par G. du Fresne de Beaucourt. Tome II.—"Le Roi de Bourges," 1422-35. (Paris: Librairie de la Société bibliographique.)

THE second volume of M. de Beaucourt's History of Charles VII. increases our respect for his thoroughness and our regret at the defects of his method. His work is a monument of patient industry; but he has set himself the task of writing a History of Charles VII., not of France under Charles VII. The result is that he is beset with difficulties, and is arbitrary in his choice of what he selects to tell and what to omit. In this volume of 650 pages, dealing with a period of eleven years, there are only fifty-four pages devoted to Jeanne Darc. Even then M. de Beaucourt is not considering Jeanne Darc and her work for France, but simply her relations to the King. He is only labouring to acquit Charles VII. of the charge of deserting her and leaving her to her enemies. It is true that he does this by pleading Charles VII.'s helplessness; and he tries to show, on inadequate evidence, that Charles was deeply conscious of his debt towards Jeanne and bitterly regretted her loss, though

he was unable to help her. About Jeanne Darc herself M. de Beaucourt seems to waver in his view. He holds that after the coronation at Rheims Jeanne's voices ceased; her inspiration was thenceforth at an end, and she continued her military career at her own risk, without any heavenly warrant. He protests against confounding the inspiration of Jeanne with her zeal; but when he comes to her death he says: "C'était sa destinée; il fallait qu'elle souffrit!" Sa mission d'en bas se terminait à Rheims, mais sa mission d'en haut devait s'accomplir à Rouen." It is not, however, for the settlement of psychological problems that we need refer to M. de Beaucourt's pages. His book is written to rehabilitate Charles VII., but he does so only by pleading at every turn that the young King was a helpless puppet in the hands of others. This is hardly a plea which will establish Charles VII. as a hero.

The great value of M. de Beaucourt's work lies in the care with which he has mastered masses of documents and has given us their contents. He throws a new light on the intrigues of Richemont and La Trémoille; he illustrates to the full the lawlessness and self-seeking of the barons. But his chapters on the diplomacy of Charles VII. are a contribution to the history of the fourteenth century. They throw much light on the relations between France and Scotland, and on the causes of the decline of the English power in France. They illustrate the political attitude of Pope Martin V. and the character of the Emperor Sigismund. The story of the Congress of Arras is told with a fullness of detail which makes it familiar to the reader. M. de Beaucourt has put together with skill and care the contents of a vast number of documents, but he feels little interest in anything that lies outside his immediate subject. On p. 339 he has been thinking of very modern history when he speaks of "Jane Beaufort, niece of the Cardinal of Westminster;" and on p. 537 he calls the Cardinal "Thomas Beaufort."

The work is valuable as a summary of State papers, but fails in the power of conception and arrangement which is necessary to weave a mass of material into a History.

M. CREIGHTON

*The Prophecies of Isaiah: a New Translation, with Commentary and Appendices.* By the Rev. T. K. Cheyne. Second Edition. Vol. II. (Kegan Paul, Trench & Co.)

AFTER a short time a new edition of Mr. Cheyne's work on Isaiah has been called for. The author is almost less to be congratulated on this fact than is the reading public. It shows that there are at present in England many persons interested in Biblical studies who are ready to welcome any work that throws a true light on the Old Testament, and are able to appreciate a really good book. The qualities of Mr. Cheyne's Commentary would make it a good book in any language, or almost in any condition of Biblical learning. It is perspicuous without being superficial, and terse without the omission of anything of importance. It is suggestive rather than exhaustive; the remarks, though brief, coming

from a mind perfectly familiar with the prophecies, always cast a light beyond themselves. The translation is suggestive of much which the notes do not expressly touch upon, and is often felicitous. A great deal of critical matter is crowded into the unpretending references to modern scholars which are placed between the translation and the notes; and the Biblical references, though not very numerous, are pertinent and often very instructive. The author advises his younger readers to turn these up; there are few readers, however advanced, by whom this labour will not be found remunerative. Though the author did not design his work primarily for Hebrew scholars, he has given in his "Critical Notes" and "Last Words" a pretty full discussion of all the difficult passages in the original. He has in this way made his work very complete; and the abundant references to modern writers on Isaiah, and to ancient records which illustrate his prophecies, lay before the reader almost all the information that he requires, and very much which he could himself have gathered only with great labour and cost.

Perhaps to scholars Mr. Cheyne's first volume will appear the most successful. The earlier part of the Book of Isaiah consists either of isolated pieces or of small groups of discourses, the delivery of which was occasioned by important historical movements, and which are susceptible of illustration from contemporary records; and Mr. Cheyne shows at his best when he is bringing side-lights to bear upon the Prophet's words from many quarters. In this department an important contribution has been made in the Commentary to the exposition of the Prophet. The second part of the prophetic book is more closely connected, and requires different treatment. History casts little light on these later prophecies. Indeed, the newer discoveries regarding Cyrus seem to obscure the light formerly supposed to exist, and we are thrown back upon the prophecies themselves to find the key to their meaning. Perhaps the author has carried former methods too much into his treatment of this part of the prophetic book. His passion for grouping and dismembering occasionally makes him overlook or neglect links of connexion which appear obvious. Nevertheless, particularly to those who are not professional students, his second volume will be full of interest. The essays at the end will be found suggestive and enlightening. The aim set before himself by the author, which has been rather to state questions than to resolve them in the meantime, gives these essays in their present form a somewhat unfinished, inconclusive look. But a future work which we are led to expect will supplement them, and give the author's final convictions upon the questions raised. Such a work is required for another reason. The author's critical method needs justification, or at least support, from other evidence than mere subjective impressions. The principle with which he starts—that the present form of the text of Old Testament books is the result of very complex operations, in which many operators, at periods considerably apart, were engaged—is a principle difficult to keep in its right place. The function of such a principle,

admitting it to be true, can be no more than to clear the ground and give the critic elbow-room by creating beforehand a possibility; the slightest weight of a positive kind must be rigidly denied to it, and each case must be supported by distinct and independent evidence. The somewhat promiscuous way in which Mr. Cheyne throws out suppositions with regard to passages—that they are "after-thoughts," or have been worked up by the Prophet's disciples, or supplemented by the Sopherim, or that they have been misplaced—leads us to doubt whether he has worked his principle under the necessary restrictions. Evidence, at all events, will not be superfluous.

Though this work is not professedly a critical one, its grain is critical; and its criticism, though formally kept in the background, exercises a dominating influence on the exegesis. What the second half of Isaiah requires is exposition rather than criticism. In spite of the fact that large critical questions rise in connexion with it, there is no part of Scripture to the understanding of which criticism contributes so little. The piece is almost a pure theological projection, as much so as the Book of Job, for there are theological passages even in the Bible. It is a structure built out of the idea that Jehovah, God of Israel, is the true and only God. We may believe that the remarkable developments of this idea given in the Book must belong to a particular era of the history of Israel, but our opinion on this point will not materially affect our understanding of those developments themselves. It is possible that earlier pieces may have been embodied by the Prophet in his own work, though proof of this in regard to chap. liii. or any other passage where the Servant is spoken of is not forthcoming; but, if so, these pieces are now integral parts of the present structure, and anterior critical questions have little relevancy. It may be true that the passage has not been composed all at one gush, though the wide break which Mr. Cheyne makes at chap. xlviii. is not justified by anything either before or after; and his statement—true in words merely—that we have no more of Babylon after this (p. 10) is happily corrected by many subsequent remarks, as it could not fail to be (see on chap. li. 13, p. 32; on lii. 5, p. 36; and on lii. 11, p. 38). The Prophet's point of view in the first nine chapters remains the same in the chapters that follow. Towards the end of the piece the cohesion may be looser, and there may even be foreign elements here, though proof is wanting. All this, if true, finds its parallel in Job, the bulk of which, nevertheless, forms a unity, and is the exhibition of an idea; and it is beyond dispute that the bulk of these twenty-seven chapters forms a unity and is pervaded by a very distinct group of conceptions. And we should have been extremely grateful to Mr. Cheyne if, setting aside his critical assaying balance for a little, and consigning "after-thoughts" and all their tribe to limbo (or, as we should have preferred, to perdition), he had given us the result of a close pursuit of these conceptions from beginning to end of the piece.

In this connexion, two essays in vol. ii. are

of great interest—that on Job and that on the Servant of the Lord. The latter describes a change of critical view on the author's part, but it has a deeper interest than this. The change of view, however, has exercised a material influence on the exegesis of the prophecy as a whole. Mr. Cheyne now thinks that the Servant in chaps. xlii., xlix., and liii. was to the mind of the Prophet an historical person in the future. He argues that these passages, where the Prophet's conception has reached its climax, ought to be our starting-point when enquiring who the Servant was in the Prophet's mind. This would be a good rule if these passages were free from ambiguity; but, as they are not, it is safest to start from the plain passage, chap. xli. Here the Servant is undeniably Israel. And we may safely say that he is never anything but Israel, though it is possible that the Prophet may have reduced Israel to an individual. This is unlikely. The alternative is that the Servant is idealised and personified—the true Israel in Babylon as distinct from the scattered fragments elsewhere. The only positive argument for the personal theory is that the descriptions in the chapters just named are plainly personal. But this is a weak argument. Who will undertake to distinguish between a person and a personification? This Prophet is fond of personification, and we should take his Zion and Jerusalem for persons if we did not know otherwise. It is not such descriptions in themselves that will decide anything, but the substratum which occasionally shines through them. Now, this even in chaps. xlix. and liii. seems National—for example, when the Servant is called the servant of *rulers*, and when it is said that *kings* shall shut their mouths and stand up before him. The difficulties in the way of the personal theory meet one at every step. If the Servant be an historical person of the future to the Prophet, where is this future to be placed? According to the representations of the Prophet, the sorrows of the Exile are Israel's last sorrows, and the Restoration is the initiation of final felicity (chap. lx.). There is no place for the sufferings of the Servant after this. The Prophet's horizon is bounded by the Restoration, and the great drama of Israel's redemption is enacted on his side of that event, not on our side of it. Such is the construction which Delitzsch and most modern writers put on the Prophet's conceptions, and it is hard to see how another can be supported. A remark, vol. i., p. 237, leaves us in doubt how Mr. Cheyne stands in regard to this point. It may be safely said that if this Prophet was himself a contemporary of the Exile he cannot have meant by the Servant an individual.

Mr. Cheyne's theory leads him to some rather violent measures. In chap. xlix., where the Servant is an individual if he is one anywhere, he is called *Israel*. This has always been a rook of offence to the supporters of the personal theory. Mr. Cheyne's solution is perhaps as good as any can be—it is, that the use of the word Israel is an "inconsistency" on the Prophet's part, who is halting between two conceptions of the Servant, the national and the individual. Curious that the Prophet, having safely effected this transition in chap. xlii., should run aground in

chap. xlix. Another intractable passage (chap. li. 16) "originally stood in some other context" (p. 33). Certainly a passing remark on chap. xlix. illustrates better than anything the influence of the author's idea of the *Servant* on his exegesis. He says (p. 10), "The *Servant*, wearied with the infatuated opposition of the majority of the Israelites, turns to the countries and peoples afar off" (chap. xlix. 1). Surely this is not the Prophet's idea? Whoever the *Servant* is, does he not reach the nations through Israel redeemed? and is it not *because* God has redeemed his servant Jacob that the *Servant* turns to the Gentiles? Now God's purpose with the *Servant* begins to concern them. Can it be accidental that the two most splendid delineations of the *Servant*, where he comes in contact with the "isles" (chap. xlix.) and "kings" (chap. lii. 13, *sqq.*), both immediately follow passages which are graphic pictures of God's final redemption of Israel his people, and his leading them out of Babylon (chaps. xlviii. 20 and lii. 11)? And when the Prophet says of the *Servant* that he shall be the light of the Gentiles (chaps. xlii. 6, xlix. 6), and then says, in his final picture of Israel Restored, "Arise, shine . . . and the Gentiles shall come to thy light" (chap. lx.), is there no connexion between the two statements? and is not the connexion that of prophecy and fulfilment?

The materials for answering all the questions regarding this prophecy are to be found within itself; and, though some of Mr. Cheyne's positions are liable to dispute, his work is a very suggestive and instructive contribution to its exposition.

A. B. DAVIDSON.

#### SOME FRENCH BOOKS.

*Essais sur la Littérature anglaise.* Par Emile Montégut. (Hachette.) M. Emile Montégut is now, we think, the *doyen* of French literary criticism of the higher order; and in his case the claims of seniority coincide with those of merit. Subtler and more appreciative than M. Scherer, less crotchety and flighty than M. Taine, he hardly yields to the first in clearness or to the second in literary faculty. But we do not think that he is altogether at his best in these *Essais sur la Littérature anglaise*. The subjects (embracing an essay on English character which is in effect a review of Emerson's *English Traits*; an essay on English literary history which is in effect a review of M. Taine; a paper on Sterne, one on Lord Herbert of Cherbury, and some minor ones on Shakespeare) are sufficiently varied, but no one seems to bring out the best points of M. Montégut's criticism. These are undoubtedly his feeling for poetry as poetry (the point in which M. Scherer is weakest), his appreciation of individual character (the point in which M. Taine is weakest), and a certain faculty of critical divination and construction of which, though M. Renan has it fitfully and within a narrow range, M. Montégut alone among French critics is now master. The little papers on Shakespeare show these points best, but they are slight and occasionally rather fanciful. The Sterne and the Herbert are good, but not specially characteristic, and the longer essays on Emerson and M. Taine are neither specially characteristic nor very good—that is to say, when one remembers how M. Montégut has treated such subjects as Goethe and Boccaccio. The book would be an admirable one for anyone else to have written, but it is not quite up to M. Montégut's mark.

*M. Littré et la Positivisme.* Par E. Caro. (Hachette.) Littré's death in 1881 was followed by a crowd of notices in the newspapers and magazines, of which, perhaps, the most remarkable were those by M. Durand-Gréville in the *Nouvelle Revue*, M. Godefroy in the *Lettres chrétiennes*, and M. Caro in the *Revue des Deux-Mondes*. The latter has now published his articles in a volume which deserves some notice. The first chapter, which is devoted to Littré's life, and the gradual emancipation of his ideas from the later influence of Comte, is an excellent account of the life of the great *savant*. It marks clearly the stages in his mental history, and deduces them from the autobiographical remarks scattered here and there in his Prefaces and more especially in his retraction published in the last edition of his book, *Conservation, Révolution et Positivisme*, which was originally written in the full fervour of his admiration for Comte. The latter part of M. Caro's work contains an examination of Mr. Mallock's *Is Life Worth Living?* It seems that this *tour de force* is seriously considered in France; and, after being twice translated, it is thought worthy of examination by an eminent lecturer, and a member of the Académie française, like M. Caro. A notable point in the book is the author's acquaintance with the doctrines of such English thinkers as Mr. Herbert Spencer and Harriet Martineau, who are far better appreciated in France, and indeed on the whole Continent, than in their own country.

*Contes grotesques.* Par Edgar Poe. Traduction Emile Hennequin. (Ollendorff.) Had this volume contained nothing but translation it would not have called for notice on our part; but the author has prefaced his book with the most original biography of Edgar Poe which has yet appeared in France. M. Hennequin, in his anxiety to place a full and faithful memoir of the famous American writer before his countrymen, confines his lengthy Preface almost entirely to personal facts. Nevertheless, he has not omitted to analyse with the hand of a master the impelling motives of Poe's life and the idiosyncrasies of his mind. Frankly acknowledging the indebtedness of Frenchmen to Baudelaire for his masterly translation of much of Poe's work, M. Hennequin proceeds to show how Baudelaire's estimate of the poet's character was radically wrong, owing to his conclusions having been based upon false premises. M. Hennequin himself makes some happy points with respect to various characteristics of Poe which have not as yet been noticed—such, for instance, as his resemblance to his own "Man of the Crowd" in an inability to be alone, the motif, in all probability, of many of his so-called "amours." But space forbids any lengthy criticism of this thoughtful "Vie d'Edgar Poe," the material for which its author gracefully acknowledges to have been largely derived from Mr. Ingram's exhaustive biography of the poet. The translations, it should be stated, are of writings not previously made French. M. Odilon Redon contributes a characteristic vignette to the volume.

*Les Orateurs de l'Assemblée Constituante.* Par F. A. Aulard. (Hachette.) This elaborate work is a most valuable contribution to the history of the Constituent Assembly, certainly the most valuable which has appeared for many years; and it ought to be studied if only as a counterpoise to the statements of M. Taine in *La Révolution*. Under the pretext of studying the oratory of the Assembly, M. Aulard has really analysed the politics of every group, and of every famous individual, with citations from their speeches. The most important part of the book is the hundred pages devoted to Mirabeau, where will be found for the first time a table of Mirabeau's most famous speeches, and the

names of the individuals who wrote them for him. Perhaps even more interesting to the general reader is the chapter on Cazales. This most eloquent Royalist has hitherto been greatly neglected, and his name is better known than his speeches or his opinions. M. Aulard has shown his ability to treat of this forgotten orator, and it is greatly to be regretted that the family of Cazales refused to give him access to his papers. M. Aulard has been continuing his studies on the oratory of the Revolution in some remarkable articles on the eloquence of Danton in *La Révolution française*, which we hope will appear at no distant date as part of a book on the orators of the Convention.

*La Révolution 1789-1882*, par Charles d'Héricault (Dumoulin), is to be considered rather as a volume of illustrations than as history. The letterpress, it may be said at once, is quite worthless to the student, as the authors are not so much lovers of the *ancien régime* as haters of every act of every group of revolutionaries, and of all their opinions. Their chief authority is M. Taine, and their arguments are abuse of the Revolution and eulogies of the King, Queen, noblesse, and clergy. Yet the book is a most interesting one; it is a perfect museum of reproductions of rare prints and facsimiles of important documents. It contains several beautiful lithographs of coloured pictures of all dates down to M. Mignelet's "Matin du Thermidor," exhibited in the Salon a few years ago. But the most interesting reproduction is that of a drawing of Danton by David, hitherto unengraved, which shows the master in every line, and is a worthy companion to the great painter's rapid sketch of Marie-Antoinette on her way to execution, which is well known from Challamel's *Histoire-Musée de la République française*. It is to be wished that our English publishers could imitate such illustrated Histories, and supersede the wretched wood-cuts which generally ornament their popular books.

*Les Cahiers des États-Généraux en 1789 et la Législation criminelle*, par Albert Deejardins (Pedrone-Lauriel), is rather a monograph on the law reforms demanded in 1789 than a valuable historical work. It is compiled in the German fashion, and abounds in quotations from the Cahiers, which makes it rather heavy reading. Yet it illustrates how deeply and universally the desire for law reform had spread in France, for nobility, clergy, and *tiers état* alike, relying on the researches of Montesquieu and Beccaria, demanded uniformity of law and humanity in punishment. The most interesting passages in the volume are those which analyse the legal ideas of Brissot, Marat, and Robespierre before 1789, and show how differently they acted when themselves in power. It is a book which must necessarily be consulted by anyone who wishes to understand the motives which directed some of the most durable work of the Constituent Assembly, and prepared the way for the legal reforms of Napoleon.

*Les Essais de Lord Macaulay.* Par Paul Oursel. (Hachette.) An example of M. Oursel's method of treatment will give a better account of his book than anything else. He is dealing with Macaulay's well-known essay on Southey's *Colloquies*, and he starts by apparently giving his readers an account of Southey's position and political views; but a close inspection shows that in doing this he is merely abstracting Macaulay's own account of his adversary. Now this would be dangerous in any case, considering Macaulay's idiosyncrasy, but in writing for French readers who probably know nothing whatever of Southey, except (if they are better read than ordinary) that Byron made fun of him, it is very dangerous



indeed. The same fault, that of in effect giving Macaulay's views when he seems to be speaking from his own place, injures M. Oursel's book throughout. He has, however, evidently taken a great deal of pains to familiarise himself with his immediate subject, and his work is well arranged and well written.

*Histoire de la Littérature anglaise.* Par Augustin Filon. (Hachette.) M. Augustin Filon appears to have taken a great deal of trouble about the History of English Literature which he has contributed to the series already containing (to name no others) M. Demogot's well-known and excellent manual of French literature. His accounts of the greater authors are extensive and careful, showing, at least, that he has taken great pains to consult what other Frenchmen have said about them. We wish that we could feel more certain than we do that this is a good way of securing accuracy. When we come to the minors another disagreeable uncertainty begins to weigh on us. The first requisite of every historian of literature is that he shall at any rate read, if not judge, for himself. We should ourselves say that he must both read and judge; but, beyond doubt, if he chooses to subordinate his own judgment, he must at least correct the judgment of others by it. Has M. Filon done this? Perhaps he has, but, if so, he has done his utmost to conceal the traces of the process. What is to be thought of a writer who tells us that Herrick "s'approprie les nouvelles formes poétiques [it is exactly what Herrick does not do] mais c'est pour y adapter le plus souvent les contes les traditions et les légendes de la vieille Angleterre." What Herrick is this, and where on earth did M. Filon find him? Again, what a singular critic of English literature is he who can discover in the *Urn-Burial* nothing but a "dissertation baroque," in *Religio Medici* nothing but a "pot-pourri à la Montaigne," without adding one single word on Browne's unsurpassed splendour of style at his best? The extraordinary paragraph which precedes the notice of Browne forces us to conclude that M. Filon thinks Walton's *Angler* to be a poem, for he informs us that Isaac "se croit poète," and that "tout le monde l'a cru," and that he "introduces in verse persons who discuss the claims of the king and the Parliament and the rival merits of hunting and fishing." Yet again, M. Filon is much pleased with "l'aimable ballade de Sir Richard Lovelace," which the reader may be surprised to hear, is nothing but our old friend the "Ballad on a Wedding." The Restoration drama is a subject on which English writers themselves too frequently make muddles; but M. Filon, disdaining the vulgar confusion which ranks Congreve with Wycherley, tells us that the former "lived long enough to bend his supple talent to a degree of politeness which the contemporaries of the two Stuarts and William had not attained, and so deserved the applause of the readers of Addison." Certainly he lived long enough, but few readers of the phrase would guess that Congreve's last play is dated years before the death of William. Unluckily, it is scarcely possible to open a single page of M. Filon's book without coming across these blunders, every one of which is incompatible with the barest first-hand acquaintance with the works and lives of his subjects. In comparison with them it is indifferent that M. Filon persists in calling Lamb's sister "Mary Ann," though it is not uncharacteristic.

*Bibliographie des Œuvres de Beaumarchais.* Par H. Cordier. (Quantin.) This is an excellent addition to the numerous careful and handsome bibliographic monographs which have been recently produced by French scholars. It has for frontispiece an exceedingly

handsome portrait after Coochin, and the letter-press appears to be both very full and very conscientious.

#### CURRENT LITERATURE.

MR. R. H. SHEPHERD has now ready for delivery to subscribers his *Bibliography of Swinburne*, being a neat pamphlet of forty pages. It contains 151 entries, extending over a period of just twenty-five years. The first entry is a table of contents of the only three numbers published of the Oxford *Undergraduate Papers* (December 1857 to April 1858), among which Mr. Shepherd is able to assign only a fragment on "Queen Iselt;" and it ends with the recently issued *Century of Roundels*. Mr. Shepherd's address is 5 Bramerton Street, King's Road, Chelsea.

*Spenser for Home and School.* Selected and Arranged, with Notes, by Lucy Harrison. (Bentley.) This must be, we fancy, the first attempt to introduce the whole field of Spenser's poetry to the general public. While giving Miss Harrison all praise for the enterprise—for the execution not less than for the design—we must also say that she has attempted too much. In the first place, the book, though pleasant in outward guise, is too closely packed with print. We could well have spared some of the selections from "The Faerie Queene," or even the whole of "Mother Hubbard's Tale," in order to allow more room for the notes at the end, which are so compressed as to be little better than a glossary. Above all, why is the "Epithalamium" altogether omitted? And why is the name of the present Dean of Winchester misspelt more than once? However, books of this sort are so welcome that we feel ashamed of ourselves for having thus treated it in the spirit of fault-finding. It deserves a wider circulation than we fear it will get.

*The Witness of God and Faith: Two Lay Sermons* by the late T. H. Green. With an Introductory Notice by the late Arnold Toynbee. (Longmans.) To all Oxford men of the last dozen years this title-page will tell its own story. For the benefit of others, it may be as well to say that they will here find the most characteristic evidences both of the late Prof. Green's intellectual power and of the means by which that power influenced his pupils. One of these pupils was Arnold Toynbee; and a melancholy interest attaches to the fact that he himself did not survive to see through the press what his teacher had entrusted to him in his last illness.

THE new volume which Messrs. George Bell and Sons have added to their edition of Emerson's Works (being vol. iii.) contains—first, the two series of essays collected under the headings of "Society and Solitude" and "Letters and Social Aims," together with the poems entitled "May-Day and other Pieces;" and, secondly, a number of miscellaneous papers, written at various times and never before reprinted, and eight additional poems. The total amount of new matter amounts to a little more than one hundred pages. The most interesting, perhaps, are the papers on Milton, Landor, Thoreau, Carlyle's *Past and Present*, and Plutarch.

THE edition of Shakspeare in the "Parchment Library" (Kegan Paul, Trench and Co.) has now reached its tenth volume, which contains "Macbeth," "Hamlet," and "King Lear." The two last volumes in the "Riverside Edition" of Hawthorne's works, issued by the same publishers, are devoted to "Our Old Home" and "Passages from the English Note-Books." We have seldom been able to praise the etchings in this edition, but the view of "St. Paul's" in vol. viii. seems to us as much above the average as that of "A London Suburb" in vol. vii. is below it.

THE latest addition to the attractive series of Mr. W. D. Howells' works which Mr. David Douglas is publishing at Edinburgh contains "Out of the Question" and "At the Sign of the Savage."

IN the ACADEMY of July 28 Mr. C. S. Ward's *Eastern Counties* in the "Thorough Guide" series (Dulau) was shortly noticed. We have since tested it by actual use, and have been pleased to find that our favourable opinion has been entirely confirmed. For the needs of an ordinary walking tourist no Guides are equal to these.

MESSRS. FIELD AND TUNE have sent us a plain and elegant reprint of Jeremy Taylor's sermon on "The Marriage Ring," with a Preface by Mr. J. A. Kerr.

#### NOTES AND NEWS.

WITH reference to the "Shapira MSS. of Deuteronomy," we must refer our readers to the letter of M. Clermont-Ganneau in the *Times* of August 21, which apparently is to remain unanswered. That letter is as decisive, from the point of view of extrinsic evidence, as Dr. Neubauer's letters in our own columns are regarding internal testimony. Now that the bubble has been pricked, we cannot refrain from expressing our astonishment at the attention which has been given to such a matter in quarters where more discernment—or, at least, more caution—might have been expected.

WE hear that Mr. Henry Irving hopes to protect himself against the "interviewer" during his American tour by having an authorised interviewer of his own. Some little while ago there appeared in *Harper's Magazine* an article on Mr. Irving, by his friend Mr. Joseph Hatton, giving Mr. Irving's opinions of his audiences and some entertaining incidents of his career in dialogue form. This article supplies the precedent which Mr. Irving has chosen for recording his own "Impressions of America," which he contemplates publishing on his return to England next year. Mr. Irving will speak the book—as we understand; Mr. Joseph Hatton will write it.

MR. W. J. LINTON has nearly ready for publication a large collection of English poetry, arranged on a somewhat novel plan, upon which he has been engaged for some time past in collaboration with Mr. R. H. Stoddard. It consists of five volumes, each of about three hundred pages, thus entitled: (1) Chaucer to Burns; (2) Lyrics of the Nineteenth Century; (3) Ballads and Romances; (4) Dramatic Selections; (5) Translations. In each volume the poets will be given in chronological order, with a brief biography and explanatory notes. The Prefaces are written by Mr. Stoddard, while Mr. Linton makes himself responsible for the accuracy of the text. The work is to be published this autumn at New York by Messrs. Charles Scribner's Sons; and we hope that no difficulties of copyright will prevent its being issued likewise in this country.

AS was to be anticipated, an American publisher has conceived the idea of issuing a reprint of the new edition of the *Encyclopædia Britannica*, with biographies of men who have died since the appearance of the earlier volumes. Among the new articles will be "Bagehot," by Mr. Hutton; "Lord Beaconsfield," by Mr. Keibel; "Carlyle," by Mr. Lindsay Smith; and "Emerson," by Mr. Frank B. Sanborn.

A CHANGE has taken place in the well-known firm of David Nutt, 270 Strand, by which Mr. Meno Haas will be taken into partnership by the widow of the late David Nutt and her son, Mr. Alfred Nutt. Mr. Haas has been connected with the business since 1849, and all who have

had any intercourse with him are under deep obligations to him not only for his knowledge, but also for his unfailing courtesy. The style of the firm and its financial position remain unaltered.

MR. W. J. ROLFE, the American editor of *Shakspeare*, is now on a visit to England.

A THIRD edition is now in the press of Sir Erasmus Wilson's popular and handy *History, The Egypt of the Past*, with additional illustrations, maps, and considerable augmentation of the text.

MR. SATCHELL purposes adding to the series of reprints of the *Treatyse of Fysshynge* upon which he is engaged those versions to which the names of L[eonard] M[ascall] and William Gryndall are attached, and also that which appeared in a *Jewell for Gentrie* (1614).

THE *National Review* for September will contain articles on "Colonial Policy," by Sir Bartle Frere; "Cricket," by Lord Harris; and "The Art of Preaching," by Lord Carnarvon.

MR. W. J. LOFTIE writes "About Westminster" in the forthcoming number of *Merry England*. The article contains some information not generally known about the way in which the Grosvenors won their Westminster estates; and it will be accompanied by an etching of "The Abbey by Moonlight," from the needle of Mr. Tristram Ellis.

IN the September number of the *Expositor* the writer who signs himself "Almoni Pelsoni" contributes a paper on "Miracles," in which he offers a solution of the problem to men of science, and challenges them to refute it. Miss Weld contributes a second article on the "Route of the Exodus," in which she a little recedes from the view of Canon Scarth, and lays down an itinerary of her own.

MR. POINGDESTRE CARREL, who has lately returned from a visit to Algeria, contributes to the September number of the *Bibliographer* an article on the book collections of that country.

SIR JAMES RAMSAY has continued his researches on the receipts and expenses of our early kings; and the September number of the *Antiquary* will contain an article by him on the accounts of Henry V.

UNDER the title of "A Hundred Days in Canada and New Mexico," Mr. George Jacob Holyoake is commencing a series of sketches of travel, undertaken in furtherance of the publication of a guide-book for settlers.

MR. MONCURE D. CONWAY, who recently started on a trip round the world, is writing a description of his travels for the *Glasgow Herald*.

IT is not unworthy of record that *Rab and his Friends* has now reached an issue of fifty-eight thousand.

A MEETING was held at Leeds last week, under the presidency of the mayor, of persons interested in compiling an adequate History of Yorkshire. On the motion of the Rev. R. V. Taylor, of Melbeck, a committee was appointed to confer with the Yorkshire Archaeological Society and other county bodies, with a view to furthering the scheme.

A BRASS tablet, with the following inscription, has just been placed on one of the pillars of St. Giles's Cathedral, Edinburgh, by Mr. James Gibson Craig:—

"In memory of John Craig, for many years a Dominican friar in Italy; embraced the Reformed faith, and was by the Inquisition at Rome condemned to be burnt; escaping to his native country, he became assistant to John Knox at St. Giles's, and minister of the King's household. He was author of the King's Confession or National Covenant of 1581. He died in Edinburgh in his eighty-ninth year."

MRS. HANNING, of Hamilton, Ontario, the surviving sister of Thomas Carlyle, writes to the *New York Critic* that such letters of her brother as happen to be in her possession are "not for publication."

A CORRESPONDENT of the *Revue politique et littéraire* quotes a little-known verse of the "Marseillaise," which is supposed to have been added to the song by Gen. Montesquieu, who led a French army into Savoy in 1792. It has some interest as showing that the "Marseillaise" was then regarded not only as a battle-cry, but as a watchword of Republican unity:—

"Savoisiens, peuple paisible,  
Va, ne crains rien de nos guerriers;  
Le Français est fier, mais sensible;  
Il joint l'olive à ses lauriers.  
Guerre aux châteaux, paix aux chaumières,  
Voilà désormais nos traitées;  
Loin de conquérir des cités,  
Nous cherchons des amis, des frères.  
Aux armes, etc."

WE have received but lately the *Compte-rendu* of the fourth Congress of Americanists, held at Madrid in 1881, presented to the Belgian Geographical Society in 1882 by their deputy, M. A. Bamps. The report is marked by clearness and by the absence of undue technicality. It would astonish the general reader to see how much of interest, and almost of romance, clustered round these debates. He will find here the result of the latest researches on the Norse, Irish, Breton, and Basque pre-Columbian expeditions to America. Something is told of St. Brandan's Isle and of the lost Atlantis, and still more startling are the theories of modern *savants* as to Egyptian, Greek, and Jewish occupations of America. The number of MSS. about America existing in Spain surprised the congress. One speaker mentioned upwards of one thousand unpublished maps known to him, and another reported on seventy original and unpublished works on the languages of America; and besides all this is the vast mass of more purely historical documents. The specimens given in the exhibition more than confirmed these statements. M. Bamps' wish as to the free opening of the archives at Seville is now an accomplished fact.

#### AMERICAN JOTTINGS.

MESSRS. HOUGHTON, MIFFLIN AND Co., of Boston, will publish early in September the first volume of a "Riverside Edition" of Emerson, as a companion series to the "Riverside Edition" of Hawthorne which Messrs. Kegan Paul, Trench and Co. have introduced into this country. It will consist of eleven volumes in all, two of which will contain essays, lectures, and addresses, here collected for the first time by Emerson's literary executor, Mr. J. Elliot Cabot. They will be entitled "Essays: Third Series" and "Miscellanies," the volume which before had the latter title being now called "Nature, Addresses, and Lectures." There will be two new portraits—one an etching after a drawing made on Emerson's first visit to England, the other a steel-engraving from a late photograph. An *édition de luxe* is to be printed from the same plates.

PROF. WADSWORTH, of Harvard, has compiled a genealogy of the Wadsworth family, in which he tries to show that the two poets Wordsworth and Longfellow had a common ancestor. It appears that the great-great-grandfather of Wordsworth spelt his name William "Wadsworth;" while Longfellow was descended on his mother's side from one Christopher Wadsworth, who landed at Boston in 1632. But the connexion between this William and this Christopher remains to be proved.

SOME years ago a merchant of Philadelphia began to form a collection of original prints, &c., to illustrate Dr. Doran's *Annals of the Stage*. His collection, together with a similar one formed by another amateur, ultimately passed into the hands of a certain Mr. E. R. Cope, of Germantown, who has himself devoted much time and money to the pursuit of ransacking the printshops of England and the Continent, as well as of America. At last the collection is completed to the satisfaction of its owner. It now numbers 2,300 examples, and has been bound up in thirteen handsome folio volumes. As an illustration of its exhaustive character, we may mention that the Kemble and Siddons family furnish subjects for 134 pictures, while of David Garrick and his wife there are no less than fifty-one portraits.

NOT less than five illustrated editions of Mr. Black's new novel, *Yolande*, have already been sold by Messrs. Harper in their "Franklin Square Library."

AN American publisher announces a volume of George Eliot's miscellaneous works.

AN edition of the *Waverley Novels* is now being issued in America at fifteen cents per volume, or three dollars (12s.) for the whole twenty-six, which claims to be the cheapest edition ever published.

IN the last session of the Canadian Parliament an Act was passed admitting to free postage all newspapers and periodicals despatched from the office of publication.

A NEW monthly magazine, whose title of *Shakespeareana* ought to be representative of its contents, is announced to appear at New York in November.

THE latest addition to Mr. W. M. Griswold's "Q. P." Indexes (being No. 13) is one of "articles relating to history, biography, literature, society, and travel contained in collections of essays." It consists of forty-six pages, and contains references to 799 volumes in English, French, and German. Mr. Griswold purposes to take in hand next the *Revue des Deux-Mondes*, beginning with September 1870.

THE *Critic* of August 11 prints a letter from Walt Whitman, in reply to an invitation to attend what is styled the "tercio-millennial" (i.e., one-third of a thousandth) celebration of the foundation of the city of Santa Fé, in New Mexico. It is interesting as expressing a warm recognition of the worth of the Spanish stock in North America, and also (though more hypothetically) of the aboriginal element.

THE *Literary World* of Boston thus records the results of the women's classes at Harvard:—"The work of the Harvard Annex is beginning to tell. Two of the late pupils are under engagement of marriage to former instructors, and two others have broken down in health, one having become totally blind. So that some of the first friends of the enterprise are now asking with shadowed faces: 'Whereunto will this thing grow?'"

#### SWISS JOTTINGS.

ON September 10 a conference of the Association littéraire internationale will meet at Bern to arrange the business of the general congress which is to be held later at Amsterdam. The object of the association is the union of the several States by an international treaty for the protection of literary and artistic property. The project of the treaty, which is already sketched out, aims at simplicity of statement, and contains only five articles. The congress will assemble this year for the sixth time. Victor Hugo is honorary president. A Swiss committee, with Bundesrath Droz at its head, has been formed for the reception of members attending the preliminary conference.

PROF. BITTER, of Geneva, has published a pamphlet of genealogical researches concerning his native city, in which he traces the descent of (among others) M<sup>de</sup>. de Staël. Her father, the celebrated Necker, is sometimes said to have been of English or Irish origin. But Prof. Bitter shows that the family for three generations had been settled as lawyers at Oustrin, in Prussia; and that Necker's own father had been induced to migrate to Geneva by George I. of England, for the special purpose of opening a *pension* for English boys.

DR. STRICKLER, archivist of Zürich, and the author of the best recent short History of the Swiss Confederation, is about to remove to Bern in order to devote himself to the completion of his History of the "Helvetik," which he commenced about six years ago. The mass of documents bearing on that episode in Swiss history is so immense that Dr. Strickler expects the completion of his work to occupy him for at least seven years longer.

PROF. RUDOLF RAHN, who has been engaged for the last twenty years in the study of the art-monuments of Switzerland, has just published a new series of essays and lectures, under the title of *Kunst- und Wanderstudien in der Schweiz*. They are mostly reprints of articles from the *Mittheilungen* of the Antiquarische Gesellschaft of Zürich, the *Schweizergeschichtsfreund*, the *Neujahresblatt* of the Zürich Künstlergesellschaft, and the serial published by the Historische Verein of St. Gallen. The value of the contributions of Swiss scholars to the numerous local and specialist publications of their fatherland is widely recognised in Germany; and one, and not the least, of our own living historians has made use of them. Switzerland has never been an eminently artistic land; and its two most brilliant and productive periods—St. Gallen in the ninth and tenth centuries and Basel in the time of the Renaissance and the Reformation—can hardly be claimed as definitively Swiss.

## ORIGINAL VERSE.

### NYMPHOLEPTOS.

It was in the forest-deeps,  
Where the beeches are green on high,  
And the golden sunshine sleeps,  
Shut out from the blue of the sky,  
And the mountain-brook down leaps  
That he saw the Vision, which steeps  
Men's souls in fire, till they follow,—  
And he who follows must die.

Only once—and the gleam of her eyes  
Hath kindled a light in his soul,  
More than of moons that rise,  
More than of stars that roll;  
And the brow, so holy and wise,  
And the lips, where locked sweetness lies . . .  
And he must follow, follow,  
Though he never reach the goal.

He sprang through the tangled brake,  
He tore his hands on the thorn,  
He splashed through the reeds of the lake,  
And the black night passed, and the morn  
Reddened, and found him awake.  
And the lynx, and the water-snake  
Stirred, starting at him who followed  
The trail, all weary and worn.

Where the slopes are mossy and green,  
Where the laurels bloom in the shade,  
He waited with reverent mien,  
When the noon-glory flooded the glade,  
He knelt, and waited his queen,  
To catch but her garment's sheen,  
He strained his eyes in the twilight,  
And watched, and was not afraid.

When the hemlocks were black in the sky,  
And the stars looked down on his doom,  
He followed their course on high,  
And he heard the bittern boom,

For he wandered far and nigh,  
Wherever the night-owls cry,  
And the glowing eyes of the panther  
Gleam green through the forest gloom.  
And changed and marred of face,  
He came back to the dwellings of men,  
They knew not of the grace  
That had come to him there and then,  
In the lonely forest-place;  
And they pitied his bitter case,  
Or laughed, maybe—and he left them  
To follow the track again.

And under the wide blue heaven,  
On a bare and lone hill-side  
Of splintered granite, storm-riven,  
They found him, with arms flung wide,  
As if he had vainly striven,  
Desperate and frenzy-driven,  
To clasp the feet of his Vision,  
That flashed on his sight as he died.

A. WERNER.

## THE ORIENTAL CONGRESS AT LEYDEN.

As we have already announced, the sixth international Congress of Orientalists will be held this year at Leyden, from September 10 to 15. The president of the local committee is Prof. Kuenen, who takes the place of the lamented Dozy; the vice-president, Prof. Kern; the two secretaries, Profs. de Goeje and Tiele; the treasurer, Dr. Pleyte. On this occasion the congress will distribute itself into five sections: (1) Semitic, with subdivisions for Arabic and for Assyrian; (2) Aryan; (3) African, or, more strictly, Egyptian; (4) Central Asia and the Far East; (5) Malay and Polynesian—a new section created partly because of the special interests of Holland in these regions, and partly because of the international colonial exhibition now open at Amsterdam. The official languages of the congress are Dutch, French, and Latin; but papers may also be read in English, German, and Italian. A special exhibition of MSS., books, and other objects has been formed; and the museums and libraries of Leyden will be thrown open. There will be excursions to The Hague and to Amsterdam; and the usual dinner will be held on the evening of Friday, September 14. Orientalists are admitted to the congress on payment of six florins. Both the Dutch and Belgian railway companies have made a reduction of fifty per cent. on their fares.

We understand that the Bombay Government, which has always been distinguished for its enlightened patronage of literary and archaeological pursuits, has granted leave of absence to Prof. Peterson, who is coming from Bombay to attend the congress. He is to report on the progress made in the Bombay Presidency in the search for Sanskrit MSS., and on some recent archaeological discoveries. Prof. Peterson has just brought out a new volume of his edition of the *Kādambarī*, which contains an important Introduction to the whole work, and much valuable information on the period of literature to which Bāna belongs. Pandit Shyāmaji Krishnavarmā, of Balliol College, Oxford, who was present at the Berlin congress in 1881 as a representative from India, has again been appointed a delegate by the Secretary of State.

The following are some of the papers already promised:—Section I.: "The Best System of Editing the Text of the Old Testament," by Prof. Oort; "The Religion of the Harranians," by the late Dozy; "Some Newly Discovered Assyrian Inscriptions," by M. Jules Oppert; "The Origin of Persian Writing," by M. Halévy; "The Decipherment of the Mal-Amir Inscriptions and the Origin of the So-called Median Texts," by Prof. Sayce; "The Goddess Istar in the Babylonian Myth," by Prof. Tiele. Section II.: "Pali Literature," by Prof. Rhys Davids; "The Asoka Inscriptions and

the Origin of the Indian Alphabet," by Mr. R. N. Oust; "A Sanskrit-Kavi Dictionary found in an Old Javanese MS.," by Prof. Kern; "The Age of the Avesta and the Value of Parsi Tradition," by M. C. de Harlez; "The Words for God—Mazda, Ahuramazda, and Ahura—in the Avesta," by the Dastur Jamaspji Minocheherji. Section III.: "The Crowning of Mummies and the Crown of Justice," by Dr. Pleyte; "The Vowel Ablaut in Coptic," by Dr. Abel; "A Fragment of a Mummy Case, apparently of the XX<sup>th</sup> Dynasty, containing the Cartouche of an Unknown King," by Miss Amelia B. Edwards. Section IV.: "The Dialects of Central Asia," by M. J. van den Gheyn; "Buddhist Masses for the Dead at Amoy," by Dr. de Groot. Section V.: "The Lexicological Affinities of Malagasi with Javanese, Malay, and the Other Principal Languages of the Indian Archipelago," by M. Aristide Marre; "Roots in Javanese," by A. C. Vreede; "Roots in Malay," by J. Pijnappel; "The Collection of Folk-lore in the East," by the Rev. J. Long.

## THREE EARLY ITALIAN SONNETS.

Trieste: Aug. 20, 1883.

I VENTURE to ask hospitality for the three following sonnets, the earliest specimens of their kind taken from Crescimbeni. The first (circ. A.D. 1200) by Lodovico della Vernaccia, a statesman's address to the citizens of Florence, is interesting from its perfect Petrarchian form of quatrains and tercets. The second and third both date from a generation later (1230); and, while the tercets are regular, the quatrains have alternate rhymes, after the fashion of the Shaksperian stanza termed a sonnet. That of Messer Polo di Lombardia (Paulo di Castello) is hopelessly corrupt: in l. 12 for *Risprendon chi*, I am tempted to read *Rispondo a chi*. Pier (Pietro) delle Vigne, alias Petrus de Vineas, was chancellor-secretary to the Hohenstaufen Emperor, Frederick II., who caused him to be killed by basining (*bacinare*); Dante (*Inf.* xiii. 58) introduces him saying,

"I be the man that hent the twain of keys."

My object is to contrast a literal rendering with the faithful version of the lamented D. G. Rossetti in *Dante and His Circle*.

### I.

LODOVICO DELLA VERNACCIA.

If you, O Citizens! theme so high, so digne  
As our ambitious deeds aimed honestly,  
Glossing the text would test by phantasy  
Seemeth it not some pastime infantine?  
If on our accidents and intestine  
Troubles you ponder with due modesty,  
You will incline your stubborn souls and see  
Deep rooted in your hearts the horny spine.

When lief would Reason punish all offences  
Of divers foemen and debel the proud  
Ne'er must the triumph of the Sword be shent:  
But, an by violence spoiled and high pretences  
It must be used on the loel crowd,  
Sole shall the Sword be held magnificent.

### II.

MESSER POLO.

E'en as the Leven-fire with lamping light  
Starkens in obscure air, and then relends  
Wi' glare far broadening and blazing bright  
While crash of thundering storm on Earth  
descends;  
That Men advised be by fear and fright  
Things may be true to him that Truth intends,  
So when I view her in my captive plight  
Returning splendour to these eyne she lends.

And since she fared in sight with splendour  
fraught  
All tongues, so cruel-fond of evil tale  
Thunder their parles, and hurt for me have  
wrought.  
I answer those at thee would see me rail  
Full oft shall trouble turn a man to naught  
But life of finer Love shall never fail.

## III.

## PIER DELLE VIGNE.

Now for that eyne view not the form of Love,  
Nor may his shape be weighed in corporal way,  
Amid the many-headed some would prove  
Love to be nothing and his life deny:  
But, sithence Love our every sense can move  
With lordly power and gar all hearts obey,  
More price he fairly claims to his behoove,  
Than were Love visible to our visual ray.  
Yet as the virtue unto Magnet dight  
Attracteth iron while none the draughtage see'th  
Yet to himself he draweth with dominant heat;  
Thus me this matter shall to trust invite  
That Love hath being; and dealeth firmest  
Faith  
To see firm Faith in Love by folk confest.

RICHARD F. BURTON.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- BISMARCK nach dem Kriege. Ein Charakter- u. Zeitbild. Leipzig: Benger. 5 M.  
BRIEFER d. Herzogs Karl August u. Sachsen-Weimar-Eisenach an Knebel u. Herder. Hrg. v. H. Düntzer. Leipzig: Wartig. 4 M.  
FRANKEN, D., et J. P. VAN DER KELLER. L'Œuvre de Jean van de Velde, décrite. Paris: Rapilly.  
GLASERWAPP, O. F., u. H. v. STERN. Wagner-Lexikon. Hauptbegriffe der Kunst u. Weltanschauung. Richard Wagner's. Stuttgart: Cotta. 15 M.  
KLEIN, W. Die griechischen Vasen u. Meistersignaturen. Wien: Gerold's Sohn. 4 M. 40 Pf.  
MILKOWICH, F. Ueb. Goethe's "Klaggesang v. der edlen Frauen d. Asan Aga." Geschichte d. Originaltextes u. der Uebersetzung. Wien: Gerold's Sohn. 1 M. 40 Pf.  
MONTAIGNE, X. de. Le dernier Duc d'Hallali. Paris: Dentu. 6 fr.  
SIMON, Jules. L'Affaire Nayl: trois condamnés à mort. Paris: Calmann Lévy. 5 fr.

## THEOLOGY.

- BRATKE, E. Justus Geseuius, sein Leben u. sein Einflus auf die hannoversche Landeskirche. Göttingen: Vandenhoeck. 4 M.  
MAINLANDER, Ph. Die Philosophie der Erlösung. 2. Bd. Zwölf philosoph. Essays. 4. Lfg. Frankfurt-a-M.: Koentzer. 2 M. 40 Pf.  
WEIERHOFF, F. Das Speculum d. h. Augustinus u. seine handschriftliche Ueberlieferung. Wien: Gerold's Sohn. 60 Pf.

## HISTORY.

- ANNALES imperatorum et paparum Eistettenses Uebens. u. erläutert v. J. Diringer. 1. Th. Eichstätt: Stillkrauth. 2 M.  
FONTES rerum Bernensium. 1. Bd., umfassend die Zeit bis 1218. 4. Lfg. Bern: Dulp. 3 M. 60 Pf.  
GROSS, Ch. Gilda mercatoria. Ein Beitrag zur Geschichte der engl. Städteverfassung. Göttingen: Deuerlich. 2 M.  
HORA-WITZ, A. Erasiana. III. 1519-30. Wien: Gerold's Sohn. 70 M.  
MATZAT, H. Römische Chronologie. 1. Bd. Berlin: Weidmann. 8 M.  
NIELSEN, O. Kjöbenhavn i aarene 1536-1600. II. Dl. 2. Hft. 2 Kr. 50. Kjöbenhavns diplomatarium. VI. Bds. 1. Hft. 4 Kr. Copenhagen: Gad.  
TUPETZ, Th. Der Streit um die geistlichen Güter u. das Restitutionsedict (1639). Wien: Gerold's Sohn. 5 M.  
URKUNDBUCH zur Geschichte der Herzöge v. Braunschweig u. Lüneburg u. ihrer Lande. Hrg. v. H. Sudendorf. 11. Thl. 3. Abth. Göttingen: Vandenhoeck. 6 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ARCHIVIO del Laboratorio crittogamico Garovaglio presso la r. Università di Pavia, red. da A. Cattaneo. Vol. IV. Milan: Hoepli. 30 fr.  
BACHARACH, M. Abriss der Geschichte der Potentialtheorie. Göttingen: Vandenhoeck. 2 M.  
BRASS, A. Biologische Studien. 1. Thl. Die Organisation der tierischen Zelle. 1. Hft. Halle: Strien. 9 M.  
DOMBROWSKI, R. v. Der Fuchs. Monographie. Wien: Gerold's Sohn. 14 M.  
FISCHER, K. Kritik der Kantischen Philosophie. München: Bassermann. 2 M.  
HOFFMANN, C. K. Die Bildung d. Mesoderms, die Anlage der Chorda dorsalis u. die Entwicklung d. Canals neurentericus bei Vogelembryonen. Amsterdam: Müller. 5 M.  
STACHE, G. Fragmente e. afrikanischen Kohlenkalktauna aus dem Gebiete der West-Sahara. Wien: Gerold's Sohn. 5 M. 40 Pf.  
WERNER, K. Die Cartesian-Malebranche'sche Philosophie in Italien. II. Glac. Lfg. Gerold's Sohn. 1 M. 20 Pf.  
ZIMMERMANN, R. Ueb. Hume's Stellung zu Berkeley u. Kant. Wien: Gerold's Sohn. 1 M. 20 Pf.

## PHILOLOGY.

- CHRONIK, anonyme arabische. Bk. XI. Aus der arab. Handschrift der k. Bibliothek zu Berlin, Petermann II, 683, autographirt u. hrg. v. W. Ahlwardt. Leipzig: Hinrichs. 16 M.

- ENGELBRECHT, A. G. Stadia Terentiana. Wien: Gerold's Sohn. 3 M.  
GOMPERZ, Th. Herodoteische Studien. I. Wien: Gerold's Sohn. 60 Pf.  
HIRSCHFELD, O. Gallische Studien. Wien: Gerold's Sohn. 90 Pf.  
KINCH, C. F. Quaestiones Curtianae criticae. Copenhagen: Gyldendal. 2 Kr.  
KRAFFT, H. Beiträge zur Kritik u. Erklärung lateinischer Autoren. Aarau: Reents. 3 M. 60 Pf.  
KREMER, A. Frhr. v. Beiträge zur arabischen Lexicographie. Wien: Gerold's Sohn. 1 M. 50 Pf.  
MORDTMANN, J. H., u. D. H. MÜLLER. Sabäische Denkmäler. Wien: Gerold's Sohn. 9 M.  
PLATTI, T. M., comediae. Rec. et enarravit J. L. Ussing. Vol. 4. Pars 2. Pseudolum et Poemulum continens. Leipzig: Weigel. 10 M.  
SAUTER, H. Emendationes Plutarchaeae. Göttingen: Dieterich. 50 Pf.  
WILDSCHOCK, H. v. Die Sprache der transilvanischen Zigeuner. Grammatik u. Wörterbuch. Leipzig: Friedrich. 8 M.

## CORRESPONDENCE.

## THE SHAPIRA MSS. OF DEUTERONOMY.

Oxford: Aug. 19, 1883.

I have to correct two involuntary misstatements in my last letter, which I am able to do from Dr. Ginsburg's communication to yesterday's *Athenaeum*. (1) Except in the Decalogue, he says, the writing is continuous, and there is no division into separate words. Points after certain sentences, which are a kind of versicular division, are in the MS. In the original, where a word could not be got into the line, it is divided, and a part of it stands at the end of the line, and the other part begins the next line, as is the case in the inscription on the Moabite stone. Thus far Dr. Ginsburg. I cannot, and will not, undertake to clear up this diversity of writing; I must leave that to the historian of these forged Biblical texts. (2) I see from the published text of the first two chapters of Deuteronomy, according to the Moabite sheepskins, that ii. 9 has *Ar* and not *fr*; why is it, then, translated by *city*, and not as *Ar*? *City* as a conjectural rendering of the last word may be right in an exegetical commentary, but not in a faithful reproduction of a new text. Such a method leads to misunderstanding.

On this occasion I will draw attention to some other blunders in the portion of the text last published by Dr. Ginsburg. i. 20, "Went through all this [not that, which is misleading] great and terrible wilderness which ye saw" is neither good English nor correct Hebrew. The forger ought to have omitted the words "which ye saw." i. 34, *wayinaf*, instead of *wayiqsof* of the received text, "and was wrath" is nonsense. Perhaps it is a misreading for *wayenaf*; but, according to parallel passages in Deuteronomy, it ought to be *wayithanaf* (see i. 37). The following passage, which is an ignorant amalgamation of Numb. xiv. 21-23 with Deut. i. 38-40, is as incorrect as only school-boys could make it. It runs as follows:—"As I live, surely all the people that sees [not saw; the Authorised Version has *have seen*] my wonders and my signs which I have done these ten times [here supply for the *lacuna* in Dr. Ginsburg's translation "in Egypt to their fathers and"] the forger most likely having in mind the ten plagues] they have not hearkened unto my voice, [surely] they shall not see the [not that] good land which I swear to give unto their fathers, save your children and Caleb the son of Jephunneh, and Joshua the son of Nun, which standeth before thee," &c.

For the words "all the people" of the Moabite text, the received text has "all the men," which is logical; are women and children not included in the expression of "people"? "That see" (Numb. xiv. 22) refers to "my glory" in the first instance, which is everlasting, and hence we have the present tense; in connexion with signs and miracles of past time only, we should expect to find "that have seen" (*asher rau*). I will not insist upon the change of *zulalhi*, "save," into *bilhi*, which last is cer-

tainly less emphatic. Now we come to a most illogical construction. God speaks of those who will not see the promised land in the third person. Next comes "your children," and farther on "Joshua . . . which standeth before thee." ii. 14, 16, the Moabite text reads *Anshey M'ribah*, "men of rebellion," instead of the *Anshey ham-milhamah*, "men of war," of the received text. We could admit this emendation, although, according to classical Hebrew, we should expect *Anshey rib*. But "men of war" is the logical idea, when we know that only men aged twenty or more had to perish (Numb. xiv. 29), while there were probably "men of rebellion" under twenty years of age. In the passage "until the men were wasted out by death," the Moabite text has *ad thammū* instead of *ad asher thammū* (cf. Josh. iii. 17). The substitution of the particle *lo* for *al*, "not," is admissible as an imitation of the Decalogue, but otherwise irregular. In the passage "The Horim from of old dwelt therein," we find *ישרי* instead of *ישרי*, which is rightly introduced in other passages. Is this a slip of the pen? Instead of the correct expression *lefanim*, "formerly" (A.V. "in time past"), which refers to the tribes which immediately preceded the Moabites, the Ammonites, and the Edomites in their respective countries, and which "God destroyed before them," the Moabite text has *meolam*, "in old time," which means "an indefinite period." Evidently the Moabite vocabulary will be enriched by these new texts. The Moabite Moses seems to dislike the idea of *Elohim* destroying old tribes for the sake of the sons of Esau. He has consequently "The Horim from of old time dwelt therein, and the children of Esau succeeded them, and dwelt in their stead" (ii. 12; of course the Moabite text was another arrangement than the received text). But gradually he becomes more reconciled to the other tribes, and *Elohim* does something for them. As to Moab, he writes "but God destroyed them [not yet 'before them'] and they dwelt in their stead." As to Ammon, the Moabite Moses is most friendly in relating that "God destroyed them before them, and they dwelt in their stead." This would throw new light upon the character of Moses according to the Moabite conception. In the condensed Moabite text of Deut. ii. 24-37 we read, "Rise ye up and pass over the river Arnon. This day will I begin to deliver . . . Sihon," where we should have expected, according to all parallel passages, a word like *reeh* before *hayyom*, which ought to be followed by *hazze*. In the battle against Sihon the Moabite Moses is represented as a Napoleon or a Moltke. While the received text says, "Then Sihon came out against us, he and all his people, to fight at Jahaz" (ii. 32), the Moabite text has "And we went forth against Sihon to Jahaz." In the received text the Israelites approached only the boundary of the land of Ammon, which is strategically correct, whereas the Moabite text has "Ye are to pass this day the coast of the land of the children of Ammon." And this alteration was most probably inspired in order to settle the difficult question about the River Jabbok. Anyhow, I believe that the approach of the Ammonites must have preceded the fight with the Amorites (such, at least, is the statement of the received text), since the Israelites could not have ventured to attack the latter unless the Ammonites had been neutral. The new spelling of the name of the Zamzumim as *Azanzumim* facilitates the explanation of the word, which would be contracted from *Azanzumim*, "the strong, strong nation." Is this interpretation given by a commentator? If so, we should be on the track of the original upon which the Moabite text is based. Here the printed text before us comes to an end. In the



Times of August 17 the translation of the text is continued as far as the Decalogue. What a pity that the old name of the town of Edrei is illegible in the Shapira sheepskins; it is indeed a loss for the geography of the Holy Land. The station at Beth-Peor is inevitable, since Moses is buried near that place (Deut. xxxiv. 6). Here occurs the scandalous history of the daughters of Moab and the wives of the Midianites, with a new version of the action by which the great plague was stayed. I wonder what is here the original of the words "and they drank of their drink offerings" and of "to show you the word of your God"? Another great loss for the Hebrew lexicon is the complete disappearance of the word *totafoth*, "frontlets" (Deut. vi. 8), from the Moabite text!

Let us hope, however, that there will soon be an end of the publication of these forged texts and their useless commentaries, unless they are intended as exercises for beginners in Hebrew, for whom practice in the correction of bad grammar may be desirable. A. NEUBAUER.

#### CAT-LORE.

Utracombe: Aug. 20, 1883.

The "other form of the story," indistinctly remembered by Minna Halfon, and not noted by later correspondents, is, perhaps, the sprightly tale written down by Shelley after hearing it told with other supernatural stories by Matthew Gregory Lewis. In that version a cat is lying on the hearth when the funeral of the king of the cats is mentioned; on hearing what has been seen, puss jumps up, and saying, "Then I'm King of the Cats!" disappears up the chimney. This will be found in my edition of Shelley's *Prose Works*, vol. ii., p. 212; and it occurs in the *Essays, Letters from Abroad, Translations, and Fragments* (1840).

H. BUXTON FORMAN.

Lerwick: Aug. 17, 1883.

I send you the full text of the cat-story mentioned by two of your correspondents in recent numbers of the ACADEMY. Thorpe's version is taken from "Danmark's Folkesagn Samlede af J. M. Thiele, 2 Bd., Kiøb. 1843." The same story is found in Shetland, where the Troll's name is Kurrremurre.

ARTHUR LAURENSEN.

"KNURREMURRE.

"Not far from Larø is the village of Pedersborg, a little beyond which is another called Lyngø. Between these two places there is a mount called Bründhöi, which is said to be inhabited by Troll-folk. Among these there was an old jealous Troll, on whom the others had bestowed the name of Knurremurre, because through him there was often dissension and ill-feeling in the mount. It once reached the ears of this old Knurremurre that there was too close an intimacy between his young wife and a young Troll, which the old Troll took so much amiss that he threatened the life of the other, who consequently deemed it advisable to flee from the mount, and betake himself, transformed into a yellow cat, to the village of Lyngø, under which form he ingratiated himself with a poor housekeeper named Platt. With him he lived a considerable time, got milk and porridge every day, and lay from morning till night in the easy-chair behind the stove. One evening Platt came home just as Puss in his usual place was lapping some porridge and licking the pot. 'Well, mother,' said the man, 'I will now tell thee what happened to me on my way home. As I was passing by Bründhöi, a Troll came out and called to me, saying: "Holla you, Platt! tell your cat that Knurremurre is dead." At these words the cat rose on his hind-legs, let the pot roll, and said, while stealing out at the door: "What? Is Knurremurre dead? I must then hasten home."—From "Danish Traditions," in "Mythology and Popular Traditions of Scandinavia, North Germany, and the Netherlands, compiled from

original and other sources by Benjamin Thorpe, member of the Royal Academy of Sciences at Munich" (vol. ii. p. 123).

#### RECENT CRITICISM OF "GULLIVER'S TRAVELS."

London: Aug. 22, 1883.

In my letter in last week's ACADEMY with the above heading I find that in the words "If he has done so he might well have learned to question," &c. (p. 114, col. 1), the word "has" is changed by an error of the press into "had." I think it necessary to note this, as it was not my intention to assume that the *Quarterly Reviewer* is ignorant either of Juvenal generally or of the conclusion of the Tenth Satire. "Lilliput," too, is, I see, repeatedly given instead of "Lilliput."

And I may add that though I cannot in any way accept the *Quarterly Reviewer's* interpretation of *Gulliver*, yet in several other respects the two articles on Swift which have recently appeared in the *Quarterly* appear to me to be important contributions to Swiftian literature.

THOMAS TYLER.

#### SCIENCE.

*Outlines of Basque Grammar.* By W. J. van Eys. (Trübner.)

THE name of M. van Eys is a sufficient warrant that this little book is the work of no mere compiler. Every page bears witness to long study, to original thought, and to independent research. Yet, perhaps in consequence of these very qualities, in reading this book we find ourselves constantly harassed by a doubt whether anyone, without at least some previous smattering of the Basque, could possibly gather from it an adequate idea of the actual construction of the language. M. van Eys apologises for having been obliged to write in a language which is not his own. We have no fault to find with his English; his grammar is correct and his style good; but we find too great a contrast between the extreme analysis of the Basque forms and the merely approximate English equivalents by which they are explained. We often miss a *literal* English version of the Basque as an intermediate link between that and the merely current English which is given. In the simpler examples this is not perhaps of much consequence, but in analysing the more complex verbal forms we think that the want of this will cause no small difficulty to the student who makes here his first acquaintance with the Basque. In older English much closer equivalents might have been found. Thus, it is said that the English verb has no subjunctive, but how very recent is this loss? We remember distinctly in our youth old people who always used it. The older English uses of the infinitive and of the verbal substantive are closely analogous to those of the Basque; e.g., p. 47, M. van Eys writes: "Bere adiskideak galtzea ezbear da, 'It is a misfortune to lose one's friends.' *Galtzea* corresponds to, but is not, an infinitive; it is plainly a verbal substantive with the article *a*." *Galtzea* is almost exactly "the losing." "The losing one's friends is," &c. So, too, with the following infinitive clauses. We miss throughout a reference to some modern historical English Grammar, such as those of Dr. Morris, or to some book like the recently

published *Functional Elements of an English Sentence* by Mr. Wrightson.

We mentioned the extreme analysis of the Basque which is attempted. This, we think, is needless, and almost mischievous in so small a work, for the beginner is quite unaware that much of it is merely theoretical. Thus, on p. 7,

"when *a* precedes the agglutinated word, or syllable, or letter," "the *a* is always the article." "When *e* precedes, this letter is merely a binding letter—*bat* without the article, and represented as acting, would be *batek*, which cannot be pronounced, and thus *e* is interpolated—*batek*. This *e* is at the same time the characteristic of the indefinite form—i.e., the noun without article;"

and so on. But what, then, is gained by treating *e* as merely a binding letter? So, too, in some of the cases where the suffix is treated as a single consonant. And this over-minute analysis is given to the exclusion of some of the most common verbal and modal forms.

The illustrations from contracted idioms in Dutch and English given in the Preface do not seem to us at all to cover the facts of agglutination in Basque. To a certain extent Basque incorporates as well as agglutinates. It is true that the noun, subject or object, is not incorporated in the verb; but the pronouns, both subject, object, and indirect object, are not only agglutinated as affixes and suffixes to the verbal forms, but are often incorporated in the verb between the modal conjunction and the temporal affix or suffix. This hardly appears in M. van Eys' explanation. If we reduce the verb to its barest skeleton it may be true that (p. 28) "Few languages have a more simple way of conjugation than the Basque language. The present of the indicative contains the verbal theme, preceded or followed by the pronouns—*dakart*, 'I-bear-it' [rather it-bear-I], from *d-ekart-t*." But as the student soon finds that all the personal pronouns, subject, object, and indirect object, may be thus agglutinated in almost every possible combination; and when he reads (p. 43), "The conjugation with object and dative [necessarily one of the most common] is as regular as any other, but it must be acknowledged that the violent euphonic alterations have sometimes rendered the flexions difficult to analyse," and (on p. 37) that, although there is no formal gender in Basque, the "Basque language distinguishes in the verbal flexion when a man, a woman, or a person who commands respect is spoken to" (and there are two other forms beside these)—the simplicity becomes almost a vanishing point.

But it is in the multiplication of auxiliaries that this Grammar will arouse most antagonism, especially in the case of *eroan*. M. van Eys uses it to explain only one set of forms, and adds: "The moods and tenses of *eroan* are completed by the auxiliary *ezan*." But the introduction of *eroan* at all as an auxiliary is peculiar to our author.

There are one or two misprints which should not have occurred in so small a work. P. 9, *handiena*, "he of the great," should be "the;" p. 49, *bizi*, "alike," should be "alive." In the Commentary, p. 50, "Artean" (it is in the text) is more exactly "in the mean"

(while or time); "ez" is "not," and "not to know" is good old English. So "Prayer make" is as near to the Basque, and is better English than "Prayer do." Larramendi's and Liçanague's dates are not 1725 and 1572, but 1729 and 1571 (pp. ix., xi.); Axular's first (1643) edition is not entitled *Gueroco guero*, but only *Guero* (p. xi.), &c.

We may be allowed to add a few remarks from a friend. The Souletin dialect does not always pronounce *u* as French *u*; it knows, and uses, French *u* and *ou* (p. 1). "The Basque language distinguishes the substantive, the adjective, and the verb" (p. 8); this is not perfectly true, since, as in many other agglutinative languages, the adjectives, pronouns, &c., are treated in the same way as the noun, and may be considered as always mere independent substantives. As regards primitive *h* becoming phonetically *k*, we think Prince Bonaparte's and M. Vinson's hypotheses far better; at the beginning of the words, the softening of *k* to *h* is more natural than the mutation of *h* to *k*; and, on the contrary, in the middle or at the end of a word it is easier to suppose the *k* to be preserved than to imagine an *h* to be substituted for it.

In conclusion, there is one remark in the Preface which we cannot pass by.

"It is to be regretted that the Basque provinces do not take much interest in philological studies; the two periodicals started a few years ago prove this clearly enough, the whole series of 1881 containing nothing about the language."

We have no space to mention the bibliographical and other facts which would refute the first clause. We may, perhaps, refer our readers to the "Discurso" of Victor Balaguer on his reception in the Spanish Academy, February 25, 1883 (pp. 3 and 29, 30), for a widely different opinion on the "importante renacimiento literario en las provincias vascongadas." As to the second, besides numerous reprints of articles and letters by Prince L.-L. Bonaparte, some of which appeared originally in the ACADEMY, and several series of minor original articles on etymology, &c., the *Revista Euskara* of 1879 contains the first chapters, and vol. iv. of the *Euskal-erria* (September to December 1881) contains a series of six articles of the following chapters, of Campion's *Grammatica Euskara*, in which M. van Eys' theories are discussed, and which have been continued at intervals up to the present number. Why will M. van Eys thus gratuitously go out of his way to tread on other people's toes?

WENTWORTH WEBSTER.

### SOME BOOKS ON CHEMISTRY.

*Agricultural Chemical Analysis.* By Percy F. Frankland. (Macmillan.) This book, founded upon Dr. F. Krock's *Leitfaden für die agricultur-chemische Analyse*, has been enriched by some additions from Dr. Grandeau's *Traité d'Analyse des Matières agricoles*, while the section on water analysis has been enlarged so as to correspond with the more searching style of examining drinking waters in vogue in this country. Dr. Percy Frankland might have consulted with advantage other works and papers on agricultural analysis, and he might have introduced more of the special methods first published in Grandeau's

treatise, notably the excellent process for incinerating plants described on pp. 7-11 of that valuable work. The many topics discussed in this volume are handled with varying degrees of skill and completeness. The sections on soil and water analysis are tolerably complete and satisfactory; those on the analysis of such extremely important materials as oilcakes, superphosphates, and dairy produce leave much to be desired as to exactness as well as to completeness. In justification of this opinion, we will point out a few defects in the three sections we have cited as unsatisfactory. Agricultural analysts know the special difficulties attendant upon the exact determination of oil, fibre, and ash in oilcake. The oil needs for its complete extraction precautions which Dr. Percy Frankland omits; the per-centage of fibre is liable to a large apparent increase through contamination not only with albuminoids, but with obstinately adherent oil, which must be carefully removed to ensure anything like an accurate result; while the ash is always found with sand and extraneous mineral matter, which must be separately determined. On these points, and on many other most important matters involved in the proper examination of the quality and wholesomeness of linseed cake, cotton cake, and similar cattle food, our author is silent. Take, also, the case of superphosphates, where the "reduced" phosphates are erroneously stated to consist wholly of dicalcio phosphate, and to be determinable by means of ammonium citrate; moreover, not a word is said as to the meaning of the agricultural usage of the terms "bi-phosphate," "bonephosphate made soluble," "soluble phosphate," and "monocalcio phosphate"—terms commonly used in reporting the results of analyses for farmers. We have said that the section on dairy produce is also inadequate; our criticism will be acknowledged as just when we mention that not a word is said in the paragraphs on butter analysis as to the specific gravity of true milk-fat, or the saponification-method for its analysis. Dr. Percy Frankland's text-book, though of greater bulk and narrower aim than Mr. Church's *Laboratory Guide for Agricultural Students* (fifth edition), is, we think, in some respects less adapted for ordinary English use, not only for the reasons we have named already, but also on account of the redundancy and elaboration of some of its chapters. For this the German original is in part to blame. But if the average agricultural pupil into whose hands this manual may be placed will need much supplementary help and information from his teacher, on the other hand, advanced students will certainly find the volume useful for some of the purposes for which they are likely to consult it. In his estimate of the work before us the reviewer is supported by the opinion of an experienced teacher of agricultural chemistry to whom he submitted the MS. of the present notice.

*Analysis and Adulteration of Foods.* By James Bell. Part II. (Chapman and Hall.) The first part of this "Science Handbook" of the Committee of Council on Education dealt with tea, coffee, cocoa, sugar, and honey. The present section is occupied with the analytical study of milk, butter, cheese, and cereals. The whole work is of considerable importance, especially to the body of public analysts, for the Somerset House chemistry constitutes a kind of Appeal Court to which disputed results are legally referable. We are glad to see that Mr. Bell has modified some of those earlier views of his which were at variance with the conclusions of the Society of Public Analysts. Moreover, he has adopted several analytical methods introduced by members of that body; while not a few of the official analyses which he here for the first time publishes implicitly confirm the

objections felt by outsiders to several of the Somerset House standards. Take the case of butter. Not only is Helmer and Angell's saponification process employed by Mr. Bell in the analysis of butter-fat, but his 113 analyses of butters from various sources confirm the conviction expressed by many professional analysts that no genuine and properly made butter contains anything like twenty per cent. of water. If we are to pass a butter which contains twenty per cent. of water, fifteen per cent. of common salt, and five per cent. of curd, an analytical standard seems a vain thing. This is scarcely the place for further detailed criticism of a volume which addresses itself mainly to specialists, and cannot be regarded as a popular handbook. Generally speaking, we may say that we find here the results of much careful work, but that some of the processes used and some of the conclusions at which the author arrives are by no means satisfactory. One example shall suffice. Mr. Bell determines the albuminoids of wheat by the utterly fallacious (and we thought obsolete) process of washing away the starch from the gluten in a piece of muslin! No wonder he is led to state (p. 97), from the results of such experiments, that flours are richer in nitrogenous matters than the external parts of the wheat grain. The five analyses on which he depends cannot be allowed any weight against the concurrent testimony of hundreds of careful analyses and the elaborate researches of the numerous distinguished chemists who have devoted years to the investigation of this subject. A few casual analyses by a faulty process must not be taken as disproving the results of systematic work in which each mill product from the same "grist" has been submitted to rigorous quantitative examination by trustworthy methods.

*Water and its Teachings.* By C. Lloyd Morgan. (Stanford.) An intelligent and well-read teacher cannot fail to find this suggestive book of notes a most valuable help in class instruction. Mr. Morgan has fulfilled the intention expressed in his Preface, and has successfully employed the substance *Water* to illustrate the general principles of Inorganic Science. The book is rather physical, or physiological, than chemical, but wherever chemical matters are discussed they are handled with clearness and accuracy. The whole of the notes are modern and philosophical; there is no vagueness, no mere talk about subjects which the writer has not mastered. Mr. Morgan, who was a distinguished scholar of the Royal School of Mines, is now a lecturer at the Diocesan College, Rondebosch, Cape Town. Many teachers at home may learn a great deal from the method as well as from the matter of the little volume before us.

*Notes on Qualitative Analysis, Concise and Explanatory.* By H. J. H. Fenton. (Cambridge University Press.) This book, like the vast majority of similar manuals, is made up of statements concerning chemical reactions, followed by many tables of directions or schemes of analysis. The explanatory notes appended to each table are, however, on a somewhat more extended scale than is usually adopted in laboratory handbooks of the kind. So far so good; but the development of this plan of annotation of processes will not, we fear, suffice to prevent the mere mechanical use by students of sets of directions. Nor is the volume quite up to the standard of to-day. A score of easily made experiments and new and delicate tests are omitted; there is, moreover, a lack of precision, completeness, and method in the tabular instructions. We cannot recommend the volume as superior to the standard manuals from which the compiler confesses, in his Preface, its substance has been borrowed. The

large size of the book (10½ inches by 7½ inches) is very inconvenient for a working laboratory manual.

*Chemical Per-centage Tables and Laboratory Calculation.* By O. H. Riddale. (Crosby Lockwood.) The tables in this small book labour under two disadvantages, for they are less complete than those in standard works on quantitative analysis, and the atomic weights used in calculating the co-efficients are not given. The caution on p. 65 has, however, afforded us some amusement, which our chemical readers shall share with us. The author says, "In calculating the per-centage, &c., of any one substance in any compound, be careful to use only one notation, as if the old and new be mixed the results will, of course, be wrong."

*Practical Chemistry.* With Notes and Questions on Theoretical Chemistry. By W. Ripper. (Isbister.) Still another manual adapted to the requirements of the Science and Art Department examination in chemistry! The experiments are clearly described, the reactions systematically arranged, and the problems duly solved. But why should each local science class in the land have its own special manual of elementary chemistry?

*Principles of Agriculture.* By W. T. Lawrence. (Chambers.) We are always afraid to look critically into books about the scientific side of farming. If the author be conversant with practical agriculture he is generally weak in his scientific explanations, and *vice versa*. The book before us is better than some of the crowd of manuals on this subject which have appeared since the Science and Art Department instituted their agricultural examinations. But it is not a strong book: it contains some blunders, while parts of it are inadequate, and other parts imperfect. Not having an Index, this book may contain some things which the reviewer has not succeeded in finding therein; but at least he may complain of the omission of such a subject as cattle-feeding, and of the occurrence of such statements as that nitric oxide combines with water to form nitric acid; that atmospheric oxygen is of little moment as a soil-forming agent; and that common salt is chloride of soda.

## CORRESPONDENCE.

### CHINESE AND SIAMESE.

Oxford: Aug. 12, 1883.

I believe the view generally taken about affinity of languages is that of common descent. In this sense I am glad that M. de La Couperie sees the validity of my arguments concerning the relationship between Siamese and Chinese. It appears, however, that M. de La Couperie's views about an affinity between Siamese and Chinese are not held by all Chinese scholars. Prof. von der Gabelentz, for instance, says (*Anfangsgründe der chinesischen Grammatik*):—"Chinese is a language of the Indo-Chinese family, and as such bodily related [*leiblich verwandt*] to Tibetan, Burmese, Siamese, and a multitude of other languages of Further India, Assam, and Nepal." O. FRANKFURTER.

### THE GREEK NAMES OF THE SIBILANTS.

London: Aug. 14, 1883.

Will you allow me to state that in a paper on "The Origin of the Phœnician Alphabet," read at the Royal Asiatic Society on December 19, 1881, and since printed in the *Orientalia Antiqua*, I explained not only the names of the Greek *sigma* and Phœnician *shin*, but also the Greek and Semitic names of all the letters of the Phœnician alphabet? G. BERTIN.

## SCIENCE NOTES.

THE Gilchrist Engineering Entrance Scholarship at University College, London, will be open to competition at the end of September. The conditions of examination are this year somewhat altered, in a direction which places the scholarship more within the reach of those for whose benefit it was founded. Candidates must be under nineteen years of age. The subjects of examination are (1) Elementary mathematics and (2) any two or more of the following five subjects:—Mechanics, mechanical drawing, essay on one of three given subjects connected with mechanics or engineering, French or German, the use of tools—either carpenters' tools, or the lathe (wood or metal), or the file. The scholarship is of the value of £35 per annum, and is tenable for two years. There is also at University College a senior engineering scholarship, awarded at the close of the session, of the value of £80.

MESSRS. ESTES AND LAURIAT, of Boston, U.S., announce a revised edition of Dr. Elliott Coues's *Key to American Birds*, and also a new work by the same author on the Ornithology of the World.

THE *Scotsman* of August 20 gives a long obituary notice of Dr. John Alexander Smith, who died at Edinburgh on the previous Friday at the age of sixty-five. He was a prominent member and officer of the Scottish Society of Antiquaries and of the Physical Society of Edinburgh, his own special subject being the remains of extinct animals in Scotland and ornithology in general.

## PHILOLOGY NOTES.

WE are glad to hear that Dr. Birch's new Dictionary of Egyptian Hieroglyphs is far advanced; the first part may be expected in the course of next year.

MR. C. E. WILSON, author of the recently published little volume of *Persian Wit and Humour* (ACADEMY, June 30), has been appointed teacher of Persian at Cambridge. This appointment will not interfere with his duties as sub-librarian to the Royal Academy; and we hope that it will encourage him to give to the world some more translations of Persian poetry, and of English poetry into Persian, which have won in MS. the high commendation of the late E. H. Palmer.

M. VOLLGRAFF, a pupil of Cobet, and himself favourably known for his researches in Roman history, has been appointed Professor of Latin Philology at Brussels in succession to M. James, who will, however, continue to lecture on Latin literature. M. Vollgraff will also deliver a course of lectures, in Dutch, on the history of Flemish literature.

PROF. NÈVE, of Louvain, will shortly publish a work on the literary epochs of India, with special reference to Sanskrit poetry.

A NEW edition of Ritschl's *Pœnulus* of Plautus, revised by Goetz and Loewe, is among Teubner's recent announcements.

WE have received the first number of a *Sammlung der griechischen Dialekt-Inschriften*, which is being published by Peppmüller, of Göttingen, under the general editorship of Dr. Hermann Collitz. This number is by Dr. Wilhelm Deecke, of Strassburg, who deals with the Cypriote inscriptions. The second part will contain Aeolic inscriptions by F. Bechtel and North Thessalian by A. Fick. Future parts will treat of Boeotian, Arcadian, Eleian, Pamphylian, &c.

By the courtesy of M. James Darmesteter, who is now on a visit to Ireland, we have

received an early proof of the Annual Report to the Société asiatique which he was deputed to deliver this year in place of M. Renan. It occupies just 110 pages, and forms a worthy complement to the similar Report compiled every year by the secretary of our own Asiatic Society. If it reads better as continuous narrative, the latter perhaps has the advantage in bibliographical detail. We must here content ourselves with drawing attention to the obituary notices of E. H. Palmer (unfortunately styled Professor of Persian at Cambridge) and A. O. Burnell. Of the latter no more worthy estimate has appeared anywhere than the following:—

"Nul indianiste de nos jours n'a mieux connu l'Inde entière, aryenne, musulmane et dravidiennne, et il l'a connue en elle-même et face à face et non à travers des livres: aussi nul peut-être n'a mieux compris les conditions de la recherche scientifique dans l'Inde. Il sentit que l'heure des systèmes était passée ou n'était pas encore revenue et que l'étude approfondie et honnête des faits, et de tous les faits, était le seul moyen de sortir des généralisations vagues où flotte encore l'histoire de la littérature indienne. Aussi, droit, littérature védique, grammaire, paléographie, histoire proprement dite, il a renouvelé tout ce qu'il a touché par la richesse des faits qu'il mettait au jour et la nouveauté et l'étendue des aperçus qui se dégageaient d'eux-mêmes du matériel par lui exhumé. . . . Burnell n'a pas eu, parmi le grand public, la réputation à laquelle il avait droit, mais l'historien futur des études indiennes rencontrera son nom à chaque pas."

PROF. WINDISCH, of Leipzig, has published *Zwölf Hymnen des Rigveda mit Śāyana's Commentar*. He gives the text both in the Samhitā and in the Pāda form, accentuated according to the native system, and the commentary of Śāyana, as printed in Max Müller's *editio princeps*, carefully collated, however, with the excellent MS. of the Chambers Collection at Berlin. The book is chiefly intended for professorial lecturers, and contains in a compact form all that is required by students, a glossary of all the words, both in the text and in Śāyana's commentary, with fuller explanations where necessary; a curious list of words which European scholars have explained differently from Śāyana; lastly, useful extracts from Kātyāyana's Index. In cases where the same verses occur in the Rigveda and in the Śāmaveda, the Taittirīya Samhitā, Brāhmana, and Aranyaka, and in the Vāgasanegī-samhitā, the commentaries have been placed side by side, so as to enable students to judge for themselves how far there was a uniform tradition, followed by different schools in India, in the interpretation of Vedic hymns. Prof. Windisch remarks that vols. i. and ii. of Max Müller's edition of the Rigveda with Śāyana's commentary are out of print, and that he has published these extracts because he feels convinced that a truly scientific study of the Veda is impossible without a study of Śāyana's commentary. "Far from wishing," he writes,

"to represent Śāyana once more as an infallible authority, after R. Roth, Max Müller, and others have so often urged his insufficiency, I hold nevertheless that whosoever desires to study the Veda must know how the native scholars interpreted it. We must always begin with them, as for Sanskrit grammar we must begin with Pāṇini."

Prof. Windisch expresses a hope that vols. i. and ii. of the Rigveda with Śāyana's commentary—with the additional *veritas lectionis* for vol. i., which has never been published—may soon be reprinted. Till then, his book will be the only one in which the system of the native exegesis of the Veda can be properly studied. It will, however, always remain a most useful compendium, and be largely used, we hope, not only in Germany, but in the universities of England also.

## FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BARR, 115, Strand, near Waterloo-bridge.

*Etude sur les Médaillons Contorniates.* Par Charles Robert. (Brussels: Gobbaerts.)

IN the Prolegomena to his brilliant work on Ancient Coinage, M. François Lenormant has discussed at considerable length a number of metallic objects which, though never intended to pass as coins, have generally been dealt with by numismatists, and are commonly to be found in all extensive collections of coins. Of the three classes which constitute this "Pseudomona"—Medallions, Tesserae, and Contorniatii—the last named is by no means the least interesting, although, perhaps, it has scarcely received from archaeologists the attention it deserves. The work of Sabatier—*Description générale des Médaillons Contorniates*—published in 1860, with many engravings, was the first really important aid towards the study of these pieces; the principal contributions to the subject since the appearance of Sabatier's book are due to Cavedoni, to Lenormant, and to Charles Robert. About four years ago, M. Robert published a Catalogue of the contorniates in his own cabinet; and he has now, in his *Etude sur les Médaillons Contorniates*, produced what is certainly the most lucid and useful essay at present written upon this class of antiquities, which will thoroughly repay perusal by all who take an interest in Roman history and archaeology.

The contorniates are circular pieces of copper, for the most part somewhat larger in size than the Roman *sestertii*, or so-called "first brass" coins. From the latter, however, they are easily to be distinguished by the exceptional thinness of their fabric, and by the appearance of the reliefs on their obverse and reverse, which are not, as a rule, obtained by striking from a die, but simply by process of casting. The name Contorniatii is derived from the circle (in Italian *contorno*) with which both faces of the piece are commonly marked, in incuse. With regard to the date of the contorniates, though many of them bear the heads of early Roman emperors, especially of Nero and Trajan, it is now universally agreed that they cannot, on grounds of style, be assigned to an earlier period than the time of Constantine; there can, in fact, be little doubt that it is the fourth and fifth centuries of our era to which the extant contorniates belong. The interest of these pieces for the archaeologist consists principally in the fact that the majority, and probably the whole, of the subjects portrayed upon them have relation to public spectacles and contests. These entertainments in the Circus and the Odeum, in the Stadium and the Amphitheatre, formed, at the epoch when the contorniates were issued, an excessively prominent feature in the daily life of the imperial city. The sanguinary combats of the gladiators were, indeed, no longer in vogue, but "the Roman people," to quote the scornful words of Gibbon,

"still considered the circus as their home, their temple, and the seat of the republic. . . . From the morning to the evening, careless of the sun or of the rain, the spectators, who doubtless

amounted to the number of four hundred thousand, remained in eager attention; their eyes fixed on the horses and charioteers, their minds agitated with hope and fear for the success of the colours which they espoused; and the happiness of Rome appeared to hang upon the event of a race. The same immoderate ardour inspired their clamour and their applause so often as they were entertained with the hunting of wild beasts and the various modes of theatrical representation."

This passion for *circenses* receives, as I have already indicated, a curious and impressive commentary from the contorniates. By far the commonest of the subjects which these depict are those connected with the *circus*. Sometimes it is the chariot-race itself which is brought before our eyes; but more frequently we are presented only with the victorious chariot and its driver. The *auriga* bears the palms and wreaths of victory, and an accompanying legend often proclaims his name and also the "faction" whose cause he had maintained. Even the horses are to be seen bedecked with palms, and in such names as "Alliger" and "Roscius" we may doubtless recognise the "Eclipses" and the "Blue-gowns" of the day. In place of gladiatorial combats the contorniates sometimes show the beast-hunts of the Amphitheatre. The athletic contests of the Stadium are, however, less frequently represented, though sometimes the types have reference to foot-races or to exercises of strength and skill. In the various mythological and heroic subjects we may further see (with M. Robert) an allusion to actual mimic and theatrical spectacles, of the same character, no doubt, as those "*fabulae salticae*" described by Lucian. The contests in music are represented by a curious type which is generally explained as musicians engaged in playing a wind-instrument or organ; and also by personages taking part in competitions, probably in singing and recitation. Lastly, and in unheroic contrast to the other subjects, we sometimes find depicted such objects as fish and bread, which allude, it may be, to refreshments (provided at the public expense) with which the spectators, after the manner of galleries and pits, delighted to regale themselves between the acts.

The original destination and significance of the contorniates have given rise to much discussion. Some of the older numismatists considered these specimens to be mere tickets of admission to the Circus, with no more romance about them than there is in a metal "pass" to the pit of a modern theatre. This view is, however, quite untenable. On the other hand, M. Lenormant and other writers have imagined that our contorniates were fraught for their original possessors with a deep and magic meaning, being employed, in fact, as *talismans* by the competitors in the contests, and by their friends among the lookers-on who embraced the cause of the "Blues" or the "Greens." It is argued that effigies like those of Pythagoras and Alexander the Great, which often appear upon the contorniates, must certainly have been regarded at that epoch as being of wonder-working efficacy; and contorniate legends, such as "*Margarita vincas*," "*Petroni placeas*" (ejaculations for the good success of a competitor), would also seem to indicate

the talismanic character of these pieces. Although we cannot entirely deny that something of this character may in certain cases have been attached to the contorniates, it is difficult, I think, to believe that they were made and sold to serve *exclusively* as talismans. M. Lenormant, indeed (like Eckhel before him), supposes them to have been issued merely by private enterprise; but of this there is, I believe, no evidence, and the view implied, if not expressly stated, by M. Robert—that the contorniates were issued by *authority*—seems on the whole preferable. The ingenious theory which M. Robert himself brings forward is that the contorniates were given to the winners in the various contests as a kind of certificate of victory which would not only be a memento afterwards of past achievements, but would serve as a sort of *coupon*, by the presentation of which to the authorities the holder could prove his title to a prize. This theory has the merit of offering some solution of one of the most puzzling problems encountered in the study of the contorniates—the meaning of those subsidiary devices which occur on nearly all of them. These devices do not, as a rule, form part of the original design or type, but have been added at some time subsequent to the casting of the specimen by means of engraving or, occasionally, by inlaying little pieces of silver. By far the most numerous are a palm-branch (an evident allusion to the prize of palms) and a curious symbol which has been variously interpreted; but, if we follow M. Robert, we shall find it composed of the letter P—standing for *praemia*—and of a varying number of horizontal strokes which may possibly indicate sums of money. *Praemia*, of course, would denote that the owner of the piece was entitled to one of the prizes *in money* which were certainly given to victors. We read, for instance, in a Latin inscription, of the charioteer Calpurnianus, who won on more than a single occasion sums which amounted to several thousand sesterces, "*Mille palmas complevi in factione prasina . . . et vici praemia majora xli.*" And we know, indeed, from several sources, that the victorious *auriga* of those days was by no means contented with a simple prize of palms and "contorniates," but always looked forward to a more substantial reward in the shape of a splendid garment or a golden helmet, a statue or a good round sum of sesterces.

WARWICK WROTH.

### THE EARLY HISTORY OF THE LEVANT.

#### II.

THE existence of inscriptions among the prehistoric remains of Hissarlik affords another argument against ascribing the upper strata of them to a very early date. In my Appendix on the subject to Dr. Schliemann's *Ilios*, I have, I believe, established that a syllabary was once in use on the shores of Asia Minor and in the neighbouring islands the Kypriot branch of which survived into the historical period, while certain of its characters were preserved in the later alphabets of Pamphylia, Lykia, Karia, Lydia, and Mysia; and I have tried to make it probable that this syllabary was derived from the hieroglyphs of the Hitites. A verification of the latter theory may be found in Dr. Isaac Taylor's



recent work on the *History of the Alphabet*. That the Asiatic syllabary was employed in the Troad down to a comparatively late date is evident from the inscription on an archaic Greek *patera* found by Mr. Calvert in the necropolis of Thymbra, which I proposed to read *Levon*, but which Dr. Desecke, more correctly, now makes *reso* (ῥέσω). The inscribed terracotta weight, too, from the Palace of Assurbani-pal, which bears such a close likeness to one discovered at Hisarlik, may have been brought from Lydia by the ambassadors of Gyges. I doubt, therefore, whether the old syllabary was supplanted in this part of Asia Minor by the Phoenician alphabet before the seventh century B.C. In any case, if it was derived from the Hittite hieroglyphs, it was certainly still unknown there at the time when the pseudo-Sesostris and the Niobé were carved, probably in the fourteenth century before our era.

As for the pottery of Santorin, Ialysos, Mykénæ, and Spata, M. Dumont has little difficulty in proving that they represent successive stages of development. His contention that the objects found at Spata are later than those of the Mykénæan tombs is confirmed by the fact that at Menidi the butterfly of Mykénæ has been conventionalised into a common ornament. The curious spectacle-like device so common at Spata and Menidi, which has been compared to a leaf or bouquet of flowers,\* and appears on one of the inlaid swords of Mykénæ with three blossoms springing from it, is shown, by a large embossed fragment of gold-leaf found at Mykénæ, to have originally represented the face of an owl. It is curious that the same bird should afterwards have been an Athenian symbol.

An ornament of this sort suggests the question, Whence was it derived? It can hardly have been of indigenous invention, partly because of the general character of the art and ornamentation with which it is associated, partly because the materials on which it is found—gold and glass—were of foreign origin. On the other hand, it is unknown, so far as we know, to Phoenician art.

The evidences of Phoenician influence at Mykénæ, indeed, are unmistakable, and have been often dwelt upon. I may mention two, which have more or less the charm of novelty. One of the swords discovered by Dr. Schliemann, which, when cleaned, were found to have figures upon them inlaid with gold, seems to have been imported from the Phoenician colonies settled in the Egyptian Delta. At all events, as Dr. Köhler was the first to point out, the plants represented upon it are papyri, and the birds and beasts are those of Egypt. In fact, the whole scene bears a striking analogy to the pictures of hunting in the Delta, which belong to the time of the XVIIIth Dynasty. The other piece of evidence I allude to is presented by the complicated spiral pattern found on the vases of Santorin and Ialysos, as well as on the tombstones and gold ornaments by Mykénæ. Each spiral consists of five lines, and is united by two others to the spirals which precede and follow. Now, I noticed precisely the same ornamentation carved on certain of the stones in the Phoenician temple in Gozo known as the Giants' Tower. A similar pattern has been found at Troy (*Ilios*, p. 489), as well as on an archaic Babylonian cylinder.

This is almost the only instance, so far as I can see, in which relations can be claimed between Hisarlik and Phoenicia. But it is quite otherwise, as I have already stated, if we substitute Hittites for Phoenicians; and, since the pattern in question was known to primeval Babylonia, whose art and culture were adopted

and modified by the Hittites, we may hereafter find it occurring also on objects of Hittite industry. The Trojan silver talents which are shown by Mr. Head to be thirds of the mina of Carohemish (*Ilios*, pp. 471, 472) point to the extension of Hittite trade as far as the Troad.

Hittite influence, however, was not confined by the eastern shores of the Aegean. Besides the Phoenician element, the art of Mykénæ, of Attica, and of Kypros contains another element which can be distinctly traced to Asia Minor. This is in strict conformity with Greek tradition itself, as well as with the difficulty of finding a nearer source for the gold of Mykénæ than the mines of Tmolos. In the *Journal of Hellenic Studies*, iii. 1, Mr. Ramsay has traced certain forms of sculpture and design from Kappadokia to Mykénæ; and no more striking parallel can be found to the Lydian figure of "Niobé," which we now know to be of Hittite origin, than the small golden figure of the Asiatic goddess found in the third Mykénæan tomb (*Mycenæ*, No. 273). The curious way in which the dress is arranged between the feet of the latter even explains the line still visible between the feet of the "Niobé." Similar seated figures of the goddess, but of terra-cotta, have been discovered on other prehistoric Greek sites. Equally Asiatic is the double axe of greenstone found on the site of the Heraeum. As a foot of the same material and of corresponding size was discovered along with it, it would seem to have been held in the hand of a small figure. We are thus reminded of the Karian Zeus Labrandeus with his double axe. The *bipennis* was also the symbol of Tenedos, and it is placed between the horns of the numerous ox-heads in gold-leaf excavated at Mykénæ. On the famous engraved ring found at Mykénæ, moreover, two *bipennes* appear, one behind the other, in the centre of the scene represented upon it, while the ox-heads are arranged by themselves on the right-hand side. As I have said elsewhere, this ring betrays the influence of archaic Babylonian art. It is archaic Babylonian art, however, which has been modified by its passage through Asia Minor; the details of the Accadian gem-cutter's work are preserved even to the flounced dresses of the Amazonian priestesses, but the grouping has ceased to be Babylonian, and has assumed a new and peculiar form. On another ring from the same tomb at Mykénæ we again find a row of animals' heads. Here, also, we have analogies among the early Babylonian cylinders; but it is only an art influenced by that of the Hittites—who delighted, as their hieroglyphs show, in the delineation of animals' heads—that is likely to have considered them to be of themselves a sufficient ornamentation. It is worthy of notice that the Lydian gold jewellery now in Paris, of which I gave a description in the *ACADEMY* of January 15, 1881, is ornamented with the heads of animals. As I pointed out in the *ACADEMY* two years ago, gems and cylinders engraved in the very peculiar style generally known as Kypriote have been found not only in Kypros and on the coast of Asia Minor, but also in the neighbourhood of Aleppo—that is to say, in the ancient Hittite territory. The style is a rude and remarkable modification of that of archaic Babylonian art; and it originated, I believe, at Carohemish, which adopted the art and religious legends, not of the later Assyria, but of primeval Chaldaea.

We must carefully distinguish from such gems and cylinders others, equally rude in character, which are imitations of Phoeniko-Assyrian work, and belong to a much later date. I have in my possession three chalcodony gems from Sardes, one of which must have been executed by a Phoenician artist at Nineveh, while the other two are exceedingly coarse attempts at imitation on the part of native gem-

cutters. Similar coarse attempts have been discovered in Phoenicia itself. Examples of the same style of art may be found in the gems on which "the god of Harran," as a cuneiform inscription informs us, is represented under the form of a conical stone with a star above it. Harran seems to have originally been an Accadian colony from Babylonia—such, at least, is the inference to be drawn both from its name (the Accadian *Kharran*, "road") and from a statement of Sargon—and to it was transplanted the old Accadian stone-worship. The same system of worship, ultimately derived, perhaps, from Chaldaea, flourished also in Phoenicia, and was probably transported from thence to Paphos, where the famous image of Astarte consisted of an upright stone. It is, however, possible that Paphos and its cult were founded by Hittite or Kilikian colonists, and subsequently appropriated by the Phoenicians. At any rate, Paphos is not a Semitic name, while Kinyras, the local title of the Phoenician Adónis, equally resists a satisfactory Semitic etymology. On the other hand, the legends brought him from Kilikia, and made him the son of the Kilikian Sandakos. But whether or not Paphos was primarily of Kilikian origin, I believe we shall find that whereas the early civilisation of the southern part of Kypros was Phoenician, that of the northern part was Hittite. This again, however, is one of those questions which can only be definitely answered by future research.

The following, then, are the facts which we may now consider to have been established by modern discovery in regard to the early history of the Levant:—

1. The primitive culture of Greece was derived from two sources: the Hittites, whose art was originally drawn from Babylonia, and was passed on to the shores of the Aegean by the nations of Asia Minor; and the Phoenicians, who had imbibed the civilisation of Egypt, and possibly also that of primitive Babylonia.

2. The Phoenicians came first to Greece as simple traders, then as colonists; while the Asiatic influence was disseminated, if we may trust the native legends, through the medium of a conquering race known as the Pelopidae, and resulted in the era of Akhaean civilisation. This civilisation had its chief seats in Argolis, Attika, Boeotia, and Iolkos.

3. Writing was as yet unknown in Greece. On the other hand, the Hittite system of hieroglyphs had been carried as far as Lydia; and a syllabary, probably developed out of it, was in use in Asia Minor and Kypros at least as early as the tenth century B.C. Compare the *σφραγισμα* of *Il.* 6, 168.

4. The epoch of Asiatic influence was succeeded by one of Assyro-Phoenician influence. It was during this epoch that the Greeks learned the Phoenician alphabet, probably in the ninth century B.C. This is the epoch of the archaic Greek pottery, which is followed by the Phoeniko-Hellenic or "Corinthian," and that again by the purely Hellenic.

Certain problems, however, still await solution. Foremost among these are the questions how far, if at all, primitive Phoenician art was affected by that of early Babylonia; and how we are to distinguish between those elements of early culture which came to Greece through Asia Minor and those which were brought by Phoenician trade.

A. H. SAYOR.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. W. M. RAMSAY writes that he has discovered the tomb of Mygdon mentioned by Pausanias. He has recently started on another expedition into the interior of Asia Minor.

PROF. MASPERO has arrived in Paris, and has read two papers on his recent discoveries in Egypt before the Académie des Inscriptions.

\* Von Sybel: *Kritik des ägyptischen Ornaments*, p. 25.

THE September number of the *Portfolio* will contain the third and concluding part of Miss Amelia B. Edwards's series of papers on "The Portrait Sculpture of the Ancient Egyptians."

NOTWITHSTANDING the warm approval with which the project of erecting a memorial to Fielding in the Shire Hall of his native county of Somerset has been received, the subscriptions still fall short of the sum required to pay for the bust and incidental expenses. Mr. Arthur Kinglake, of Haines Hill, Taunton, the originator of the "Valhalla of worthies" among whose busts that of Fielding is to be placed, will therefore be glad to receive further contributions. No alteration has been made in the day fixed—Tuesday, September 4—for the ceremony of unveiling by the American Minister.

DR. CHARLES WALDSTEIN has printed as a pamphlet the lecture on "The Influence of Athletic Games upon Greek Art" which he delivered last April before the Royal Institution. We are glad to learn, from an introductory note, that Dr. Waldstein hopes to write some day an elaborate work on the subject. His main point is that the rapid development of Greek sculpture—in freedom, in nature, in execution—displayed between 510 and 460 B.C. (as seen on comparing the Apollo of Tenos with the Diskobolos of Myron) is to be explained by the systematic attention to the palaestra.

THE Bibliothèque nationale has recovered an album of reproductions in colour of architectural monuments which is believed to have been stolen from the Gaignières Collection by the notorious Clairambault. Gaignières was an enthusiast who spent his life and fortune in travelling through France and collecting memorials in the shape of books, MSS., and views which were executed to his order. In 1711 he entered into a special arrangement with the Crown, and received a pension on the condition of leaving his treasures to the Royal Library. He was afterwards suspected—perhaps wrongly—of making away with some of his curiosities, and Clairambault, who was appointed Keeper of the collection, used his position to filch many valuable books and portfolios. The present album is interesting inasmuch as nearly all the drawings it contains record monuments which have ceased to exist.

In the first number of the *Bulletin* of the Royal Commission on Art (Brussels), M. H. Hymans identifies a small picture in the Royal gallery at Turin, representing "St. Francis and a Brother of his Order," as the work of Jean Van Eyck. Apart from the internal evidence, he quotes the will of a certain Anselme Adornes of Bruges, who died in Scotland in 1483, and who bequeathed to each of his daughters "a small picture of St. Francois by Jean Van Eyck." M. A.-J. Wauters, writing to the *Echo du Parlement*, suggests that the "St. Francois" in the collection of Lord Heytesbury may be the second of the two pictures referred to.

THE *Revue des Arts décoratifs* commences its fourth year with every appearance of renewed vigour and a clear understanding of its peculiar function. The work-table and its appendages are the subjects of the first of a series of articles by M. Antony Valebrèque on "Les Ornaments de la Femme;" and the kitchen utensils of the Middle Ages and the Renaissance are again treated by M. Pedro Rioux de Maillon. The number is well and fully illustrated as usual, one of the separate plates being devoted to some specimens of Doulton ware.

It is not often that fault can be found with the printing of etchings in the *Gazette des Beaux-Arts*, but in our number of that admirable magazine justice to M. Guérard seems scarcely done by the impression it contains of his spirited interpretation of "Vive la Fidélité,"

a characteristic work of Franz Hals in the Pourtales Collection. In this number M. Duranty and M. Paul Gout conclude their respective studies of "Les Curiosités de Dessin antique dans les Vases peints" and "Exploration archéologique de Saint-Emilion;" and M. Natalis Rondot gives some interesting statistics of the remarkably large number of foreign artists and craftsmen employed at Lyons from the fourteenth to the eighteenth century.

THE Nestor of German artists in Italy, August Heinrich von Riedel, died at Rome on August 6, in his eighty-fourth year. He was born at Beyreuth, and studied at the Munich Academy under the directorate of P. von Langers, but left for Rome as early as 1828, since which time he almost constantly resided there. He was a professor at the Academy of San Luca at Rome, and a member of the Academies of Munich, Berlin, Vienna, and St. Petersburg.

MESSRS. ASKIN, GABBITAS AND KILLIK, of Sackville Street, Piccadilly, will shortly publish a reduction of the bust of Dr. Benson, Archbishop of Canterbury, by Mr. H. R. Pinker, exhibited at the Royal Academy this year.

### MUSIC.

*Franz Liszt, Artist and Man.* By L. Ramann. Translated from the German by Miss E. Cowdery. In 2 vols. (W. H. Allen.)

"BIOGRAPHY," observes Hofrath Heuschrecke in *Sartor Resartus*, "is by nature the most universally profitable, universally pleasant, of all things: especially biography of distinguished individuals." Not only is Franz Liszt a distinguished man, but, from his earliest years down to the present day, he has mingled with nearly all of the musical and with many of the literary celebrities of the nineteenth century. In 1822, at his first public concert in Vienna, Beethoven is by his side and embraces him; in 1882, Liszt is congratulating Richard Wagner at Baireuth on the success of his "Parsifal." What a crowd of stirring events between these two dates! Liszt has watched the careers of Schumann, Chopin, Mendelssohn, Berlioz (and, we are now compelled to add, Wagner), almost from their cradles to their graves. He has played a most active part in all the great musical questions of the last half-century; he has always shown himself a friend to rising and struggling genius; and taken a noble view of art and of an artist's duties and responsibilities.

Lina Ramann is an ardent admirer of Liszt, both as a man and as an artist; and, if at times she is prone to exaggerate and to take too enthusiastic a view of her hero's life and works, she has nevertheless given us a most graphic picture of the composer from his earliest days down to the year 1840. This is but a first instalment; in a future volume she will relate to us his wanderings through Europe in the character of a virtuoso, and the epoch of his activity as a composer at Weimar, Rome, and Pesth. Franz Liszt was born in 1811. The early childhood of the future king of pianists was passed, under his parents' guidance, in the quiet little village of Raiding, in Hungary, where his father, Adam Liszt, served as steward to Prince Esterhazy. His mother, the daughter of an artisan, was a woman of simple mind and warm feelings. She was pious, though not bigoted, and taught her boy from his earliest childhood to fear God and honour the Church. These early religious impressions have never been effaced from his memory. His father commenced teaching him the piano at the age of six. Before this he left his playthings to hear his father play; he could sing tunes by ear, and he used to point to a

picture of Beethoven, saying he wished to become "such a one." At the age of nine he appears before the world as a prodigy. "Est deus in nobis?" said one of the newspapers when he first played at Vienna in 1822. In 1823 he is again heard in this city—that memorable concert at which Beethoven was present. In the following year he gives a concert at the Italian Opera House in Paris. Then we hear of him in London and Manchester; and in 1825 he appears in Paris as a composer. His "Don Sancho" is performed in the Opera House. By-the-way, Lina Ramann, speaking of the *libretto* of this Opera, written by Théaulon, says that, "unfortunately, no trace of it is to be found." But what about the piece in the tenth volume of the *Théâtre de Théaulon* published by Roulet? It bears the same title as that of Liszt's Opera ("Don Sancho; ou le Château d'Amour"), and among the list of actors given is the name of A. Nourrit, who actually played the part of Don Sancho in 1825. And, from a description we have read of Liszt's Opera, the plot seems identical.

The death of his father, in 1827, was a heavy blow to Liszt; at first he missed his guiding hand; but, left alone to fight the battle of life, he became more of a man, and gained that experience of the world so necessary to him as an artist. Liszt went to live in Paris, and all the chapters devoted to what are called "his years of development" are exceedingly entertaining. His first love-sorrow, his awakening thirst for knowledge, his religious doubts, his enthusiasm when the Revolution broke out in 1830, are here unfolded to us. The excitement created in his mind by the revolutionary sect of the St. Simonians, followed by the calming influence of the celebrated Abbé de Lamennais; and then again the wonderful impression made on him by Paganini's playing, and the deep interest with which he listened to the new and romantic strains of Berlioz, the apparition of Chopin in Paris, the Liszt-Thalberg contest—all are described in the most attractive manner. Not only does the authoress give us a picture of Liszt with his enthusiastic and most impressionable mind—now believing, now doubting, now fascinated by success and by the applause of the world, now despising the empty fame of a virtuoso, and seeking to lift art into a higher and nobler sphere—but she also gives us graphic pictures of the society in which Liszt lived and moved. Nor is the romantic element wanting. The attachment of Liszt to the "Comtesse d'Agoult," his travels in Switzerland and Italy, his life at Geneva, and his connexion with George Sand are told with an amount of detail that will please the many, who like to know everything about any man who has in one way or another attracted the attention of the world.

We are sorry not to be able to speak well of the translation. To translate a book on music demands a certain amount of technical knowledge. Miss Cowdery has everywhere given *dur* and *moll* as "sharp" and "flat." She makes utter nonsense of some of the sentences: as, for example, when Kreutzer is made to speak of the "barbarous bungling" of choosing Beethoven's Symphony in D sharp. There is one passage about modulation in which, owing to the mistakes of words, there is no sense whatever. Again, in place of "augmented triad" she writes "triplet." We had intended to give a list of the principal faults and muddling sentences. But there is a perfect *embarras de richesse*. We therefore prefer to say generally that we have never read a worse translation; and that it is an enormous pity that so interesting a work should have been presented to the English public in such an unreadable and disfigured form.

J. S. SHEDLOCK.

SATURDAY, SEPTEMBER 1, 1883.

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## LITERATURE.

*Mano*: a Poetical History. By Richard Watson Dixon. (Routledge.)

A POEM covering nearly two hundred pages, written throughout in *terza rima*, and broken only into books and cantos, may not at the first blush prove a very appetising literary dish. Nevertheless, *Mano* is in many respects an important work, and in some the most remarkable poetic product of the time. Even if in the result it be proved against the poet that he has chosen a vehicle that is foreign to the genius of our language, it cannot but be admitted that he has, with abundant courage and skill, made a singular metrical experiment. That he has written a long poem without once having recourse to the overcharged phraseology of the time; that he has exhibited the graces of sedateness and moderation of expression; that he has employed more and purer idiom than has for many years found its way into English poetry; that he has conceived his work in a high mood of poetic feeling, and composed it with sustained elevation of sentiment, are statements that will not be questioned by those who know and love the art of poetry. That he is deficient in the human warmth that gives vitality to heroic characterisation; that his narrative lacks some needful impetuosity of passion and swiftness of movement—in a word, that his dramatic instinct is less sure than his epic insight, are qualifications of praise with which no discriminating admirer will quarrel.

*Mano* is described on the title-page as "A Poetical History of the Time of the Close of the Tenth Century concerning the Adventures of a Norman Knight, which fell part in Normandy, part in Italy." The story is supposed to be written by a monk, Fergeant, about fifty years after the death of *Mano*, with the wish of vindicating his memory. The historical basis is the Norman conquest in Italy; and the hero is one of the precursors of those Normans who afterwards did so much there. Thus the groundwork of *Mano* is the exact opposite of that of much modern poetry, being laid among substantial men and women and concerning itself with recorded actions. Landor said that many of the poets of his time were too fond of the unsubstantial in poetry and too proud of that "pure imagination" from which their conceptions were supposed to come. If this was true when Landor said it, we may be sure that it is true to-day, when inebriate imaginations run riot in that province of "Nowhere" which an adventurous critic has recently explored. Shakspeare and Milton—and even Spenser at his best—stand always among actual

men and write about actual deeds. It is only, as Goethe says, the lesser poet who is endlessly spinning his web out of the entrails of what he calls his "subjectivity." That subjectivity of his is usually a matter of no moment to the world, however serious to himself. It perhaps concerns itself with lamenting the loss of some loved one by distance or death, and is often worthless to literature and an abuse of poetry. On the other hand, the "objective" theme, however substantial, however full of strong human interest, and notwithstanding the garb of poetry in which it is enveloped, is after all little more than the prose of common life if a "soul of sentiment," if the "subjectivity" of the writer, is not breathed through it. And this brings us to a true idea of the place which a poem like *Mano* occupies in poetry. It is not Epic, for though it possesses the historical foundation and the heroic outlines proper to that type of narrative poem, it lacks the supernatural, the allegorical, the mythological or quasi-mythological elements essential to that highest type. It is not Historical simply, for the historical element is not paramount; the design is not merely to relate real history poetically, beginning at the beginning and going straight on to the end. But the student of poetry will observe that there is an intermediate class between the Epic and the Historical; and this may best be called Sub-epic or Sub-heroic—a narrative form in which the supernatural, allegorical, and mythological elements necessary to epic poetry are abandoned, but in which an historical basis remains, and the events are arranged into artful structure and worked up to a completeness of final poetic justice. This is the class to which *Mano* belongs. The poem is neither a simple history told poetically nor an heroic combination of all the poetic machines. It is an echo of history resonant with "subjectivity," full of the "soul of sentiment." The period chosen for the poem is well fitted to serve the uses designed for it. Our modern manners are so ill adapted to the play of the higher poetry that to get as far removed from them as possible is often a necessity to the writer who would deal with a Sub-heroic theme. The close of the tenth century, when there was a universal belief that the world would end, when misery of every kind was at its utmost height, is a time that is interesting and impressive and well adapted to the use of one who would offer his views of infinity and destiny. If we were asked for the ultimate idea in *Mano*, we would say Fatality—that the poem gives a picture of the upset of things by destiny, of the erring of virtue and its partial (but no more than partial) triumph at the end, when misunderstanding vanishes only at the tomb of the misunderstood. The name is probably designed to mark the hero as typical, coming, perhaps, from the root "Man." *Mano* himself is depicted as a knight of noble impulses who is led by his virtues themselves into misfortune and even into crime. Indeed, Canon Dixon's fabulous hero may be described in a word or two as the exact reverse of what the hero of the Faust legend was before Goethe transfigured him. In his typical *Mano* Canon Dixon seems to say that there is a plague-spot of evil at the core of this world and this life, and that it infects

everything. We may do our best, we should do our best, but we are not therefore to expect reward. Perhaps our recompense will come to us while we live. More likely it will only be the crown laid on our grave. Destiny works her own way, and in the end she sees that it is the good that triumphs. Now this, while it seems to be disheartening doctrine, is really the most inspiring of all teaching—that without being sensibly affected by human actions, whether good or bad, truth will in the end prevail, though it may and must seem again and again to be conquered. This lesson lies at the heart of Shakspeare. It is the soul of the story of Hamlet, of Desdemona, and of Cordelia dead and glorified in poor crazy old Lear's arms.

We have left ourselves but little space in which to speak of the just poetic pretensions of this poem. The style is marked by ardour, energy, and elevation, and these are as necessary to any writing as concentration. Canon Dixon is not so far an enemy to all amplitude of style as to resemble the writers who for appearance's sake "cut short the tails of their dogs." "Such dogs are proper to such masters," says Landor. Neither is he so far a slave to severe temperance of expression as to neglect the proper indulgence of healthy sentiment from any fear of the reproach of fine-writing. He certainly does not preach; and preaching is what the critics really intend to taboo who are constantly laughing or sneering at that elevated expression of the personal feeling of a writer without which all writing is but as the rattle of so many dry bones of fact and opinion, and is destitute of real value. The plumes of phraseology in *Mano* are distinguished by natural beauty: the descriptions are full of nature, and not of metaphor foreign to nature. The following is neither above nor below the sustained level of the descriptive passages:—

"Now in our journeying the hills more faint  
Lay far and white behind us, and the way  
Turned downward to the plain by passes quaint.  
Known were those paths from earth's primeval day  
To such rude men which in those hills abode:  
But we passed fairly without check or stay.  
Pace with the streams we kept that marked the road,  
And thus descending looked on valleys fair  
Enlaced with terraced vines that darkly glowed.  
The purple sky, high rolled in æstive air,  
The grass, the budded flowers gave more delight,  
The laughing bursten broom seemed yellower.  
And now our scattered fellows gan unite  
Where the long passes ended; and the way  
Suddenly brought the Italian plain in sight,  
The glorious golden country for whose sway  
Fierce nations strive: yea, even as the shores  
Lead to the boundless sea, and therewith stay;  
So suddenly the hills their rocky doors  
Behind us shut, and left us on that plain,  
Which, like the sea, rolled far his swelling floors.  
Their vine and olive-crested grass and grain:  
Cities, the Roman works, stood fair and high,  
Like islands, in the golden-billowed main."

Readers will have no difficulty in admiring that. But Canon Dixon never writes with a palpable design of exhibiting power. Of that sort of bullying we have nowadays too many examples; it is the trick of the bully at school carried up into literature.

In dismissing too briefly Canon Dixon's remarkable poem, we must not omit to say that one of its distinguishing features is that for the first time in English it treats the

metre in which it is written as a stanza—as a terminating stanza. Most of the writers who have tried original composition in it hitherto (translations of Dante and Wyatt's translation of the Seven Penitential Psalms are out of the question) have not, perhaps, troubled themselves to understand the principle of it. They have almost all, from Byron to Mr. Browning, appeared to think that having three rhymes intermingled is everything that is necessary. The structure, however, of the verse ought to play within the stanza, and be terminated with it. Dante always has it so. It is a law as unbending in the triple rhyme of Dante as in the sonnets of Petrarch. Wyatt, who perhaps introduced the metre into English, evidently understood the principle of it; but no one subsequently seems to have quite grasped it. Byron is destitute of metrical structure, and so is Mr. Browning in his recent *Jocoseria* volume. In the latter, indeed, the printer has been instructed to make a stanzaical division for the eye, which the poet has neglected to make for the mind. The metre has been so far misunderstood in England that Cayley, in the Preface to his Dante, actually says that it is not a stanza at all! "The measure cannot be broken into stanzas." *Mano*, while exhibiting occasional freedom of treatment, shows that it can so be broken.

T. HALL CAINE.

*History of the Civil War in America.* By the Comte de Paris. Vol. III. (Philadelphia: Porter & Coates; London: Sampson Low.)

EIGHTEEN years have passed away since that Commemoration Day when the greatest poet of the New World stood up and recited to a breathless audience that ode which thrills our pulses even when read in cold print at this distance of time. What it was to hear it on that day only those who were there can tell—when each man present was able to fill in for himself the names of some or other of the missing ones, and knew, moreover, that he who thus gave voice to the sorrow of all had his own private grief to lend force to his lament over the brave dead ones who had followed Truth so faithfully and died for her sake. When Lincoln had not been three months in his grave, with what hearts must men have listened to his praise and to that passionate cry of devotion to the country he loved—

"What were our lives without thee?  
What all our lives to save thee?  
We reck not what we gave thee,  
We will not dare to doubt thee—  
But ask whatever else, and we will dare."

In England the excitement felt at the time (that English public opinion should ever have been seriously on the side of the South seems to us a strange and, we were going to say, inexplicable fact) has long died away, and another generation has grown up, which knows not, save by vague and confused report, Jeff. Davis, and Lee, and Meade, and McClellan, and Jackson. Probably many English people are (but more excuseably) in the same state of haze as a worthy citizen of Pennsylvania, who, when asked in 1866 by a friend of the writer's what was the difference between the

Federals and the Confederates—he had fought on the Northern side, by-the-by—was, as old Bunyan phrases it, "somewhat at a stand." Finally, after much musing, he expressed his views thus: "Wall—you see—the Federals *air* the Federals, and the Confederates *air* the Confederates."

But it is only natural that in the States twenty years should not have made so much difference. While there are green graves to be strewn with flowers each year as "Decoration Day" comes round; while there are homes where "dear ones whom the dumb turf wraps" in some unknown resting-place in the Virginian "Wilderness," or in the reeking bayous of the Mississippi, are still missed and mourned; while there are Southern towns deserted and melancholy, whose inhabitants cry "Ichabod" over them, and speak with sad resignation of the days "before the war"—we cannot say that the effects of the war have passed away. Of course we do not here mean the effects on the broader and grander scale—the permanent gain to both black and white races, which must in the end result from what after all was a war of principle, despite the shortcomings of many individuals engaged on the right side. This, alas! as most authorities seem to assert, is not very apparent as yet. The writer of a lately published book, *Ten Years on a Georgia Plantation since the War*, finds nothing but evil as the result of the great conflict—the white landowners hardly able to live, the Negro nothing bettered by emancipation, but rather worse. This is a question of great difficulty, and not to be entered upon without much carefully weighed information at first-hand. We would only remark that twenty years is a short time in which to elevate a race systematically kept down for four centuries at the lowest computation, and looked upon to a great extent with jealousy and aversion even at the present time.

It follows that, under the circumstances, a thoroughly unbiassed account of the great conflict of 1861–65 can be looked for only from a foreigner. The Comte de Paris unites many of the qualifications required. Only a man possessed of wide information, unlimited leisure, and access to original authorities, together with the French precision and lucidity necessary to arrange and co-ordinate this vast mass of material, could have undertaken such a task. One would be inclined to think (were it not that a note at the end discloses an appalling array of books and documents as the sources of his information) that the author had examined the various localities for himself, so clear and minutely detailed are the descriptions—e.g., that of the "Wilderness," in which the Battle of Chancellorsville was fought. The maps, too, greatly add to the value of the text; only we think it is a pity that there is none to illustrate the fight just mentioned. Also a larger map is needed, including the whole of Virginia and Southern Pennsylvania, and showing the position, relatively to each other, of the places given on a more extended scale in the smaller ones. The reader is apt to forget the situations of Harper's Ferry, Shiloh, Gettysburg, &c., and to confuse the courses of the Shenandoah, the Rapidan, and the Rappahannock, unless he has them constantly under his eye.

This is only the third volume of the work; and the scale on which it is written may be judged of by the fact that, bulky as it is, it is limited to the operations taking place in 1863, from the fight at Dowdall's Tavern in January to the battle of Mine Run in December. This takes in the two great, if not particularly decisive, battles of Chancellorsville and Gettysburg; the taking of Vicksburg, and the fighting in the Virginian mountains during the third winter of the war.

Writing from the calm standpoint of an outsider, the Comte de Paris is able to do justice to the chivalrous Lee and the gallant Jackson, and also (though the disposition of his material has not allowed him to do so in this volume) to the less brilliant, but higher and more effectual, heroism of the man from Illinois, the central figure of the four years' epic—"wise, steadfast in the strength of God, and true"—who

"Knew to bide his time,  
And can his fame abide,  
Still patient in his simple faith sublime  
Till the wise years decide."

But all these high qualities, though they will make this History permanently valuable as a work of reference, will never render it interesting to the general reader. The detail is too minute and technical to be attractive to any but military specialists, and the scale on which the plan is laid out would consume a large part of an average lifetime in reading it through without exercising what Sir Arthur Helps calls "the Englishman's privilege of skipping." The fickle and frivolous being referred to above will, we fear, be inclined to prefer the livelier, if less impartial, pages of Horace Greeley.

One word as to the translation. It is carefully executed, and renders the sense of the original well; but it has the capital fault of reading like a translation. Many words and phrases are awkward, if not precisely incorrect, and there is a decidedly un-English "run" in the style of whole paragraphs. Perhaps the most palpable fault is the excessive retention of the French historical present—always a translator's stumbling-block—which, effective as it is in the original for vivid narration, is apt to look forced and futile in English.

A. WERNER.

*A Woman's Memories of World-known Men.*  
By Mrs. Houston. (White.)

ONE is sometimes tempted to wish that the art of forgetting were as well cultivated as the art of memory, or that some efficient means could be devised to prevent people shooting the rubbish of their ill-assorted recollections on the so-called world of letters. This latest contribution to the heap is perhaps no worse than many that have preceded it; and it would doubtless be difficult to explain to Mrs. Houston—who writes English, as the Duke of Wellington spoke French, with conspicuous courage—why she should not unburthen her mind to a public only too well disposed to listen to her. Clearly the virtue of reticence is one which finds no favour in her eyes. She gives us, for instance, certain nauseous details of Mr. Samuel Rogers' mode of "manducation," and some lengthy remarks on the "extraordinary sensitiveness" of "the



cynical bard" as to the consumption of his "favourite esculent" (*Anglice*, butter) which are worse than trivial. Mrs. Houstoun, however, sees in them the key to character, and solemnly adds:

"It is for this reason—the reason, namely, that women are, from the very conformation of their minds, more inclined than are men to take note of, and to dwell with interest on, trifles—that the female sex are in general better judges of character than are their stronger brethren."

We cannot help wishing that this feminine interest in trifles had shown itself rather in attention to such little matters as spelling and grammar, and thus preserved Mrs. Houstoun from falling into the ludicrous errors which disfigure many of her pages. The printer, perhaps, is responsible for the rendering of "that exquisite melody, 'I saw from the beech,'" but what are we to say to the bold assertion that "the original lines, as all the world knows, are Wordsworth's, and run thus:

'A primrose by the river's brim,  
A yellow primrose is to him,  
And nothing more'?"

We have, indeed, a right to expect better things than are found in this book from the daughter of Edward Jesse, whose well-known *Gleanings in Natural History* are not the only evidence he has left us of a cultivated mind and gentle nature. Mrs. Houstoun, also, herself in earlier days could hold her own among the "men of light and leading" whom she met at her father's table or elsewhere. Her skill in versification enabled her to impose upon Sir Harris Nicolas (whom, with characteristic inaccuracy, she calls "Sir Nicholas Harris"), and to procure the insertion of some clever stanzas in his edition of *The Complete Angler*. In justice to her we quote the first verse, which we believe has found its way into more than one collection of seventeenth-century poetry:—

"Good Izaak, let us stay and rest us here;  
Old friends when near  
Should talk together oft, and not lose time  
In silly rhyme,  
Which only addles men's good brains to write,  
Whilst those who read bless God they don't indite."

She was not overawed by Wordsworth, whom she describes as "saturated with the fruits of his own genius," but so ugly that she "could have well-nigh wept over his big nose and general coarseness of appearance;" and with her near neighbour, John Wilson Croker, whose memory has been kept alive by the dislike which he inspired, she had many a contest, ending once at least in the triumph of "the daughter of Jesse over the Goliath of dates." With Mrs. Norton she seems to have been on terms of familiarity; and, with regard to the divorce suit instituted by Mr. Norton against his wife, she makes the following remarks:—

"That the husband, who appears to have been thoroughly unsuited to the beautiful and high-spirited respondent, lost his cause was chiefly owing to the abstraction by the brothers of certain compromising letters, of which, in some crafty manner, Mr. Norton had got possession. Beyond the fact that he was 'always taking pills' and 'spinning conversation'—as was said by Dr. Johnson of a valetudinarian 'bore' in his time—'like a spider

out of his own bowels,' I never heard from Mrs. Norton's lips of any particular occasion of offence that was offered to her by her husband."

Mrs. Houstoun's memories of "Professor" Darwin are limited to the receipt of a single note from the naturalist; and her acquaintance with other "world-known men" whose names appear in her book was of the slenderest kind. But she has preserved some amusing recollections of the brothers Smith, of Theodore Hook, and of the Shelley family. If these had been told in simple English, instead of in ill-spelt grandiloquence, we should have enjoyed them all the better.

As an archaeologist Mrs. Houstoun does not shine. It is well known that there is scarcely a village in England which does not possess, in the shape of cromlech, castle, or church, some relic of the past. The little parish of Chilmark, in Wiltshire, seems to be especially rich in such objects. It was, we are told, the home for more than two centuries of a branch of the Jesse family, "namely, that of the Jessés, Barons de Levas, one of the oldest noblesse of Languedoc." The memory of this distinguished family has been preserved upon "one large and curious 'brass,' whereon

"are inscribed in two rows nine names of male and female members of the Jessé family, the dates of whose births and deaths extended over about two centuries—viz., from the end of the fifteenth to the close of the sixteenth century."

Sepulchral memorials of such a character belonging to the fifteenth or even the sixteenth century are undoubtedly rare; but infinitely more so—in fact, absolutely unique—must have been "the old registers which were coeval with the church itself," and to which, in spite of their loss or destruction, Mrs. Houstoun seems to have had ready access. But the curiosities of Chilmark do not end here. "The oldest portion of the church—namely, the chancel—bears decided evidence of having once belonged to a Roman Catholic place of worship." How, then, could the Jessés—who "migrated into Wiltshire during the commencement of the religious wars, and who were, if not actually belonging to the Reformed religion, at any rate possessed of Protestant proclivities"—worship within such a building? The problem is indeed a difficult one, but the solution is to be found in the fact that the emigrants were as free from religious bigotry as their descendant is from the ordinary rules of grammar.

Enough has been said about a book which, in spite of criticism, will have a fleeting popularity because it suits the prevailing taste for gossip and "good stories." If Mrs. Houstoun be content with that, we shall be sorry, believing, as we do, that she is capable of doing better than she yet has done. The caution given to her by her friend Harrison Ainsworth seems as applicable now as ever:—"Do not be led into the too common error of writing in haste. 'Repentance at leisure' is very apt to follow on what I must not be so impertinent as to call the scribbling mania." To this sage counsel we venture to add our advice that she should copy Wordsworth's example (as cited by herself), and never write a line without having a dictionary at her side.

CHARLES J. ROBINSON.

*Essays in Philosophical Criticism.* Edited by A. Seth and R. B. Haldane. (Longmans.)

"A VOLUME of essays such as the present," says Prof. Caird in his general Preface,

"... will, I believe, serve the purpose of its writers if it shows in some degree how the principles of an idealistic philosophy may be brought to bear on the various problems of science, of ethics, and of religion which are now pressing upon us."

And Prof. Caird adds:

"A better indication of the spirit and aims with which the writers of this volume have written than can be given by any such general statement as the above may be found in their wish to dedicate it to the memory of Prof. Green. . . . To Prof. Green philosophy was not a study of the words of men that are gone, but a life transmitted from them to him—a life expressing itself with that power and authority which belongs to one who speaks from his own experience, and never to 'the scribes,' who speak from tradition."

Prof. Green's remarkable influence is, indeed, apparent throughout this volume. No one doubted the value of Green's work in itself; but it is a gratifying circumstance made evident by many of these essays that this work is likely to live after him in others. We welcome this volume as a sign of the times, as showing that philosophy is likely, in spite of the undoubted influences opposed to it, to have an increasing rather than a decreasing weight in the minds of Englishmen—and, it ought specially to be added, of Scotchmen, for these essays are nearly all by Scotchmen.

Prof. Green's philosophical position has been well stated by the editor of *Mind* in words which we take the liberty of quoting:

"The point of the criticism urged by Green (after Kant), with a massive persistence that stamps it as an original philosophical achievement, is too well known . . . to need more than general indication. Locke and the others are charged with assuming for the explanation of mental experience that which is itself unintelligible except as the result of a mental function. They would account for mental experience, including thought, by supposing a world of 'objects' acting upon a mind or a multitude of minds, when it can be shown that the very things or objects assumed are themselves mental constructions dependent on the activity of that thought which is in this way to be explained."

That self-consciousness cannot, without *petitio principii*, be explained as the final product of a physical evolution; that it is not a mere self-identical point over against an alien world, but the reality of all things, the noumenon, the good—is the fundamental principle which it is the merit of these essays to enforce and apply in various ways. Mr. Seth, in his essay, which seems to us remarkable for grasp and lucidity, applies it to the criticism and interpretation of Kant. The criticism consists in pointing out that Kant's theory of knowledge is dualistic because constructed from the standpoint of Psychology, which substantiates *relata* such as "sense" and "understanding," "form" and "matter." The opposition between "phenomenon" and "noumenon" is not that between the known and the unknown, but that between the more abstract and the more concrete point of view. Self-consciousness is the true noumenon. Mr.

Seth's interpretation of Kant finds in his ethics the principle which was lost sight of in his theory of knowledge. In the ethics we have no longer an unknowable reality; man's consciousness of himself as a rational free cause puts him in possession of the true reality. But he realises himself only in "his relations to the totality of the intelligible world," or (in a more restricted sense) of the social organism. Of similar purport is the rendering of the Categorical Imperative given by Mr. Jones in his suggestive essay on the "Social Organism." The Categorical Imperative is not a bare universal confronting a mere particular. "The good is my true self; and it is imperative because I must be *real*. . . . The good must be an organism really existing in the world, and yet an ideal for every individual." This is a doctrine at which most of the essayists arrive by way of deduction from their philosophical principle, and lay great stress upon; and the unanimity with which they apply it to enforce the duty of active co-operative interest in the solution of social problems is, it seems to us, the most significant feature of this volume. As Mr. Ritchie says, in the course of his thoughtful and brightly written essay on "The Rationality of History"—"Most people feel that 'Laissez faire' is not the final word to express the relation of the State to its members;" and similar statements are made by other writers, all going to show that the philosophy of self-consciousness in England recognises it as its duty to "descend into the Cave," where, we doubt not, its influence will make itself felt in the social changes of the future.

The point of view urged in these essays is, we venture to think, far more practically important for ethics and politics than for science. Not only are the natural sciences now tolerably free from the bad metaphysics against which the essayists protest, but it cannot be denied that the existence of these sciences, as a great organised system of knowledge, has done more than anything else to impress on thoughtful minds at the present day the point of view urged in this volume. Hence it is only what we expected when we find the various writers applying their philosophical point of view with a careful sense of what is due to the positive sciences. Indeed, the high value set upon scientific methods and results is a notable feature of the volume, written as it is by "idealists;" and it is fitted to remove much popular misunderstanding regarding the attitude of the school to science. Mr. Sorley, however, in his acute and well-written essay on "The Historical Method," appears to us to lay himself open to some misunderstanding by the way in which he seems to answer in the negative the question "Can the method of historical realism give a sufficient account of the formation of legal ideas or conceptions such as those of the jurists and legislators who modify law?" "If," he says,

"... self-consciousness stands apart from the historical evolution, and can only be evolved from it when it has been already assumed in it, it follows that the ideals we form are in part at least dependent on a source which stands above the merely temporal succession traced by the historical method."

Mr. Sorley's inference is true; but it applies

to *all* conscious states *equally*, and does not avail to discriminate between them so as to place architectonic conceptions on a different footing as regards positive science from conceptions of detail. All conscious states (even the most brilliant and unexpected) are equally, in one sense, objects of science, and equally, in another, above science. What science cannot explain (and thanks, perhaps, in part to the criticism of the "idealists," does not now profess to explain) is the fact that we are here to experience conscious states at all.

Mr. Kilpatrick's essay on "Pessimism" is, perhaps, the most interesting in the volume. Pessimism, according to the writer, has done in the nineteenth century what Hume did in the eighteenth. It has shown the insufficiency of individualism. If the world consists merely of isolated individuals, Pessimism is unanswerable. Comte's extension of the individual—Humanity—only removes the difficulty a little farther back. The philosophical solution which Mr. Kilpatrick offers is presented by him with ability and eloquence, and we gladly refer the reader to his pages. But, after all, can Philosophy—for we are still flesh and blood—really explain away *das Elend des Lebens*? Is not the attempt to show that life is worth living as futile as the attempt to show that it is *not* worth living?

J. A. STEWART.

#### THE INDUSTRIAL HISTORY OF RUSSIA.

*Etudes sur l'Economie nationale de la Russie.*  
"Région industrielle de Moscou." Tome I.  
Par W. Besobrasof. (St. Petersburg :  
Académie Imperiale des Sciences.)

THE above is the first instalment of what promises to prove a most valuable contribution to the industrial history of Russia. Indeed, so far as we are aware, it is the only modern work of the kind showing the effect of the emancipation of the serfs on the commercial development of the country, and giving an insight into the growth and special features of Russian commercial progress. The author is well fitted for the task he has undertaken; he is no novice in political economy, and his name carries with it the guarantee that the information may be relied on.

Mr. Besobrasof has confined his researches to that particular part of the Tsar's wide domains known as Central Russia, which he has dubbed the region of Moscow. It is practically the country formerly known as Muscovy, and it comprises the whole of Russia proper with the exception only of White Russia, or Northern Russia, which has for its capital Archangel, and is washed by the White Sea. Of course St. Petersburg, which is not properly Russian, is excluded; as are also the ports of Odessa and Nikolaeff, the towns of Kharkoff, Kishineff, and Kieff, and the range of the Caucasus; nor are Poland, Finland, and the Baltic provinces included in this region. Siberia, as part of Asia, and the Ural Range are likewise omitted. It will give us some idea of the magnitude of the country with which Mr. Besobrasof has to deal if we remember that, in spite of these large omissions, the region of Moscow covers an area larger than that occupied by Great Britain and equal to nearly two-thirds of Germany

or France. It has a population of only ten million souls; but, notwithstanding this paucity of inhabitants, it contains about one-eighth of the population of all Russia in Europe, and one-ninth of the entire population of the empire. The region of Moscow is the most densely populated of the Tsar's dominions, and also the most industrial. It is somewhat surprising that so sparsely peopled a district should not be purely agricultural; but it is, nevertheless, true that the agricultural produce of Central Russia is not sufficient to maintain its own population, and that it therefore imports large quantities of food. This fact alone will explain why Russian agriculture is not much heard of, and why Mr. Besobrasof is discreetly silent on the subject.

In the present volume Mr. Besobrasof has confined himself to two subjects—the inland navigation of the region, and especially of the Volga; and the great fair of Nijnii Novgorod, its influence on Russian commerce and its probable vitality. Both these subjects teem with interest to the student of the economical condition of Russia, and from both of them we are able to glean the two distinguishing characteristics of the Russian merchant—want of initiative and conservatism. These are great blemishes in an otherwise estimable character. For the Russian merchant is endowed with considerable perseverance, shrewdness, courage, and as much commercial honesty as can be expected. But until he acquires a little more enterprise the commercial history of Russia will not be a very interesting study. Of the Russian manufacturer the less said the better. He is as yet but in his infancy. It is difficult to sympathise much with a producer who is protected from foreign competition by prohibitive duties, and who, moreover, has no trades unions to contend with, and pays very low wages. Slowly and gradually the Russian manufacturer is picking himself up, and has even recently ventured to accuse his English *confrères* of imitating his wares. But he is spiritless enough to grumble at the enormous amount of smuggling carried on, which tends to make the protective rates of none effect; and the days when he will be able to step out by himself without leading-strings are yet far distant. In one department, however, he is already beginning to compete dangerously with English producers—namely, in the manufacture of cotton goods. In this branch of industry England stands first, Germany next, and Russia third. She is seeking to supplant us in our Indian markets, and is not altogether unsuccessfully competing with us in China.

Russia wants means of internal communication—she wants opening out—and until something is done in this direction the supineness of her manufacturers and merchants will continue. We are therefore surprised to find Mr. Besobrasof advocating the development and extension of the internal navigation of the country. Had the suggestion come from an Englishman unacquainted with the climatic conditions of Russia we should only have thought it natural and smiled. Coming from an authority and a Russian, we have listened to it respectfully and given it full consideration, but we remain unconvinced. Of course,

canals are cheaper and more beautiful to look upon than railways; they also involve less technical difficulties in working. But we cannot help thinking that a country which is liable to be covered suddenly by frost, and which remains frozen over for five months out of the twelve, should not put its trust in waterways. If the water could always be relied on during the remainder of the year the case would not be quite so desperate; but for three, sometimes four, months the drought is extreme, and water becomes alarmingly scarce, the magnificent Volga itself assuming mean proportions and abounding in treacherous shallows, while some of the finest rivers dwindle into gutters. The population depends on wells and springs for its water-supply, and in some parts of the country rowing becomes out of the question. We have ourselves assisted at a boating-party where the men had to take off their shoes and stockings and wade along the river, dragging the boat with the ladies in it after them. Railways are expensive, we admit, but there is no reason why Russia should not build light narrow-gauge lines, such as have become famous in America. Speed is not so much the object as cheapness and reliability. But inland navigation is the craze of the day, and Russia has become infected with it.

The most distinguishing trait of Russian trade and commerce is the annual fair of Nijnii Novgorod. This town commands the Volga, and is situated within a reasonable distance (for Russia) of Moscow, the real commercial capital of the country. From July to September Nijnii Novgorod is the scene of great bustle and activity. Almost every nationality finds here its representative. Russians, Armenians, Turcomans, Tartars, Persians, Hindus, Chinese, besides Germans, English, and French, are congregated together, making the rows of stalls and bazaars gay with their many-coloured costumes. Until the fair of Nijnii is over no Russian merchant can say whether he has had a successful year or not. Prices are regulated here more by chance than by the laws of supply and demand; and the fondness for bargaining, which is the bane of all Eastern nations and is still the curse of Russia, makes any commercial transaction more or less a game of hazard. Mr. Besobrasof devotes some space to considering the amusements and social life of Nijnii, and is compelled to admit that modern progress, instead of refining his countrymen's pleasures, has only made them more scientifically sensual and brutal. Meanwhile, he finds reason to rejoice that the native Russian is beginning to oust the foreigner from his country, and that Russian commerce is assuming every year a more and more national character. The future life of the old fair, however, notwithstanding Mr. Besobrasof's sanguine hopes to the contrary, cannot be a very long one. Signs are not wanting to show that Moscow is gradually becoming the permanent trade centre of the country. A more perfect railway communication between the banks of the Volga and the western districts of Russia is still wanting, and then the days of the fair will be numbered. The trade with China, which is one of the main props of the fair, is on the decline, and tea is now more frequently shipped from Shanghai

to Odessa instead of coming overland from Kiakhta.

Mr. Besobrasof takes a hopeful view of Russia's commercial future, as who with his eyes open would not. It is a country of large resources and great riches, but it has rather sluggish inhabitants; and though the emancipation of the serfs gave trade an impetus and set enterprise going as it had never gone before, still Russia wanted the excitement of the late war to stimulate it to its full activity. Foreigners will be surprised to learn that trade was never so prosperous in Russia as it has been since 1878; for they will have before them the rates of exchange on the rouble, which have, perhaps, never been so low since the days of Nicholas, forgetting that to a great extent Russia is a vast country, self-supporting, and independent of foreign markets.

We cannot too much praise our author's self-denial in refraining from quoting the unreliable official statistics, and for basing his remarks almost entirely on personal observations made during frequent visits to the places he speaks of, and an official tour of the Volga. Mr. Besobrasof certainly deserves well of his country for his painstaking work. We hope that the second volume will be fully equal to the present.

E. A. BRAYLEY HODGETTS.

#### NEW NOVELS.

*Dame Durden.* By "Rita." In 3 vols. (Tinsley Bros.)

*A Fashionable Marriage.* By Mrs. Alex. Fraser. In 3 vols. (White.)

*Squire Lisle's Bequest.* By Anne Beale. In 3 vols. (Hurst & Blackett.)

*Disarmed.* By the Author of "Kitty." In 2 vols. (Bentley.)

*In the Carquinez Woods.* By Bret Harte. (Longmans.)

THE deep under-current of tragedy which runs beneath the apparently calm and serene surface of ordinary lives is well exemplified in "Rita's" latest story. It is almost overcharged with the pathos of human life, and yet there is nothing strange or forced about it. The gentle and long-suffering Marjorie Hesseltine, who, from the cares which weigh upon her, and the general lovelessness of her lot, earns the appellation of "Dame Durden," is charmingly drawn, and will strongly move the reader's sympathy. We are glad at last that she finds a haven after much tribulation. Her character is well contrasted with that of her father, a gloomy, morose being, rendered still more terrible to his brood of little ones after the death of his wife. On Marjorie, while yet a child, is thrown the whole burden of the household, and she bears it bravely, never repining at her hard lot. Without affectation or cant of any kind, she is just one of those angelic beings sometimes found in this world, sent to keep others from despair and ruin. Her brother Paul, too, with his literary ambition, his poetic aspirations, and his ill-starred love, is a very natural creation, though there is a little too much about his early lucubrations, and of fulminations against the reading public, the critics, and the publishers. The plot,

or rather plots, if such they may be called, running through the novel are of sufficient interest to gain and keep the reader's attention; and altogether we are glad to be able to give the book hearty commendation. It would be well, indeed, if fiction generally could be kept up to this level.

A more worthless novel than *A Fashionable Marriage* we have not read for years. In the hands of a true artist, the violation of the marriage-bond may be treated without danger; but even then it ought only to be an episode. Here it forms the staple of three volumes, and the whole work is of the most offensive character. It absolutely bristles with grammatical and printer's errors. "After all it's *me* who ought to grumble," says Lady Aylmer; and the same mistake occurs about a dozen times. "Lord Aylmer is the *most* popular man of the two," &c., &c. Although the story deals almost entirely with the aristocracy, the author does not appear to know their proper modes of address, for she writes "The Most *Noble* the Marquis of Ennisford," that being the style of address for a duke only. There is scarcely a page without its little scrap of French; and the author persists in using it where the English phrase would be far better. Such a character "is too *pré occupé* [*sic*] to notice," &c. The mistakes in the French are perfectly ludicrous. *Café noire* in one place becomes *café noir* in another; we have *chiffonné peignoir*, *entrémets*, *par paranthèse*, *cause célèbre*, *appétissant*, *diillusionné*, *voilà tout* (three times repeated without accent), &c., &c. Then there are errors in proper names. We get Paul de Koch and Oscar Wyld; and even the Creator appears twice as the "Diety." A portrait is spoken of as though it were "a Millais or a Turner or a *Tenier*." Of English words we have "dispirited," "sensativeness," "pour over" for *ponder*, &c. Who would know an old acquaintance in "Judith holding the head of *Holiferries*"? Bad as are these blunders from the literary point of view, and rubbish as is the whole style of the work, there are far worse things to be charged against it than these. When Lord Ennisford has left his mistress to return home to his deserted wife for a few hours, the author assures us that his

"countenance at this moment can be seen on three parts of married men's faces nowadays; and, as it is impossible that three parts of the wives can be to blame, the evil originates in the nature of the man."

But, in order to show that we have not misrepresented this novel, let us briefly trace its course. Taking up vol. i., in the first chapter we have Lord Ennisford marrying Lady Frances Clavering when he is bound by every feeling of honour to Bella Grant. The discarded Bella swears to separate Ennisford from his wife by driving them into the Divorce Court. In the sixth chapter the husband insists that his cast-off love shall come into the house where his wife is, on the plea of doing good to the child. In the tenth chapter the temptress nearly brings him to his ruin, and flaunts her love before the injured wife. In the second volume we find Lord Ennisford in Paris. Here he becomes captivated with Lady Aylmer, whose husband is in India, and who, we are left to

infer, is already the mistress of his own brother. Bella Grant, finding her old lover faithless, tries to poison him, but kills his valet instead. In the end she is herself driven mad. When Lord Ennisford's brother learns that Lady Aylmer has played him false, he blows his own brains out. Meanwhile, Lord Aylmer seizes the opportunity to get a divorce from his wife, Ennisford being the co-respondent. Ennisford goes abroad with the syren. On the banks of the Nile, however, she goes off with the Baron von Lieven. A few pages are thrown in at the end to show that Lord Ennisford becomes repentant and is reconciled to his forgiving wife, but these do not reconcile us to the nauseous narrative.

Miss Beale's story is pure and healthy in tone, and agreeably written. If there is any fault to be found with it, it is its length. But the studies of character are excellent; and, although many of them may have been anticipated, there is still much freshness and variety in the way in which they are again presented to us. Squire Lisle's bequest is a somewhat curious one, and we must leave the reader to discover its nature. The hero and heroine of the novel, and an aristocratic Frenchman and his wife, are all admirably drawn, and such plot as there is will be found sufficiently interesting.

The new story by the author of *Kitty* is quite removed from the ordinary type, both as regards characters and plot. The key-note to it seems to be found in a passage in the second volume:—

"There is no Island of the Blest, except in the day-spring of human history. The supreme lesson of experience is that good and evil do not dwell apart, and that to combat the evil the good must seek it out and bear it company."

There is not a person in these volumes who does not possess a distinct individuality, and one or two may fairly be called new types. They would also be called Quixotic in some quarters—notably Stephana, who, because the hero, Valerian, has been born into the world with a stain upon his name, proposes to marry him and endow him with all her wealth in order, if possible, to remedy the evil which has been done him. We can better sympathise with her when, at an expense of five thousand pounds, she conveys a thousand hard-working artisans from hopelessness and misery in London to brighter prospects in the New World. The philanthropist finds out her mistake with regard to Valerian just before it would have been too late for ever. The wrecking of three or four lives is thus saved, not the least important being that of the charming Arthura, between whom and Valerian there have been tender love passages for some time back. The novel has a decided interest of its own, and is cleverly written.

Mr. Bret Harte's story has appeared (and, indeed, is still appearing) in *Longman's Magazine*. The backwoods of America offer abundant material for vivid description and strong local colour, and the author has accordingly painted with a vigorous brush. He has, in fact, never given us anything better in its way than his description of the Carquinez Woods under a variety of aspects. Two of his characters also are intense in their individuality; but novel-readers may

complain that just when the mystery attaching to one of them is cleared up he is bounced off the mortal stage in a very exasperating manner.

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*The Economic Revolution of India and the Public Works Policy.* By A. K. Connell. (Kegan Paul, Trench, and Co.) The production of books about India—of those, at least, that are not merely descriptive—seems to be subject to a sort of law of oscillation. At one time the cheerful optimism of official writers is in the ascendant; at another, the clever band of pessimist critics appear to have it all their own way. In the face of these contradictory opinions, both of which have their representatives in the House of Commons, the English public maintains (not unnaturally) the attitude of puzzled indifference. This little book of Mr. Connell's is intended to serve as an antidote to the views expressed by Sir John and Gen. Richard Strachey in their elaborate work on *The Finances and Public Works of India*, issued by the same publishers last year. The two Stracheys there defended—or, rather, eulogised—the system of administration which has given to India its railways and canals, and for which they are themselves largely responsible. Mr. Connell (who, we hasten to remark, has the advantage over many of his brethren in possessing some personal knowledge of the country) attacks that system with vigour, not only as having been financially unsuccessful, but also as having led indirectly to economical results of a disastrous character. Our space does not permit us to discuss the questions at issue, even if we had the inclination. We must content ourselves with recording our conclusion that Mr. Connell, though he has brought forward several ingenious arguments, has failed to prove the substance of his case. It may be admitted that the railways in India have been constructed on extravagant terms, that some of the canals have turned out conspicuous failures, and that the Department of Public Works has been guilty of many abuses. It may be admitted, also, that the increase of local taxation and the development of the foreign trade have tended to affect injuriously the material condition of the people. Yet, after giving our best attention to the subject, and after weighing all that Mr. Connell has to urge, our deliberate verdict is that the benefits of "the public works policy" have been much greater than the evils. To begin with, that policy was inevitable. Its application was only a matter of sooner or later; and at least India has been preserved alike from powerful monopolies and from capitalist kings. Without going farther into detail, we must conclude with saying that Mr. Connell would often have given his arguments more weight if he had made his language less strong, and that we prefer his practical suggestions in the last chapter to the greater part of his criticisms in the previous ones.

*Germany.* By S. Baring-Gould. (Sampson Low.) This volume is not a condensed edition of the same author's *Germany, Present and Past*, which appeared some four years ago. That work consisted of a set of rambling essays on German politics and social life; the present book, which is part of the "Foreign Countries and British Colonies" series, gives a fairly complete description of the physical features of Germany, and a brief but accurate sketch of the German people. It is possible that too much prominence has been given to geography (out of 210 pages 163 are devoted to physical characteristics and capabilities); but it must be admitted that this portion is well done, and gives a clearer idea of Germany than can

probably be obtained elsewhere. The chapters on the rise and constitution of the empire, and on the peculiar features of German society, are, to a certain extent, borrowed from the earlier work; but the author has chastened his style, and has been at the pains to correct errors, so that even here the reader has a virtually new book. The Constitutional summary is lucid, if slightly inadequate, and Mr. Baring-Gould has wisely avoided the subject of practical politics. Perhaps the best part of the book is the short treatise on the German people; no other English author has so clearly explained why the Germans are divided into castes and not into classes. Taken altogether, this handbook will meet a want; till now we have had no work giving, in small or large compass, any intelligible account of Germany and its people. Mr. Mayhew's clever book on Saxony was an ill-natured caricature, and, moreover, requires writing up to date. The Countess von Bothmer's *German Home Life* is good so far as it goes, but it goes a very short way; and, if Mr. Baring-Gould will permit us to say so, *Germany, Present and Past*, was a farrago of desultory and inaccurate jottings. This book is well got up, and its maps and engravings do credit to the publishers; but the misprint of "Stratsburg" on p. 78 is unpardonable.

*Reminiscences of an Adventurous and Chequered Career at Home and at the Antipodes.* By Alexander Tolmer, ex-Commissioner of Police in South Australia. (Sampson Low.) Mr. Tolmer's career has certainly been adventurous and chequered from its very beginning; one regrets that it has not been more successful. It has, however, given us an amusing book. By descent partly German and partly French, Mr. Tolmer was born in London; and his character partakes of his cosmopolitan origin. He bore all the hardships of his early days with a light-heartedness and gaiety thoroughly French. There is much in his early life which will remind the reader of Marryat and the writers of his school, and which shows that here truth is at least as strange as fiction. When hardly more than sixteen years of age Mr. Tolmer enlisted in the British Legion fitted out to assist the Queen of Portugal in her war with Dom Miguel. This is, to our mind, the most interesting part of the book. The author was placed in the regiment of Lancers commanded by Col. (afterwards Gen.) Bacon. His military experiences began with the siege of Oporto, where,

"If we except the passive duty of starvation, the Lancers had very little to do. This passive duty was, however, no trifling one to us. The enemy kept so strict a blockade that we were unable to get any fresh provisions, excepting, now and then, after a skirmish. Our daily rations were reduced to two ounces of rice, two ounces of salt fish, half a pint of port wine, and one ship biscuit, the latter being generally mouldy, and the salt fish requiring to be soaked for twenty-four hours."

Dogs and cats were at a premium, and many a hearty meal the young Lancer enjoyed off *un bon ragout de chat* at the French quarters. His adventures are well told, and when the war was over he was discharged with about £15, the sole fruit of all sorts of hardships. But it is always easy to find food for powder. On his return to England he enlisted in the 16th Lancers, and became assistant riding-master and acting adjutant. Had he remained in the regiment he would probably have got a commission. Unfortunately for himself, he was persuaded to emigrate to South Australia. Early in 1840, shortly after his arrival at Adelaide, he was appointed sub-inspector of mounted police. Mr. Tolmer, a man of great quickness of perception, courage, and resource, an excellent rider and swimmer, hardy and active, did much good service in the corps, and many were the murderers and bushrangers he captured. Indeed



the state of the colony between 1840 and 1856 presents a strange contrast to its present condition; and though for English readers there is a little too much of his police narrative, yet it cannot fail to interest Australians. The author rose to the rank of commissioner of police, and, as such, organised the mounted escort for bringing to Adelaide the gold from the Victoria diggings. The latter half of the second volume is occupied with the writer's grievances, which he details at length. He had probably some cause of complaint, but it is easy to see that, with all his fine qualities, he was a man not averse to a quarrel; and his opinion of himself and his own attainments is of the highest. We are familiar enough at the present day with official quarrels, jobbery, and injustice, and it is not likely that Mr. Tolmer will succeed in interesting English readers at least in his dismissal from his office twenty-seven years ago. We should be sorry that anyone who began this book with pleasure should lay it down in disgust, and we therefore recommend all readers to go no farther than the eighth chapter of the second volume.

*Through the Zulu Country, its Battlefields, and its People.* By Bertram Mitford. (Kegan Paul, Trench and Co.) In the course of last year the author made a tour through Zululand, entering it at Borker's Drift, and going over the principal battle-fields. He visited several chiefs, and talked with many natives who had fought at Isandhlwana. In this way he acquired some interesting information, though not enough to fill a good-sized octavo volume without a considerable amount of padding. Of the Zulus as a people he formed a very favourable impression. He pronounces them to be "a quiet, kindly, right-hearted race; sober, cleanly, and honest, loyally attached to their exiled King, not wanting in generosity, and good-humoured to a degree." Their physique he considers to be much exaggerated. The author spent three days with the famous John Dunn, whom he greatly admires, and defends against the many charges made against him. One of these is that Dunn is a polygamist. This Mr. Mitford does not deny, but objects that Dunn's domestic relations are entirely his own, that he lives in Zululand and not in Europe, and that he does not bring his wives with him when he visits the colony. Will this be accepted as a sufficient palliation of the original offence? Dunn's territory is orderly and well-governed; and, however unfriendly to the missionaries, he is strict in his exclusion of fire-arms and ardent spirits from the country under his rule.

*From the Pyrenees to the Pillars of Hercules.* By Henry Day. (New York: Putnam.) American tourists to Europe—at least those of them who write and publish—may be roughly labelled under three heads: the Humorous, of whom Mark Twain is the chief; the Dilettanti, of whom Hawthorne is the type; and the Homilectic, or Didactic, of whom Dr. Baxley and our present author are examples. We confess to a preference for the first two classes. Our present book is not a connected record of travel, but a series of observations on the spots which the author visits. In the Preface,

"We wish to acknowledge our obligations to Ford's book on Spain, which is one of the most thorough and reliable books on that country, and a most complete guide to the traveller. We have not scrupled to use the facts collated by him with the utmost freedom."

Without in the least depreciating what is of lasting value in Ford's wonderful book, we may observe that he wrote with all the disdain for Spaniards of the men of the Peninsular War, and with all the prejudices of the ultra-Protestantism of his day. The history, too, of Spain has been almost rewritten since his time; yet our author follows Ford as trustfully

as if he wrote but yesterday. It is utterly useless to point out errors in a book like this. There is not a page on which there is not some mistake to correct or some confusion to clear up. Even on practical matters, on which his countrymen are usually exact, our author gets into mists; p. 176: "There are sweet wines of the sherry grape with all the flavour of sherry wine. It has the delicacy and the deliciousness of Johannisberger." Explain this who can—either as to grammar or sense. As an example of what we call the homilectic style, we quote from p. 11:—

"Andalusia was called by them the [Phoenicians] Tartessus. This Tartessus was the destination of Jonah, which he probably would have reached had he not been detained by an unexpected event which removed him to another sphere of usefulness."

*Leading Men of Japan.* By Charles Lanman. (Boston, U.S.: Lothrop.) Mr. Lanman might not only have done good service both to Europe and Japan, but have made a most interesting volume out of the biographies of that remarkable cluster of men who have been the principal agents in what is not so much the reformation as the regeneration of Japan. It is true that the material at his disposal was defective, and that his position was necessarily that of editor or compiler rather than author; but he has not made use of all the sources of information which are open to everybody, and he has put together the scraps he has collected in such a careless and unintelligent manner that his book is merely a clumsy piece of literary patchwork. For those who are not well acquainted with the history of Japan during the great revolution of 1868, and the subsequent rebellion of Satsuma, the volume will be a hopeless tangle, and even those who have some acquaintance with these events will find it hard to digest. It is also full of inaccuracies and misprints. Nevertheless, it contains a good deal of amusing matter; and with a thorough revision, some judicious notes, and an index it might yet be made of value.

*The Englishman's Guide-Book to the United States and Canada* (Stanford), if not quite so copious as "Appleton," has features which may induce English travellers to give it the preference. There is, for example, a sporting Appendix with a description of the chief shooting and fishing resorts, and a synopsis of the game-laws of many of the States and Territories. We have found the information generally correct, so far as we have been able to test it. More might have been made, perhaps, of the West, although the Yosemite and the Yellowstone are both pretty fully treated. The statement that the station-house meals west of Omaha are "abundant and well cooked and served" is a woful delusion. We should also have liked to see some more connected account of the through railway routes; and the population of cities is a matter of interest to travellers which the compiler has not always kept in mind. The maps and plans, twenty-one in number, are, as might be expected, excellent.

By arrangement with the committee of the Palestine Exploration Fund, Messrs. W. and A. K. Johnston have published a *Map of Palestine* embodying as much of the Great Survey of Western Palestine as the reduced scale allows. The scale is 1 to 714,649; and the reduction has been carried out by Mr. T. B. Johnston. An Index of places is added.

#### NOTES AND NEWS.

DR. GINSBURG, having studied for three weeks the "Shapira MS. of Deuteronomy," has reported to the authorities of the British Museum that it is a forgery. The same conclusion was arrived at so far back as July 10 by

a committee of Berlin scholars after an examination of "exactly one hour and a-half." Prof. Delitzsch, of Leipzig, also characterised the MS. as a "miserable deception" some weeks ago in the *Saat und Hoffnung*. But the first public refutation of the fraud appeared in the ACADEMY of August 18, on which very day (we believe) the portions exhibited in the British Museum were withdrawn from public view.

THE next volumes in the "English Men of Letters" series will be *Adam Smith*, by Mr. Leonard H. Courtney, *Sir Philip Sidney* by Mr. J. A. Symonds, and *Berkeley* by Prof. Huxley.

THE Religious Tract Society will publish this winter, in their series of "By-paths of Bible Knowledge," a little book by Prof. A. H. Sayce describing the most striking confirmations of the Bible shown by recent discoveries in Egypt and Babylonia.

MESSRS. MACMILLAN announce a new volume by Mr. J. H. Shorthouse, the author of *John Inglesant*, to be called *The Little Schoolmaster Mark*.

MISS BRADDON has another three-volume novel forthcoming, which will be entitled *Phantom Fortune*; it will appear early next month. In the present state of trade it is satisfactory to be assured that 30,000 copies of Miss Braddon's *The Golden Calf* were sold during the first week of issue.

WE are not sure that Messrs. Macmillan are to be congratulated upon the title of their new monthly, which will first appear in October. It is to be called the *English Illustrated Magazine*. This is expressive, no doubt; but it is too long, and does not admit of curtailment for ordinary mention. The price, we are glad to hear, will be only sixpence. The following will be the contents of the first number, all the articles being signed:—An engraving after Mr. Alma Tadema's "Shy;" "From the Old Law Courts to the New," by Mr. F. Maitland; Mr. Swinburne's poem on "Les Casquettes;" "The Dormouse at Home," by Mr. Grant Allen; "Rossetti's Influence in Art," by the editor, Mr. J. Comyns Carr; "The Supernatural Experiences of Patsy Cong," by Mr. William Black; "The Oyster," by Prof. Huxley; and the beginning of a novel by Miss Yonge, "The Armourer's Prentices"—an attractive bill of fare, especially as most of the articles will be abundantly illustrated.

WE understand that Messrs. Cassell and Co. are about to undertake the task of providing a popular penny weekly magazine, under the title of *Cassell's Saturday Journal of Pure and Entertaining Literature for the Homes of the People*.

MESSRS. LONGMANS will issue at an early date the fourth volume of Mr. W. Smith's popular annual work, *Old Yorkshire*. Mr. Frederick Ross has written the Introduction, which deals briefly with the history, geographical features, and notabilities of the county.

UNDER the title of *Cartularium Saxonicum*, Mr. Walter De Gray Birch will publish early this month the first part of a collection of charters relating to Anglo-Saxon history. The whole will probably consist of twenty-five parts.

AN American clergyman, the Rev. J. I. Mombert, of Paterson, New Jersey, has issued an appeal for subscriptions to enable him to reprint the little-known first edition of Tyndale's version of the Pentateuch (1530), which was made direct from the Hebrew. He hopes to obtain one thousand subscribers at five dollars (£1) each.

AMONG the announcements of Messrs. Putnam, of New York, are an edition of the *Essays*

of *Elia*, illustrated with etchings by American artists; and a History of the discovery of America to the year 1525, by Mr. A. J. Weiss, upon which the author has been engaged for several years.

THE library at Lambeth Palace will be closed for the recess from September 1 for six weeks.

A SPECIAL collection has been formed at the British Museum of memorials of Martin Luther, in connexion with the four-hundredth anniversary of his birth, which falls in November of the present year. Here may be seen—arranged in a series of glazed cases in the Grenville Library—the first edition of Luther's complete Bible in German (Wittenberg, 1534); the first edition of the Psalter by Luther, in German (Strassburg, 1524); and the first German Pentateuch by Luther (Wittenberg, 1523); two works by Ulrich von Hutten, a friend and admirer of Luther, one of which is entitled *Dialogi Huttenici Novi, perquam festivi* (1521). It was produced in the year of the Diet of Worms, and in it the followers of Luther are for the first time designated as "Lutherici." There is also a MS. letter of Luther to Thomas Cromwell, Earl of Essex, respecting a visit paid to him by Dr. Robert Barnes, dated Wittenberg, "Die palmarum, 1536;" and a contemporary account in English of the ceremony of publishing Pope Leo X.'s sentence against Luther, in St. Paul's, in the presence of Card. Wolsey, May 12, 1521. We understand that a catalogue to the collection will shortly be issued by Mr. Bullen.

THE autumn session of Bedford College for Ladies (8 and 9 York Place, Baker Street) will be opened in October with an inaugural lecture by the Rev. Mark Pattison.

THE next session of the Mason Science College, Birmingham, will be opened on October 2 with an address by Mr. J. H. Poynting, Professor of Physics. Science predominates in the curriculum, but we may remind our readers that the two Arts chairs are occupied by Mr. E. A. Sonnenschein and Mr. Edward Arber. From a copy of the *Calendar* which has been sent us we learn that the students in the past session numbered 366, of whom 137 were females; and that the total of volumes in the library now amounts to upwards of 14,000, a large number having recently been added by donation.

It has now been arranged that the Dundee University College will be opened on October 5 by the Earl of Dalhousie. Prof. Stuart, of Cambridge, will deliver the inaugural address, and the Earl of Camperdown will thereafter present the portrait of Miss Baxter, the founder.

THE Association for the Reform and Codification of the Law of Nations will hold its next conference at Milan on Tuesday, September 11, upon the invitation of the Syndic of Milan. Sir Travers Twiss has announced his intention of bringing forward the subject of "An International Protectorate of the Congo River."

M. PAUL MEYER has been fortunate enough to make another discovery of an Old-French MS.—this time in a private library at Courtrai. It is a fragment of a versified Life of St. Thomas of Canterbury, dating from the thirteenth century.

IN commemoration of the two-hundredth anniversary of the defeat of the Turks by Sobieski (1683), an exhibition has been opened in the Stadthalle, at Vienna, of historical objects associated with that event. Besides a large collection of books and medals, here are the tent of the Grand Vizier Kara Mustapha and a chain used for binding Christian prisoners. These are lent by the King of Saxony.

A GOETHE exhibition has been opened at

Frankfurt-am-Main, in the house where the poet was born (Grosser Hirschgraben, 23). In one room are two large cartoons by Hermann Junker, representing incidents in the life of Goethe; in another, objects belonging to his parents, and a MS. in his handwriting, with many corrections, upon Ancient Art.

FROM Prof. T. F. Crane, of Cornell University, we have received a scholarly paper on *Mediaeval Sermon-books and Stories*. The influence of the pulpit in circulating the Eastern stories which, after the twelfth century, became so popular in Europe has not perhaps been sufficiently recognised; and Prof. Crane's essay is therefore not only valuable in itself, but suggestive of further investigation. It is known that printed literature owes much to oral tradition, but the reverse phenomenon, in which the contents of books again circulate as popular stories, remains for enquiry. The Middle Ages produced many preachers who were by no means confident of their own powers as pulpit orators; and for their use various books were compiled in which, under appropriate headings, there were arranged illustrative stories calculated to attract the attention and reach the minds of those who would not have had either the intelligence or the patience to enjoy metaphysical discourse or dogmatic argumentation. The preachers were thus unconsciously the vehicle by which some good imaginative literature was conveyed to the people, for among the stories—many of Oriental origin—collected by Herolt and others to serve as *exempla* for insertion in sermons were narratives that have since formed the basis for masterworks of Schiller, Goethe, Voltaire, and other immortals. We hope that Prof. Crane will continue his researches into this field, which is full of promise for the student of folk-lore and comparative mythology.

*Correction.*—The inscription on the brass tablet set up by Mr. Gibson Craig in St. Giles's Cathedral, Edinburgh, was not quite accurately quoted in the ACADEMY of last week. Instead of "In memory of John Craig, for many years a Dominican friar in Italy; embraced," &c., it should be "... a Dominican friar, who in Italy embraced," &c.

#### ORIGINAL VERSE.

##### WEARY NOT THE GODS.

THE gods look half in pity,  
Each from his shining throne,  
On fevered hearts beneath them,  
On breaking hearts that moan.  
Unwearied they will not hasten  
Their golden gifts to send,  
They know the times of ripeness  
When shower and sunshine blend.  
But he who ceases moaning,  
And calmly lives his days,  
On him they rain their blessings  
With quiet steady gaze.

O. E. DAWKINS.

#### OBITUARY.

WE have to record the death of Mr. Rawdon Brown, at Venice, on August 25, in his eighty-first year. A long residence in Italy, with a capacity for research that has rarely been equalled, had made him perfectly familiar with the contents of the Venetian archives. So far as we know, his first publication was Marin Sanuto's *Itinerario per la Terraferma Veneziana nell' anno 1483*, which he printed at Padua in 1847, with facsimiles of the original sketches. In 1854 appeared his *Four Years at the Court of Henry VIII.* (two volumes), compiled from the despatches of the Venetian ambassador, S. Giustiniani. Some eight years later he was

appointed by the Master of the Rolls to calendar the State papers and MSS. relating to English affairs preserved in the archives of Venice and Northern Italy. Of this work six volumes have already appeared (the last in two parts), and a third part of vol. vi. is understood to be in the press. The period of history covered by them is from 1202 to 1558. In addition, Mr. Rawdon Brown had transmitted to the Public Record Office no less than 126 volumes of transcripts of Italian MSS., which are open to the inspection of historical students. Of what use they have been may be seen from the acknowledgment made by Prof. S. R. Gardiner in the most recent volume of his *History*.

#### THE AFFINITY OF THE TEN STEMS OF THE CHINESE CYCLO WITH THE AKKADIAN NUMERALS.

UNDER the heading "Meetings of Societies," the ACADEMY (May 12, 1883) gave a short account of a paper read by me before the Royal Asiatic Society on "The Shifting of the Cardinal Points in Chaldaea and China, as an Illustration of the Chaldaeo-Babylonian Culture borrowed by the Chinese." My object was to direct the attention of scholars to the striking confirmation which had been lately disclosed of a characteristic feature in my discoveries. In a lecture on the "Early History of Chinese Civilisation" (May 1880), I had already stated that the Chinese borrowed the cardinal points and the signs to write them at the same time with their writing and other elements of culture from South-west Asia, and that the signs borrowed (which are extraordinarily similar) exhibit a shifting of orientation unaccountable from the Chinese side. As I expected, though not so soon, the confirmation came from further progress in Assyriology. At the meeting of the Society of Biblical Archaeology on February 6 of the present year, my friend Mr. T. G. Pinches communicated a remarkable explanatory note attached to an astronomical tablet of Babylon (entered in the British Museum in July 1881) which he had recently deciphered. In the two paragraphs of this tablet (*Proc. Bibl. Arch.*, February 6, 1883) there is a clear description of the geographical horizon, exhibiting the shifting which I had been able to announce three years previously. The importance of this fact as ascertained both from the Chinese and from the Assyrian side is twofold: (1) It confirms my previous discovery; and (2) it gives the clue to the anomaly of the Chinese Zodiac, which no longer requires the interval of 17,000 years B.C., proposed by Dr. G. Schlegel, for its adjustment.

The same paper of mine contained also a summary list of evidences of several kinds—viz., from the scientific and political notions and institutions, the ethnical, geographical, and personal names and titles, the traditions and customs, religious and other, besides the numerous proofs presented by the writing and language, and the affinities of the *Yh King* with the Akkadian syllabaries—altogether a formidable array of facts, sufficiently strong to resist any criticism of detail, and to justify us henceforth in considering it historically certain that the Chinese borrowed the elements of their culture from South-west Asia.

The borrowing was done in the regions between Bactria and Susiana (Elam), the institutions and names of which are so conspicuous in early Chinese traditions. The time was about 2400 B.C. The writing borrowed was the archaic cuneiform, with which the early Chinese traditions are not unacquainted. But as the transmission of culture was effected by practical intercourse, and not by scientific teaching, the monumental or lapidary style of the writing does not seem to have been insisted upon, the

wedged heads of the strokes being not so sharply marked, as if for current writing in another material than the clay tablets. The many affinities between the early Chinese characters (2300 B.C.) and the Babylonian characters of the pre-cuneiform period (4000 B.C.) do not prove that the two were contemporary. The contrary might be erroneously inferred from the greater ease for comparison and recognition with the Chinese of the Babylonian hieratic characters, whose shapes were not yet entangled by the wedge-stroke complications. Where the archaic wedged forms have diverged from the primitive linear form, it is not this primitive form, but the diverged one, which was known to the Chinese. As a matter of fact, it is with the archaic Babylonian that the similarities of the oldest Chinese characters are more numerous, apart from the wedge and the stiffness of the strokes not required for writing on bamboo bark or any other vegetable material. This explanation is, I think, the true one, and more in accordance with the chronology and historical requirement than the supposition that the wedged forms of the characters were just coming into use in the region when the borrowing was made. By the kindness of the secretary of the Royal Asiatic Society, I have been permitted to withdraw this paper from the *Journal*, where it would have appeared in October next, and to keep it, with all the new facts it discloses, for my book on the *Origin of Chinese Civilization*, which Messrs. W. H. Allen and Co. have in the press.

In the same paper I laid stress on the peculiar affinity of the then known Akkadian numerals with the ten stems of the Chinese cycle. Mr. Pinches has since been able to draw up a complete list, and the result is that the affinities are shown to be still more numerous and more striking. With his permission, I publish the list here for comparison.

Akkadian Numerals.	Chinese Cyclical Stems.	Modern Sounds.
1. gi	ka(p)	kiah
2. min	et	yh
3. eah	binh	ping
4. shimu	dim	ting
5. 'a	ku (or mu)	wu
6. 'ash	ket	ki
7. 'imina	kam	keng
8. ussa	dan	sin
9. ishimu	njam	jen
10. gu	kwi	kwei

A few remarks are here necessary: 5, 6, and 7, with the simple aspirated vowel initial, have been strengthened by the Chinese with the mute guttural; 2 and 3 seem to have been inverted by the borrowers; 8 would agree with the Chinese if the dialectical borrowed form had the known suffix *na*, otherwise it agrees only if we conjecture that on the Chinese side it has gained a final (by the frequent process of an enclitic absorbed), and such would be the case also with 1. The hushing consonant (sh) of 3, 4, 6 is represented by a dental in ancient Chinese. This comparative list, for all those who are acquainted with the paucity of the Chinese phonetic system, will make clear that the Chinese list is an imitation of the Akkadian one. The slight discrepancies may disappear after further research on the Akkadian side; but, on the other hand, we must not forget that the communication to the Chinese Bak clans was not effected by Akkadian scholars, but by practical intercourse with a people of the West speaking a kindred dialect.

To resume, the affinities presented by these meaningless words of the Chinese cycle of ten with the Akkadian numerals prove unmistakably that they are a part of the stock of scientific notions and elements of culture borrowed by the early leaders of the Chinese Bak families from South-west Asia.

TERRIEN DE LA COUPERIE.

## SELECTED FOREIGN BOOKS.

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BRÄUER, F. Die Zweiflügler d. k. Museums zu Wien. III. Wien: Gerold's Sohn. 7 M.

CANAVAL, R. Das Erdbeben in Gmünd am 5. Novbr. 1861. Wien: Gerold's Sohn. 2 M. 40 Pf.

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SPITZENBERGER, E. Lichenes helvetici eorumque stationes et distributio. Fasc. 2. St. Gallen: Küppel. 2 M. 20 Pf.

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ETIENNE, E. La Vie de Saint Thomas, le Martyr, Poème historique du XII<sup>e</sup> Siècle, composé par Garnier de Pont-Sainte-Maxence. Etude historique, littéraire et philologique. 6 fr. De dévotion, intensité, collectivité et en malum partem abeuntibus in Francogallico sermone nominibus. 4 fr. Paris: Vieweg.

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## CORRESPONDENCE.

### TWO BIBLICAL SUGGESTIONS: JOSEPH AND HELAM.

Queen's College, Oxford.

So far as I am aware, no one has noticed that the name of Joseph is to be found in the fragment of Manetho quoted by Josephos (*Cont. Ap. i. 26*), in which the Egyptian historian gives an account of the Israelitish exodus. This took place, he states, in the time of Amenophis, the successor of Rhampses the son of Sethos—that is to say, of the Menephthah I. of the monuments. Menephthah is the very king whom Egyptologists, for a variety of reasons, have long believed to have been the Pharaoh of the exodus, and who is now proved to have been so by M. Naville's recent excavations on the site of Pitom. According to Manetho, the leader of the "vile" Hebrews was a certain priest of Heliopolis or On, called Osar-siph,

who promulgated the Israelitish laws and subsequently changed his name to Moses. In the name of this priest it seems to me impossible not to see that of Joseph, who, as we learn from Gen. xli. 50, married "Asenath the daughter of Poti-pherah priest of On." Osar, as Manetho himself explains, is the word which the Greeks pronounced Osiris; and it is therefore plain that in the Egyptian legend the name of Joseph was regarded as a compound of *Saph* and *Jo* (*Yo*), the national name of the God of Israel, who corresponded to the Osiris of Egyptian belief. That it was also sometimes so regarded by the Israelites themselves seems clear from the spelling Jeho-seph in Ps. lxxxi. 5. The name will thus be synonymous with that of Eli-(a)saph the Gadite, the son of Reuel or Deuel (Numb. i. 14, ii. 14), and of Eli-(a)saph the Gershonite, the son of Lael (Numb. iii. 24), where the Masoretic punctuation will have to be corrected. The legend reported by Manetho must have been derived from a special source, and merely embodied in his dynastic history, since in the latter the name of Menephthah is given as Ammenephthes, not Amenophis, and Josephos asserts that the exact length of the reign of Amenophis is not stated as in other cases. The legend, it will be seen, has fused together Jo-seph or Osar-siph, for whom Manetho claims an Egyptian ancestry, and Moses the real leader of the exodus.

Another Old Testament passage upon which, I believe, modern discovery can throw light is that which speaks of a place called Helam (2 Sam. x. 16, 17). Hadad-ezer, king of Zobah, had been defeated by David "while marching to turn his hand against" the country on the banks of the Euphrates (2 Sam. viii. 3). The Syrians of Damascus had also been added to David's empire, which was extended as far as the frontiers of Hamath (1 Chron. xviii. 3), between which country and Israel an alliance was formed, "because Hadad-ezer had had wars" with Toi of Hamath. After this, Hadad-ezer received reinforcements from the Arameans on the eastern side of the Euphrates, but was again defeated at Helam. Helam must, therefore, have been not far from the western bank of the Euphrates; and, since David would have to march through his own territory of Damascus and the territory of his Hamathite allies before he could come up with the enemy, the Jordan which he is said to have crossed (2 Sam. x. 17) is probably a misreading for Orontes. In any case Helam must have lain to the north-east of Hamath.

Now Khélâm (Helam) is written Khélâmâh in ver. 17; and though the final *ah* may simply be the so-called suffix of motion—that is to say, the old termination of the accusative—it shows that the word was pronounced with a vocalic ending. This is also shown, not so much by the Septuagint reading Χαλαμν, which does not occur in Origen, but by the Χαλαμν of Josephos (*Antiq. vii. 6*), who transforms it into a personal name like Shalman or Solomon in Hosea x. 14. Khalaman reminds us at once of Khalman, the name of Aleppo on the Assyrian monuments. Aleppo would have lain exactly in the way of David's march, and its occupation was of importance to Hadad-ezer and his Syrian allies for the following reason.

Hittite tribes had descended from the mountains of Kappadokia, and had driven a wedge into the territory of the Arameans. Their stronghold of Carhemish commanded the principal ford across the Euphrates, they had gained possession of Pethor at the junction of the Euphrates and the Sajur, and, as we now know, they had made themselves masters of Hamath and Kadesh on the Orontes. The enemies of the Arameans were necessarily the friends of the Hittites, and it must have been to fight against the Hittites that Hadad-ezer

was marching when met by David. After his retreat from Damascus he was thrown back upon the country eastward of the line of Hittite occupation, and his only chance of recovery was to seize the fortress of Khalman or Aleppo, which stood on the high road from Carchemish to the south. He was probably engaged in the siege of Aleppo when he underwent his second defeat. David's army at the time no doubt partially consisted of Hittites. Does this throw any light upon the fact that one of his bodyguard was Uriah the Hittite? At any rate, the alliance between the Davidic dynasty and Hamath continued down to the period when the latter kingdom was overthrown by Sargon, as we learn from the Assyrian inscriptions (see also 2 Kings xiv. 28), and the last king of Hamath bore the distinctly Jewish name of Yahu-bihidi, which is also written Iu-bihdi. We know of no other foreigner besides Uriah, and possibly Joram the son of Toi, whose name was compounded with that of the Israelitish God. It is also to be noticed that the northern frontier of David's kingdom not only bordered on the Hittite district of Hamath, but also, as we see from the correct reading of 2 Sam. xxiv. 6, on "Kadesh of the Hittites," the southern capital of Hittite power.

A. H. SAYCE.

## BUDDHA AND ST. JOSAPHAT.

London: Aug. 28, 1888.

Prof. Max Müller, in his interesting essay on the Migration of Fables, has pointed out (also quoting Renaud) that *Iwdrap*, the name by which Buddha found a saint's place in the Greek Church calendar—transformed in the Latin legend into *Josaphat*—is a corruption, through the uncertainties of Persian transcription, of *Bodhisattva*. I have never seen it noticed how strongly this suggestion is confirmed by a passage in the *Chronology of Ancient Nations*, by Albirnî, of which the English translation by Prof. Sachau was published in 1879. Here we have mentioned (p. 186), among the "pseudo-prophets," BUDHĀSAF, who came forward in India." This brings us a long step nearer to *Bodhisattva*.

Having touched on this most curious subject, let me say a few words on another branch of it. I had pointed out briefly in 1875 (*Marco Polo*, 2nd ed., ii. 308) that the identity of St. Josaphat and Buddha had been recognised by the famous Portuguese historian Diogo de Couto. This had not been observed by Mr. Rhys Davids, who, some years later, in the Introduction to his translation of the *Jataka Tales*, observes:—

"It was Prof. Max Müller, who has done so much to infuse the glow of life into the dry bones of Oriental scholarship, who first pointed out the strange fact—almost incredible, were it not for the completeness of the proof—that Gotama the Buddha, under the name of St. Josaphat, is now officially recognised and honoured and worshipped throughout the whole of Catholic Christendom as a Christian saint!" (p. xli.)

There is nothing to correct in the spirit of this passage; but, as a matter of fact, the identity had been recognised nearly three centuries ago by Couto. After telling the story of Buddha's youth, the latter proceeds:—

"This prince is called in the histories of him by many different names. His proper name was Dramā (*Dharma*) Rājo; that by which he has been known since he came to be held for a saint is the *Budāo*, as much as to say, The Wise. . . .

"To this name the Gentiles throughout all India have dedicated great and superb pagodas. With reference to this story we have been diligent in enquiring if the ancient Gentiles of those parts had in their writings any knowledge of St. Josaphat, who was converted by Barlam, who in his legend is represented as the son of a great king of India, and who had just the same up-bringing, with all the same particulars, that we have re-

counted of the life of the Budāo. And as the story of Josaphat must have been written by the natives . . . it would seem that in the lapse of time there grew round it many fables such as they have in the life of Budāo, and these we pass by, for not in two whole chapters could we rehearse the stories as they have them.

"And as a thing seems much to the purpose which was told us about St. Josaphat by a very old man of the Salsete territory in Baçaim, I think it well to cite it. As I was travelling in that island of Salsete, I went to see that rare and admirable pagoda which we call the Canara Pagoda [i.e., the well-known Kānhari Caves] made in a mountain, and with many halls cut out of the solid rock—one of them as big as the larger of the mansions on the Ribeira at Lisbon—and more than 300 chambers rising like a staircase in the mountain, each with its cistern at the door, cut in the same solid rock, containing water as cool and excellent as you could desire, whilst at the gates of the great hall there are carved beautiful figures of the stature of giants, but of art so subtle and exquisite that better could not be wrought in silver; and many other fine things which we omit for brevity.

"And enquiring from this old man about the work, and what his opinion was as to who had made it, he told us that without doubt the work was made by order of the father of St. Josaphat, to bring him up there in seclusion, as the story tells. And as this informs us that he was the son of a great king in India, it may well be, as we have just said, that he (St. Josaphat) was the very Budāo of whom they relate such marvels" (Dec. v., liv. vi., cap. ii.).

H. YULE.

## A BABYLONIAN CYLINDER OF ANTIOCHUS.

British Museum: Aug. 27, 1888.

Among the many valuable things brought to England recently by Mr. Rassam is a small cylinder of Antiochus. It is written in a very complex style of writing, a kind of ornamented Babylonian, in fifty-nine lines. Antiochus is called "the great king, the mighty king, the king of multitudes, the king of Babylon, the king of countries, &c., eldest son of Seleucus the Macedonian, the king of Eki" (i.e. Babylon). Like most Babylonian kings, he repaired or restored the temples of E. ZIDA and E. SAGILI, the bricks for which "his pure hands made in the land of Hattim." The god Nebo is called "the son of E. SAGILI, the first-born of Marduk the supreme one, the offspring of the goddess Aneana the queen." In col. 2, l. 15 appears to be remarkable. It runs: "*mu-kin pal ku-uk-lu sam-e u irsi-tim*," which line I read, "the establisher of the time (reign) of the circle of heaven and earth." The word *ku-uk-lu* looks very like the Greek κύκλος; and it also appears to be used in this line in the same sense as κύκλος is used in the following passages:

τὸν κύκλον πάντα τοῦ οὐρανοῦ δια καλέοντες.

(Herodotus i. 131.)

Οὐρανὸς ἀθροῖζων ἅστρο' ἐν αἰθέρος κύκλῳ.

(Euripides, *Ion*, 1147.)

I do not say that the word is Greek; but I do not see any reason why a Greek word should not appear upon so late a cylinder, which, moreover, contains the names of Antiochus, Seleucus, Stratonice, and the adjective "Macedonian." The inscription makes Antiochus pray for the prosperity of himself, his wife, and his son Seleucus. His wife's name is spelt in cuneiform *Aš-ta-ra-ta-ni-ik-ku*. This is evidently the Stratonike (Στρατονίκη) of the classical authors. Antiochus reigned from 280-261 B.C.; and in col. 1, ll. 13-16, of this inscription he says: "I laid the foundation of E. ZIDA ["the temple of life"], the established temple, the temple of the god Nebo, which is in Borsippa, on the 20th day of Adar, the 43rd year." This is evidently the forty-third year of the Seleucian era; and, as this era began 312-313 B.C., Antiochus laid the foundation of this temple 270-269 B.C., about ten years before his death.

ERNEST A. BUDGE.

## THE AGE OF HOMER.

London: Aug. 26, 1888.

In the last number of the *Journal of Philology* is an article by Mr. Sayce on the age of Homer which must have been read with interest by many scholars. But there are several points in which it is impossible to be sure of Mr. Sayce's real opinion. It will be so long before we can look for another number of the *Journal* that I venture to ask your permission to seek through your columns the further information which I apprehend is needed before a rational discussion of Mr. Sayce's position is possible.

1. Does Mr. Sayce place "our" Hesiod and "our" fragments of the *Cyclic Epics* as well as Homer in the age of Perikles?

2. What does Mr. Sayce consider the Homer of Herodotus to have been? And what the Homer which was appointed by law for recitation at Athens?

3. Does Mr. Sayce consider that the Homer of Plato was our Homer? I supposed so from the mention of the age of Perikles, and also from a passage in which "the Homer of Plato and the Alexandrines" is spoken of, until I found, a little farther on, three lines quoted from the Homer of the Alexandrines, on which Mr. Sayce says: "Had these been the teachings of the old Homer of Greece, Plato could not have failed to dwell upon them in his indictment of epic poetry." It would seem from this that Plato's Homer was not ours.

4. Did Aristotle and Aristarchos—to say nothing of Plato—suppose that they were dealing with the old Homer of Greece, or were they conscious of the fact that "our Homer" is a Greek "Don Quixote" which "holds up to mockery all that had once claimed the deepest reverence of the Greek people"? Can the process be explained by which this Homer was substituted for the Homer of Herodotus?

5. Does Mr. Sayce take the story of the Spartan at Tegea to be serious historical fact? Does he, that is, believe the essence of the story, that the Spartans found the bones of Orestes, which were ten feet long? If not, what becomes of the introductory incident? Or even admitting the bones, did Mr. Sayce never stop at a blacksmith's forge "to admire the performance"?

6. Does Mr. Sayce seriously think that the Homeric poems are "based on the old tragedy of Attica," because they speak of dancing to the flute, dirges, marriage-songs, and hymns of victory?

7. Mr. Sayce admits that our Homer contains part of the *Aeolic* songs which formed the real Homer; can he either tell us which these parts are, or give us a test by which we can find them?

8. Can Mr. Sayce give us any reason to believe that in the fifth century there was any development of the historical faculty or of critical archaeology such as to render possible that vast amount of scientific accuracy in prehistoric scenery which we find in Homer? Mr. Sayce does not attempt to dispute the exact archaism of such important and all-pervading matters as the kingly power, the position of women, the use of cattle for money, the ignorance of horsemanship in war, and many other traits which were utterly unfamiliar to the Greeks of the age of Perikles.

9. Does Mr. Sayce consider that the *Odyssey* as we have it is an earlier work than the *Iliad*? I gather that he does from his remark that "the *Odyssey* seems to breathe the spirit of Aiskhylos, the *Iliad* the spirit of Aristophanes," or rather, it would appear, of Lucian.

I have confined my questions strictly to points which must be explicitly and unmistakably cleared up before it is even possible to enter upon the discussion of Mr. Sayce's paper. I may, at the same time, mention one or two errors which Mr. Sayce will, no doubt, be glad



to have corrected. He says that Delphi is not mentioned; he will have no difficulty in finding it under the older name of Pytho. In speaking of the Dorians, he forgets that the Rhodians were Doric, and are mentioned with a distinct reference to the characteristic triple division of their tribes (*Il. ii. 655*). He says that an age of literary refinement is indicated by the fact that a special knife had been invented for cutting cheese; the utensil mentioned in the lines to which he refers is not a knife, but a grater, perhaps a less literary instrument. A further proof of literary culture is, he says, the employment of a trained slave to cut meat. But Homer says nothing whatever of training or of a slave in the passage he gives (*Od. i. 141*), nor have I been able to find foundation for the statement elsewhere. A swineherd appears to be capable of fulfilling the function in *Od. xiv. 433*.

WALTER LEAF.

### SCIENCE.

#### OXFORD CONTRIBUTIONS TO THE STUDY OF ROMAN LAW.

*The Institutes of Justinian.* Edited, as a Recension of the Institutes of Gaius, by Thomas Erskine Holland. Second Edition.

*Select Titles from the Digest of Justinian.* Edited by Thomas Erskine Holland and Charles Lancelot Shadwell.

*Imperatoris Justiniani Institutiones.* With Introductions, Commentary, Excursus, and Translation. By J. B. Moyle. In 2 vols. (Oxford: Clarendon Press.)

THESE three books are alike in three points. They are beautifully printed by the Clarendon Press, they are welcome evidence of the revived study of Roman law in Oxford, and they are edited by lawyers who are also scholars. The first and third books have evidently not been executed without a good deal of honest labour, and the third puts within the reach of the student a great deal of information and discussion which is not easily found elsewhere in English. Still, partly from what I think faults in the plan and partly from imperfect execution, none of these books is satisfactory.

Ever since the discovery of Gaius' Commentaries, attempts have been made in various ways to exhibit the debt of Justinian's Institutes to Gaius. The most useful practically is Gneist's *Syntagma*, which gives the two works in parallel columns, and adds other relevant extracts. Prof. Holland's plan is different. He prints in thicker type those parts of Gaius' Commentaries which Justinian "left standing," and adds references to other works of the classical jurists extracted in the Digest which were used by the compilers of the Institutes. Something of the kind had previously been done by Krüger, but with important variations of the MSS. at the foot of the page. Now, without saying that a transient curiosity may not be gratified by such a plan, I object, first, that it is necessarily delusive, and, secondly, it aims at a matter of scarcely more than bibliographical interest. It is delusive on more grounds than one. Our MS. of Gaius is in parts quite illegible even by (*oculatissimus ille*) Studemund, and therefore a good deal more than is exhibited as Gaius may really have been incorporated by Justinian. Again, no account taken of Justinian's omissions, and these

are often the most significant part of the alterations. Further, substantial reproduction is not recognised by the type, if the *ipsissima verba* are altered. Prof. Holland has evidently taken much pains in this matter, and yet it is not difficult to find sections where the result is unfortunate. In iv. 6, § 39, what professes to be part of Gaius' 61st section is given in thick type, and this is accentuated by one word, *namque*, being in ordinary type. But the fact is, one-half of the thick type is not in the MS. of Gaius at all, but supplied by Huschke from the Institutes themselves! Prof. Holland's faith in Huschke is sublime, as may be seen in the different types in which iv. 7, § 4, is printed. In iv. 6, § 32, a few scattered words are printed in thick type; but, on comparing Gaius' § 54, it will be seen that the order in Gaius was different, and that the editor has not been quite faithful even to his own plan (*Stipulatus sit* is left in ordinary type). And then, what importance can attach to showing that at least so much has been taken from one particular book as distinguished from other books of Gaius, and from books of others of the classical jurists? Justinian tells us that Gaius' *Res cottidianas* was used as well as his Commentaries. Why should extracts from one be dignified with thick type, and extracts from the other be scarcely distinguishable from Justinian's own additions? The thing becomes ridiculous when we have, for instance, Just. ii. 1, § 29, which was taken almost bodily from the *Res cottid.* (Dig. xli. 1, l. 7, § 10), printed in ordinary type, with the exception of five words, or parts of words, which happen to occur in the corresponding passage of the Commentaries! The editor cannot possibly suppose that Tribonian took these words from the Commentaries and the rest of the passage only from the other work. Further, Huschke's texts are not suitable as a basis without any note (except very rarely) to show the deviations from the MSS. or the generally accepted text. No one is more learned or more ingenious than Huschke, but his conjectures, often most valuable as suggestions of what may have been in the text, should be marked as conjectures only. Studemund's re-reading of the palimpsest conveys a warning to all who attempt to fill up the gaps of an imperfect MS.

The *Select Titles from the Digest* is probably intended merely as a convenient book for lectures. It contains thirty-two titles, with a brief analytical table of contents of each, and a few references, which appear to have been simply selected from Godefroi. If the editors had added short notes such as Godefroi's the book might have been really useful; as it is, it seems to me, except for its type, of little use to students, who will find their account in getting the first volume of the Berlin stereotype Corpus, which is cheaper, contains useful notices of variations from the Florentine MS. and from ante-Justinian jurists whose works are otherwise preserved, and some conjectures in awkward parts of the text, and gives Institutes and Digest complete. As for analyses, they are what should be left to the student to make.

Mr. Moyle's Commentary on and transla-

tion of the Institutes requires and deserves fuller treatment. I have examined several parts of the book, and believe he claims no more than is true when he says that he has consulted the best and most recent authorities, and names particularly Puchta, Schrader, Baron, and Vangerow. Perhaps Baron's *Pandects* (though a handy volume) is scarcely one of the best, if von Wächter's judgment is correct—"No sure guide; slight work, with much that is surprising." Mr. Moyle has adequate knowledge of German, a readable style, and a power of intelligent adaptation and criticism, so that, though much seems to be taken, more or less, from these and other authorities, the book is perhaps all the richer for it. But I greatly prefer, where considerable use is made of other authors, that a definite reference should be given on the particular title or passage. A reader knows then with whom he is dealing, and can verify, if he choose, and satisfy any doubts which may arise.

I agree with the editor that, if we had in English good institutional treatises and histories of Roman law, the Commentary might well have been shorter. Perhaps he would have done better had he given more explanation in the shape of proper notes on the text, and had put as excursus much of the matter which now smothers the text, to which it sometimes adheres by only a slight and casual connexion. It is not a desirable arrangement which, for instance, prints a short essay on suspensive and resolute conditions at the foot of the title on the *Atilianus tutor*. A professedly institutional treatise, if it is to be used as such, should not be overlaid with what may almost amount to another institutional treatise, whose members are dislocated in order to range with the former. But both Gaius and Justinian require notes to explain words, allusions, and obsolete practices; to give quotations from, or references to, the Digest and Code for further illustration or correction of the text; and to emphasise expressions which may otherwise be passed over lightly by the student or give him insufficient or incorrect notions. Some, however, of Mr. Moyle's notes are of this character.

But one's confidence in the book is impaired by finding positive statements on matters where knowledge is impossible, references not unfrequently wrong, quotations not always verified, and other indications of a want of knowledge at first hand and of proper critical method. For instance, take the note on p. 295. It is said the *lex Furia testamentaria* was passed in 183 B.C. Other writers give the date with an expression of doubt. The truth is, it is a pure conjecture. The law evidently preceded the *lex Voconia*, and probably, if a fragment of Varro refers to it, was a *plébiscite*. These two inferences leave a wide chronological range, but that is the whole amount of our knowledge. "It is remarkable as being the first enactment of the civil law in which *Cognatio* is recognised as a title." *Cognatio* is referred to, but scarcely as a title; we know of few enactments on any branch of law at all before this, and the recognition of *Cognatio* was (as the editor knows) the act of the praetor. By the *lex Voconia* "any person ranked in the first class of the census as owner of 100,000 aesterces or up-

wards (Cic. *in Verr.* 2, 1, 42) might bequeath," &c. The only authority for this is not Cicero, but pseudo-Asconius, a worthless authority. Gaius (ii. 274) has "centum millia aeris," but this means 100,000 *asses*, and Savigny has not succeeded in convincing antiquaries that *aeris* meant (silver) *sestercies*. "Provided no legacy exceeded in amount the share which the heir or each of two or more co-heirs received himself." Almost all modern authorities agree that "heredes" meant heirs collectively, not *each co-heir*. On p. 511, it is said "the date of the *lex Aquilia*, according to Theophilus, was the third secession of the plebs, *circ.* 287 B.C." Theophilus knew no more of the date than we do. He put together Dig. ix. 2, l. 1, § 1, with Dig. i. 2, l. 2, § 8, and then jumped to a conclusion. But he says nothing of "third" secession. Similarly, Mr. Moyle gives (p. 626) a date *circ.* 170 B.C. for the *lex Aebutia*. Rudorff suggests, not this, but three other dates. Nothing is really known. On p. 621, it is said Studemund conjectures a law to be the *lex Vallia*. Studemund read it in the palimpsest. He made no conjecture at all. On p. 298, it is said "the heir was entitled to his fourth as heir: whatever else he got from the testator by legacy *fidei commissum* or *donatio mortis causa* was not included in it, unless the testator directed it otherwise," and reference is made to Dig. xxxv. 2, 56, 5. The reference is clearly wrong. On turning to Baron, whose book (§ 447) seems to have been used here, this reference is the first of several given for a general statement, partially identical with Mr. Moyle's, but is just the one not applicable to Mr. Moyle's statement. On p. 240, the editor says, "In Cicero's time no oral will had any validity," and refers to *in Verr.* 2, 1, 48 (it should be 45); but the passage has nothing to do with oral wills, but with the *non-production* of a will which was alleged to have been made (see Leist in Glück's *Pandekten*, books 37 and 38, § 15, 16). Mr. Moyle has apparently been misled by an ambiguous note of Schrader's; at least he copies a false reference of Schrader's—Cic. *de Orat.* i. 43 (should be 53). A similar case appears to account for the note on i. 11, § 12 (p. 132), where, commenting on Cato's view, *servi si a domino adoptati sint, ex hoc ipso posse liberari*, he gives us only the choice of Cato's thinking of adrogation of a slave by his own *dominus* or of the master's giving him in adoption to a third person. Now the first is impossible as law (adrogation applies only to persons *sui juris*), the second is impossible as Latin. Why should not Cato be thinking of a master's mancipating his slave to another, and then claiming the slave from him as his son? On the previous page, the editor says that Cicero, in c. 13 of the speech *pro domo*, declares the adrogation of Clodius to have been "done with the approval of the Pontifices." If the passage is read, it is seen that Cicero was speaking ironically. His very argument is that the adrogation, though alleged to have been duly conducted, was not approved by the priests (see the end of c. 14). On p. 371, *praesens* (*procurator*) is explained to mean "appointed in court." This is inconsistent with the passage itself (iv. 11, § 4): "*vel ipse in iudicium venire . . . vel extra iudicium*," &c., and with the plain explana-

tion in Dig. iii. 3, ll. 5-7. On the following page, he has apparently misunderstood Schrader's note, and states the matter, as I conceive, wrongly. I take it there are three cases, not two. A procurator, if appointed by the defendant himself in court, did not give security *judicatum solvi*, but the defendant did. If appointed out of court by the defendant *praesens*, then he did give security, but the security (*fidejussor*) was the defendant himself; if the procurator acted without such appointment, the prosecutor gave security in the usual way, and the defendant was not directly liable.

A few words on the translation, which, so far as I have examined it, is businesslike, readable, and substantially correct. But here again there is some want of precision. Thus, in iv. 4, § 2 (p. 172), the single word *injuria* is first translated "outrage or injury;" three lines farther it is "insult;" afterwards, generally "outrage." In tit. 9, *si equus calcitrosus calce percusserit aut bos cornu petere solitus petierit*, the connexion of *calcitrosus* with *calce* and of *petere* with *petierit* is ignored, and the clause translated "Examples may be found in kicking by a vicious horse or goring by a bull with a propensity to toss." But this is extending the law, unless kicking is synonymous with viciousness and goring with tossing. On p. 167 (iv. 2, § 2), *in bonis esse* is translated "equitable ownership." Surely Justinian would have indignantly referred Mr. Moyle to Cod. vii. 25.

H. J. ROBY.

#### CURRENT SCIENTIFIC LITERATURE.

*Essays on Sport and Natural History.* By J. E. Harting. ("Field" Office.) Mr. Harting is a naturalist of the very sporting type, with a marked taste for falconry and a general love for all out-of-the-way historical knowledge which bears in any way upon birds or animals. In this volume, he has collected a few of his fugitive pieces, many of them running in the same line as that which he has already so fully worked up in his book on the extinct British animals. Among the more important are papers on the roe-deer in England, on the Irish wolf-hound, on the old English black rat, on the spoonbill in Sussex, on the great bustard, and on the humming of the snipe. Two or three articles are devoted to hawking, and one to the *Bote of St. Albans*, the great mediaeval manual of the craft. Other interesting records are contained in short essays on purple gallinules, wild turkey, fishing with cormorants, and an Essex decoy. We must demur to the wood-cut of a badger, which seems to us strikingly uncharacteristic; but the other illustrations are, for the most part, very good. Altogether, the papers, though not important contributions to science, bear throughout the impress of personal observation and a keen eye for animal life, together with a considerable acquaintance with the literature of sport from the earliest period. Mr. Harting, indeed, stands almost alone in his combination of the antiquarian and biological interests.

*Third Report on the Migration of Birds.* (West, Newman and Co.) The committee appointed by the British Association at York in 1881 to obtain details of bird migration by means of communications from the different lighthouses and lightships round the shores of Great Britain and Ireland have here printed their annual summary. These minute particu-

lars, collected at much trouble and some little expense, cannot be called interesting reading save for ornithological zealots; nor, in spite of their source, are they light reading in the ordinary sense of the expression. But they are paving the way, it may be hoped, for the understanding of that migratory instinct in birds which, although ancient writers easily interpreted it by a little imagination, has hitherto formed a serious difficulty to the present more scientific generation. Instances and facts are being largely accumulated by the co-operation of the lighthouse keepers, so that, before many years elapse, it may be hoped that it will be possible to strike out some general laws which underlie the phenomena of bird-migration. Each year the observers become more competent for their work. Mr. Cordeaux again notices that the tendency of the autumnal migration was from east to west; while, with spring, birds returned from west to east. Owing to the mild winter of 1881-82, fieldfares and all the duck family were remarkably scarce. The autumnal migration seems to depend first upon temperature, next upon the period when young birds are left to shift for themselves. These young birds generally migrate some weeks in advance of their parents. Among the rarer visitors to our shores last year were ten ospreys, with Tengmalm's owl, the rustic and lapp bunting, white-spotted blunthroat, glossy ibis, two Sabine's gulls, the Kentish plover, and the blue-winged teal. We can but wish well to this ingenious attempt to discover the secrets of migration—whether use, wont, and the long experience of the races of birds teach them to pass from land to land, as saith modern science; or whether the poet's surmise be the truer theory, that they migrate

"quia sit divinitus illis

Ingenium, aut rerum fato prudentia major."

*Les Mouvements du Sol sur les Côtes occidentales de la France et particulièrement dans le Golfe normanno-breton.* Par Alexandre Chèvremont. (Paris: Leroux.) In a work published a few years ago under the title of *Les Mouvements de la Mer*, M. Quénauld estimated that the surface of the land in Normandy and Brittany had been lowered since A.D. 700 at the rate of about two mètres per century. Assuming the depression to go on at this rate, it would require but a thousand years to convert the Continent into an island, and to destroy all the French ports along the Channel. But M. Quénauld carried his prophetic calculations much farther: "Quelques siècles plus tard, Paris sera devenu une ville maritime, en attendant qu'il soit englouti dans une vingtaine de siècles." It is cheerful, however, to find that M. Chèvremont, who has made a prolonged and careful study of the Normanno-Breton Gulf, is disposed to take a less gloomy view of the matter. He sees, it is true, marks of depression everywhere along the French coast; but, instead of taking the two mètres per century which the pessimists had adopted, he believes that the rate is less than one-third of a metre in a hundred years. Since the end of the Roman dominion in Gaul (that is to say, in the course of some fourteen centuries) there has been a depression of the shores of the Armorican Gulf to the extent of about four mètres—a movement which gives a centennial rate of only twenty-eight centimètres. The evidence which has led the author to this conclusion is elaborately set forth in the volume before us. In 1879 the French Academy of Sciences, recognising the importance of this subject, offered a prize for an essay on the changes of level which the French coast had undergone from the Roman period to our own day. It happened that M. Chèvremont was at that time occupied with the preparation of the present work, the scope of which, however, was rather different from that of the prize theme. He had confined his studies to the coast between Cherbourg and Brest, while the proposed essay

was to deal with all the Northern and Western coasts, stretching from Dunkirk to the mouth of the Bidassoa. On the other hand, M. Chèvremont had been anxious to study all the movements to which the ground had been subjected since the middle of the Tertiary period, while the Academy limited the enquiry to those changes of level which are of post-Roman date. Hence our author's work was more restricted in area, yet more extensive in time, than the conditions of the prize demanded. Notwithstanding this difference of aim, a portion of his monograph was submitted to the Academy, and was reported on in highly favourable terms by a committee composed of MM. Daubrée, Delesse, Hébert, de la Gournerie, and Serrier. Fortified by the opinion of such authorities, M. Chèvremont can afford to be indifferent to the remarks of a reviewer. Much of the early part of the book, relating to the geology of the country around the Normano-Breton Gulf, might, we think, have been spared. The volume as it stands is a large octavo of 479 pages, but the really valuable part of the book would not occupy more than half this bulk. Probably the most interesting chapters of M. Chèvremont's work are those which relate to changes of level in Normandy and Brittany during historic times. On this subject he has amassed a collection of observations the value of which will be appreciated not less by English than by French geologists. Few indeed can be so short-sighted as to regard the movements of the French area as phenomena of a purely local character: they are, of course, simply part of a system of secular movements to which a large portion of North-western Europe, including the off-lying British archipelago, has been subjected. M. Chèvremont sees this clearly enough, and seeks in a philosophical spirit to bring his own studies into relation with those made in other areas. The phenomena, however, are exceedingly complex, and it may be doubted whether the materials are yet ripe for synthetic discussion.

WE have received from Messrs. Sampson Low a copy of the second edition of Mr. J. E. H. Gordon's *Physical Treatise on Electricity and Magnetism*. In reviewing the first edition at some length (ACADEMY, November 6, 1880), we said that it was "probably the best book of the kind that has ever been published in England;" and we also dwelt upon the exceptional merit of the type and of the illustrations. It is now only necessary to state that the new edition has been revised throughout, and that much additional matter has been added, as well as twenty-one new plates. The chapter on electric lighting has been omitted, as the author hopes to publish shortly a special work on the subject. No one is better qualified, both from the scientific and from the practical side.

#### SCIENCE NOTES.

At the meeting of the British Association for the Advancement of Science, at Southport, the lecture to the operative classes will be given by Sir Frederick Bramwell, on "Talking by Electricity—Telephones."

A MEETING is to be held at New York on September 26 for the purpose of founding an American Ornithologists' Union. It will be proposed to appoint a committee to revise the current lists of North American birds, so as to arrive at an authoritative classification and nomenclature. The meeting is summoned by Messrs. J. A. Allen, Elliot Coues, and William Brewster.

THE second edition of the *Official Catalogue of the International Fisheries Exhibition* (Olowes) tells on its very last page (382) a curious story. Mr. Francis Holmwood, writing from Zanzibar, reports that the native fishermen train the "sucker fish" (locally called *chazo*, and pre-

sumeably *Echeneis remora*) to catch turtles for them. The *chazo* is caught when young, and gradually accustomed to being handled. An iron ring is let into its tail, through which a line is passed. It is then taken out in a boat and let slip at a turtle floating on the water. To this it attaches itself, and the two are hauled in together. Mr. Holmwood adds that he hopes to forward a specimen, but it has not yet arrived. We remember to have read somewhere that the Chinese make use of the *remora* in the same way. The authority of a European eye-witness, however, seems to be still wanting.

#### PHILOLOGY NOTES.

MR. F. S. GROWSE, of the Bengal Civil Service, has now completed the work (upon which he has been engaged for some six years) of translating into English the *Rāmāyana* of Tulsi Das, the most popular vernacular poem of Upper India. The two first parts were noticed in the ACADEMY as they appeared. We have now received the whole bound up in a single volume. It is most handsomely printed at the Allahabad Government Press, and it contains seventeen full-page illustrations, which are interesting on more than one ground. The greater number come from an illuminated MS. of the poem of quite modern date, but still representative of traditional Hindu art; the others are scenes associated with the life of the poet, taken by a native photographer. All have been reproduced by the London Autotype Company, and afford in their mounting a most agreeable contrast to the usual run of Indian photographs. Those who know Mr. Growse's *District Memoir of Mathurā* (now in its third edition) will recollect that his devotion to good workmanship includes a scholar's care for the manner in which his books are turned out.

THE well-known Oriental publishing firm of Otto Schulze, of Leipzig, announce two new periodicals for October. The one is the *Literaturblatt für orientalische Philologie*, edited by Prof. Ernst Kuhn, of Munich, which will be published monthly at the subscription price of fifteen marks a year. The other is the *Zeitschrift für Keilschriftforschung*, edited by Drs. Carl Bezold and Fritz Hommel, both of Munich, with the collaboration in England of Mr. T. G. Pinches. This is to appear quarterly, with five or six plates in each part, for an annual subscription of sixteen marks.

AT a recent meeting of the Académie des Inscriptions, M. Salomon Reinach, of the École française d'Athènes, read a paper upon "The Chronology of Certain Athenian Archons since the One-hundred-and-twentieth Olympiad." Its object was to correct the list published by Gelzer in 1875 by the light of the inscriptions recently discovered by the French in Delos. The following are the chief results:—The Archon Meton, hitherto unknown, must be placed about 110 B.C.; Lykiskos and Dimysios, previously assigned to 5 B.C., must be put back by a century—probably to 102 or 103 B.C.; Agathokles is rightly assigned to 132 B.C., and not to a half-century later; Diotime is changed from 5 to 95 B.C.

DR. NEHRING has published at Posen a critical edition of the Slavic Psalter of St. Florian, with a Latin commentary.

THE *Compte-rendu* of the Imperial Library of St. Petersburg enumerates the acquisitions made by means of the gifts of the late Emperor. These include the palimpsests and the Greek and Oriental MSS. of Tischendorf, the collection of Oriental MSS. of Prince Dolgorouky, two collections of Hebrew MSS. of Firkovitch, and valuable Slavonic *incunabula*.

#### FINE ART.

*Lectures on Painting.* By Edward Armitage. (Trübner.)

THESE Lectures to the students of the Royal Academy by their late Professor of Painting are manly, outspoken, and practical, giving without reserve or ambiguity the benefit of his own long experience and of his own opinions to the rising generation. Beyond this Mr. Armitage does not go. He promulgates no pet theories, is neither sentimental nor transcendental. He seeks rather to develop the personalities of his hearers than to influence them by his own. Sound drawing and common-sense are the main burdens of his Lectures, which cannot fail to inculcate self-reliance and honesty and to develop noble and original work. Although his sympathies are not unlimited, they cover a large area, finding something to praise in much work he does not like. On the other hand, he is no blind panegyrist either of the schools or the artists that attract him the most. On the whole, the reader of the book can scarcely fail to be impressed with respect for its healthy tone and the soundness of most of its advice, and its intellectual breeziness acts like a tonic after the close aesthetic atmosphere of much modern art-teaching.

As might be expected, it is upon drawing and composition that Mr. Armitage is strongest. On colour he has comparatively little of value to say except his own personal experience of pigments, but yet there are more than one of his remarks upon this subject worthy of attention nowadays, when anyone who can arrange patches of pretty colour so as to produce a telling decorative effect is considered a colourist. Take this, for example:—"However unusual or novel the colouring of a picture may be, if it reminds one vividly of some harmony of nature, if there is space and air in it, and if the same atmosphere pervades the whole canvas, it is the work of a real colourist." Some other views of his on this subject are more doubtful. It is contrary to our experience, for instance, that all coloured sketches or water-colour drawings gain brilliancy by being mounted on a white ground. On the other hand, the only fault to be found with the lecture "On Drawing" is in the expression rather than the meaning. Such a sentence as this is scarcely felicitous: "In colossal figures the hands and feet should be in proportion to the head, and therefore small for the body and limbs." The obvious inference from this is that the head in nature is always out of proportion to the body. Shortly afterwards it is stated that, "if you preserve the centre of the body where it ought to be, you can only lengthen the tibia at the expense of the femur," &c., &c., but, as the proper position for the centre of the figure is never explained, the sense of the rest of the paragraph is somewhat obscure. If we add that Mr. Armitage is too chary of giving the reasons for his "dicta"—as, for instance, "that mural painting is the highest and noblest branch of the profession," and that in a severe bas-relief composition a runner should be represented as proceeding "more by comparatively slow bounds than by quick steps"—we shall have given quite as much attention to the minor defects

of the author's style as is fair in so short a notice. The main teaching of the lecture "On Drawing" is admirable; in particular may be mentioned the remarks upon the use of anatomy, on style and details, on the importance of practising drawing from memory, and on the representation of objects in motion.

Mr. Armitage's experience as a mural-painter is large enough to make all that he has to say under this head unusually interesting and valuable. It is agreeable to be able to gather from his lecture "On Decorative Painting" that what he rightly calls "the best and grandest style of decorative work—namely, legitimate fresco," may not, after all, be unsuited to an English climate. He is "perfectly convinced that the rapid decay of our modern frescoes is due to the bad quality of the *intonaco*," or thin layer of fresh mortar on which the painting is executed. We are also glad to learn that the simpler and purer method of fresco-painting (with colours diluted in water only) is to be preferred to the body-colour method, not only on account of beauty, but also on account of durability. This, like other of his lectures, is enlivened with one or two humorous anecdotes of his own experience, and is concluded with an appeal which we hope will not have been without effect upon his listeners. He tells them in effect that, if they devote themselves to mural painting, they must not expect high pay, but must console themselves with the thought that theirs is the highest and noblest branch of the profession; and that, while high-priced easel pictures are relegated to private galleries and dining-rooms, only to re-appear at intervals at Christie's sale-rooms, their work is a fixture, and can always be seen by the public. Bad pay and insecure methods are terrible drawbacks to such artistic enthusiasm; and all the more honour is due to men like Mr. Armitage, the late Mr. Dyce, Mr. Watts, Mr. Madox Brown, and Mr. Shields, who under such discouragements have given of their best for the pure love of art.

The lecture "On Finish" is scarcely on a par with that "On Drawing." Mr. Armitage, though he very usefully insists upon the difference between "finish," or the carrying forward of every part of a picture to the same stage of execution, and "polish," or the smoothing down of all parts to the same level, scarcely seems to us to distinguish sufficiently between "finish" and the minute rendering of detail. The latter, when carried to excess, is not accurately described as "excessive finish;" it is as destructive of finish as its opposite is. Nor do we think with Mr. Armitage that the whole question depends upon where to fix the point up to which we require to be deceived: for we do not want to be deceived at all in one sense—viz., by mistaking the representation for the thing; and we want to be utterly deceived in another sense—viz., by not having our illusion disturbed by a palpable falsity. Let us take a peach for example. We do not wish to think it is a peach, but we equally do not wish to see the paint. What art can do for us is to make us feel that a peach is beautiful, undisturbed by any other emotion to which a natural peach gives rise—the desire to eat it, for instance. The office of imitative art is to

isolate objects from the immediate action of the senses, so that we behold them as in a mirror, charmed; objects which may indeed arouse the senses, but only by a reflex action of the mind. But in art which has a higher motive than the imitation of mere matter, however beautiful, like Mr. Armitage's noble design of Judas returning the pieces of silver, the question is still less to what point we require to be deceived. It is rather how far finish will interfere with our deception. This will depend in some measure upon the extent to which the spiritual force of the design will bear the competition of elaborate execution. We do not want Judas' teeth or finger-nails to get the better of his remorse. Finish is the just proportion between labour and effect, and the diagrams with which Mr. Armitage has illustrated his lectures show how little work is sometimes necessary for this purpose. He need not have apologised for their roughness. They illustrate the text much better than more elaborate drawings would have done.

In his lecture "On Eighteenth-Century Art" Mr. Armitage has an ungrateful subject; but both in this and that "On David and his School" he has gone over ground too often neglected. In the latter especially he speaks with unusual authority as the pupil of Delaroche, and as an artist who both by his training and practice is peculiarly fitted to appreciate what was best in the French classical revival after the great Revolution. His sympathy is less keen, perhaps, with the romanticists; but the little he says of such men as Delacroix and Théodore Rousseau makes us wish that he had devoted a lecture to this subject also. It is, however, probably by a wise instinct that he has chosen to lecture rather of expressive than suggestive art, of form rather than of colour, of design rather than of painting. He owns to a want of appreciation of Corot and Daubigny, of Gainsborough and Blake; and he traces the influence of Millet to the fact that his pictures of bucolic life smelt of the dunghill. However much we may differ with certain of Mr. Armitage's opinions, it is, nevertheless, never without respect that we can listen to the honest way in which he expresses them. He praises nothing that we do not admire; and the whole tendency of his teaching is towards the cultivation of vital, robust, and intellectual art.

COSMO MONKHOUSE.

#### THE ART MAGAZINES.

THE matter in the *Magazine of Art* is varied and interesting, and the illustrations numerous and good. Prof. Sidney Colvin contributes an interesting paper on a not very interesting artist, Elsheimer; and Miss Julia Cartwright on the Certosa at Pavia, and Miss Jane E. Harrison on "Greek Myths," are as good as usual. Mr. J. Arthur Blaikie very properly calls attention to M. Baschet's admirable copies of the drawings in the Louvre, published at a moderate price, and accompanied by excellent comments by M. de Chennevières. Miss Katherine de Mattos' eloquent note on "Flowers and Flower-painters," and a bright little rhapsody, by Miss A. Mary A. Robinson, on "The Art of Seeing," give colour to the number; and Mr. H. Glazebrook commences a series of pleasant papers on "The Country of Millet."

THE plate in a recent number of *L'Art*

by M. Abel Lurat after M. Carolus Duran's portrait of his mother belongs to the first class of reproductive etching. The firm but delicate modelling of the face, and its life-like character, are rendered to perfection. M. Octave Lacroix continues his bright account of his "Voyage artistique au pays basque," which is admirably illustrated with the faithful drawings of M. A. Herst. M. Paul Leroi has completed his somewhat too cursory view of modern water-colour. His remarks upon the English water-colourists are especially abrupt. He appears entirely blind to the merit of such painters as the Hines, Mr. E. J. Gregory, Mr. Linton, Mr. Thomas Collier, and Mr. Small at the Institute; but he does justice to Miss Clara Montalba, and has not overlooked the remarkable work of Mr. Walter Langley. Although M. Leroi is not far wrong in his general views as to the mistaken tendency of modern water-colours in England, we think a more patient examination would have shown him that there was much less monotony and far more promise in this year's exhibitions than he was able to find in his hasty view.

THE *Zeitschrift für bildende Kunst* is of special interest this month. The description is commenced of a very extensive and important collection of documents and drawings relating to the Ter Borch family which now belongs to Herr L. T. Zebinden, a kinsman of the great painter. The collection comprises an interesting letter from the elder Gerard Ter Borch to his celebrated son, and a very large number of drawings and sketches (some 1,200) by various members of the family. Herr A. Bredius describes carefully a portion of the contents of an album in which are preserved drawings by the father, Gerard, his daughter Gesina, and his sons Gerard, Herman, and Moses. Dr. J. J. van Doorninck is occupied on an extensive biographical history of the Ter Borch family founded on the documents in the Zebinden collection. In the same number Herr Hans Bösch prints the text of a letter from Albrecht Dürer the elder to his "lieben hawsfrawen," Barbara, which is the only known autograph of the great artist's father. It was purchased for the National Museum of Germany from a dealer in antiquities at Nuremberg, and was found behind the wainscot in the old house "unter der Vesten" in that town, which was bought by the elder Dürer from Peter Kraft for 200 florins in 1475. This house afterwards passed into the possession of the painter, but it is not to be confounded with the famous "Albrecht-dürerhaus" in the Zisselgasse.

M. RENÉ MENARD commences a series of papers on the decoration of ceilings in the August number of the *Revue des Arts décoratifs*, and M. Edouard Garnier writes of the exhibition of retrospective art at Caen with his usual knowledge and care. The metal-work of the "Hutules," a tribe of uncertain origin who inhabit the Carpathians of Austrian Galicia, is described by M. J. Gorgolewski.

#### A ROMAN VILLA IN SOMERSET.

AT the annual meeting of the Somersetshire Archaeological and Natural History Society, held at Wiveliscombe on Tuesday, August 23, the following paper on "The Roman House at Whitestaunton" was read by Mr. Charles I. Elton:—

"When the society did me the honour of visiting Whitestaunton last year, we were so fortunate as to discover the remains of a Roman house situate beside the stream which rises in the large fishpond and flows down the valley of the Yarty. The existence of the ruins of a villa in the immediate neighbourhood of the stream had long been suspected, owing to the frequent occurrence on its banks of minute fragments of an ancient kind



of pottery, and of stone split into thin sheets and cut into the shape of roofing-tiles. When the course of the high road was altered, about forty years ago, the ruins of a little room or chapel, roofed with these slabs and paved with *tesserae* of brick, were found standing in the wood, not far from the stream in question, and within a few yards of the back north wall of the house which has now been discovered. At the time of the society's visit we had not found much more than the sandstone pillars which had supported the flooring over a hot-air chamber, some of the square, box-like flue-pipes which had let the warm air through the walls of the dwelling-rooms, a quantity of broken tiles, and the foundations and lower courses of some of the principal walls. A good deal of work was done in the course of last autumn and in the spring of this year, under the superintendence of Major Davis, who was so good as to direct the operations, which could hardly have succeeded at all without the benefit of his great experience in everything relating to Roman antiquities of this kind. The plan prepared by him shows the result of the excavations so far as they have at present proceeded. The house was built under a steep hill-side facing to the south, though the windows looking down the valley westwards must certainly have afforded the finest views. The bath-rooms were on the western side, and the principal living-rooms were arranged round the *atrium*, or covered court, at the eastern end. The centre of the house was occupied by a furnace-room, which probably adjoined the kitchen; here were the boilers supplying the warm bath and steam for the vapour bath, which was taken in a heated chamber, from which the bathers must have passed into a room containing the cold plunge-bath, lying farther to the east. The hot-room terminates in a semi-circular recess paved with square red tiles embedded in concrete. Several lines of thicker tiles radiated from the centre of the room towards the curve of the recess, where they reached the wall and formed a support for the *solium*, or bench where the bathers sat. On the further side of the furnace-room, flues and underground passages for hot air, lined with thick tile-work, led to another semi-circular room at the back, containing a number of red-sandstone blocks, intended apparently to support the fire-place, the doorway, and a seat or projection from the wall, and towards the front to another room adjoining the *atrium*, where a huge slab of much-discoloured sandstone marks the position of another large hearth or fire-place. One is reminded at this part of the excavations, if we may compare small things with great, of that vivid description of the ruins of the City of Legions which we find in the *Welsh Journey* of Giraldus, where he tells us how Caerleon 'was excellently built by the Romans with their walls of brick,' and how even in his day were to be seen the traces of its former greatness, the giant tower and the palaces 'aping the Roman majesty' with their roofs of antique gold; 'and the traveller,' he adds, 'within and without the city finds underground works and pipes and winding passages and hypocausts contrived with wonderful skill to throw the heat from little hidden flues within the walls.' The *atrium*, or inner court, which was probably roofed in to escape the inclement weather of the 'land of clouds and rain,' was surrounded by a cloister or gallery opening at the back upon a large archway, of which the ruins lie in a mass of masonry upon the floor. On the eastern side of the arch there is an alteration of level in the floor of the little cloister; and here there are remains of a step and a doorway, and another slab of sandstone in the corner which seems to indicate the position of another stove or fire-place. The cloister was evidently supported on stone pillars, of which two were found lying by the wall at the corners of the court, and another had been displaced and thrown to some distance beyond the outer wall. Owing to the dampness of the soil, which necessitates a tedious course of drainage, we have not yet examined much of the flooring of the *atrium* and its surrounding cloister; but enough has been uncovered to show that the passage at least was floored with fine mosaic-work, bordered with the pattern called the 'double key,' the cubes being made of terra-cotta, white lias, and the darker stone of the district, so as to afford a variety of colours in the pattern. The pavement of the

large room between the outer wall of the *atrium* and the sloping wall shown on the plan appears, from the few fragments left, to have been of the same fine quality, the cubes measuring about a quarter-of-an-inch on every side; in the other rooms and passages the pavement was of a rougher and coarser kind. On passing through the opening for the large archway we come upon three small rooms, paved with concrete, in which a few *tesserae* about an inch every way in size are still in position. Some parts of the wall retain pieces of the stucco, or plaster, of a red or maroon colour striped with white lines, with which the surface was originally covered; but the dampness of the soil led to the destruction of the greater part of the plaster work, which fell off in an almost fluid condition when the stones were first exposed to the air. Mr. Wright, in his work on *The Celt, the Roman, and the Saxon*, has observed a peculiarity of the Roman houses in this county, of which the middle room of the three last-mentioned affords a new illustration. 'One room,' he says, 'has always a semi-circular recess, or alcove, and there is generally at each side, where it joins the room, an advancing piece of wall, or pier, as though a curtain had been drawn across to separate the recess from the room;' and he adds that it has been conjectured that this recess served as the *sacrum*, or place of domestic worship. There are one or two other points about the building which seem to be worthy of observation. The construction of the arches appears to have been similar to that of the larger archways which Major Davis has discovered among the Roman ruins at Bath, the masons having, for the sake of lightness, used 'brick wedge-shaped boxes open on two sides,' set in a cement of lime and pounded tiles, and roofed in with a 'roll and flat tile,' or thin stones cut into a hexagonal shape. The stones of the east wall of the *atrium* are scored over with 'diamond broaching,' like the masonry of Hadrian's Wall. The tiles are of all sizes and shapes, some being flanged for roofing, or for use in the hot-air flues, others being rounded for the ridges of the roof, which seem to have been made in part of stone flags and in part of the thick slate which is found in Wiveliscombe. The box-like flue-tiles are pierced with square holes, and scored with lines so as to get a firmer hold on the mortar. In one or two places, where the supply of red-sandstone pillars had fallen short, some of these flue-tiles were filled with cement, and set up on end to serve as supports for the floor. Several of the tiles show marks of footsteps impressed on them while the clay was wet, the mark in one case showing the nails of a man's boot, and in another the footsteps of a large dog. There has not, as yet, been an opportunity of thoroughly examining the ground, the earth being left for some inches over the greater part of the floor; but some objects of interest have already been found. These include several coins of the fourth century, part of a bronze brooch, part of a glass bowl, several pieces of the fine red Samian ware, a vast quantity of bones, and a number of broken articles of the black, red, or gray pottery which was manufactured in Britain. Between the wall and the stream were found several large pieces of slag, from the ancient ironworks which were carried on in the immediate neighbourhood, and a broken quern, or handmill, made of granite from Dartmoor; and lower down the stream, and hidden under its bank, lay a circular block of red-sandstone, shaped like a truncated cone, and pierced with a square opening, which is said to resemble the stones used at the present day in Brittany for the manufacture of cider. It is not easy, after the lapse of so many centuries, to realise the daily life of the Romans who farmed in our Western valleys, and hunted the wild boar and wolf through the oak forests of the Blackdown Hills. To bring the picture more vividly before the mind, I have found it useful to study the letters of Sidonius, the famous Bishop of Auvergne, who was born soon after the Romans retired from Britain, and who lived to see the final triumph of the barbarian kings in Gaul. The description of his little country house, built in a nook of the hills by the side of a mountain stream, has been of the greatest assistance to us in the exploration of the villa at Whitestaunton. His house faced to the south, and extended from a steep bank at the eastern end to a place where the stream fell into a broad lake on the other side of the garden. The trees on the bank overhanging the

roof of the bath, rising in tiled ridges to a central cone of metal. He describes the furnace-room, with its intricate arrangement of lead pipes carried through the walls of the rooms for the warm baths and the vapour bath, the latter being fitted, as in our own example, with a paved semi-circular recess containing the bathers' bench. By the side of these rooms stretched a large hall containing the plunge-bath, built square, so as to allow plenty of room for the servants. The walls, he says, were of plain white plaster, but the ceiling was ornamented with metal-work, which the people, passing outside, could see through the high bow windows. Three arched doorways led into an open court-yard towards the west, where a perpetual stream splashed into a great stone basin out of six brazen spouts in the shape of lions' heads. An entrance at the further corner opened into the dwelling-house close by the ladies' dining-room, and the wool-room and store-closets were divided from it by slight partitions. Standing in front of these rooms, one looked across the *atrium*, round which ran a narrow cloister opening into a wide veranda on one side of the lake, and at the opposite or south-western corner running into a deep recess, where the servants held a nightly parliament of gossip when the family went upstairs to bed. The hall-door and vestibule took the centre of the southern front, and on the right of the entrance was the winter sitting-room, leading into a long wainscoted morning-room, with windows looking on the lake. A flight of steps led into the veranda below, where the guests used to sit and watch the boat-races and the fishermen dragging in the seine or setting their night-lines for the lake trout. On the other side was a little sitting-room, devoted to the midday *siesta*, and this led into the cool north parlour, near the point where our circuit commenced. The Bishop delights in the country sights and sounds, the nightingale in the bush, the swallow twittering in the eaves, the sheep scattered on the hill-side, and the boys in the hay-field with their songs and rustic flutes. On the lawn stood two spreading lime-trees, where Sidonius and his friends used to play at tennis until the boughs grew thick and caught the balls, and so he concluded that he had lost his tennis-court, and must use the place as an arbour for reading and playing backgammon. I hope that these short extracts from a delightful work will be of some use to us in our effort to understand the life of a country gentleman of Somerset during the Roman occupation of Britain."

## CORRESPONDENCE.

FRAUDS WITH COPIES OF TURNER'S "LIBER" PRINTS.

The Autotype Company, 74 New Oxford Street:  
Aug. 30, 1888.

Permit me to warn readers of the ACADEMY that autotype copies of the *Liber Studiorum* are being sold by unscrupulous persons as the original engravings issued by Turner. In the autotype edition of this work, edited by the Rev. Stopford Brooke, the marginal tint and title with the initial letter, or letters, at top were reproduced with the engraving as being of interest to the question of "states;" but, at the suggestion of the editor, the words "autotype facsimile" were engraved on the marginal tint, in order to make fraudulent representation difficult. No impression has been issued without this mark; but it can be obliterated more or less perfectly with a penknife, the paper margin cut away, and the photograph in this condition sufficiently resembles the original print to deceive inexperienced buyers. A Cambridge student called on me recently with two such mutilated autotypes, for which he paid one pound each—six times the value; in a few days another victim appeared, who had paid eighteen shillings for a copy. Both gentlemen made their purchases at the same shop. On my sending an agent to reconnoitre, he found examples of these falsified autotypes exposed in the window and for sale in the shop; but the dealer was much too wary to give any guarantee to a purchaser. Having been unable in this case

to obtain such proof of guilty knowledge as would enable the law to be set in motion, the publication of this warning in the columns of the ACADEMY may be useful.

W. S. BIRD, Manager.

#### ROMAN INSCRIPTIONS AT CHESTER AND IN WEST CUMBERLAND.

242 West Derby Road, Liverpool: Aug. 23, 1883.

In the ACADEMY of May 5, when writing on some recent discoveries of Roman remains at Chester, I stated my intention of forwarding another inscription found there. This I now do. It occurs upon the upper portion of what has been a fine altar. Its present height is two feet two inches, by one foot three inches broad. The remaining letters are

D E O  
MARTI  
CONSERV  
.....VS

The commencement of the third line is worn off, owing to the soft nature of the stone, and there have probably been two lines on the lower and lost portion. There is on the right side of the altar a representation of a head eared and horned, on the left a *præfericulum*, and it has a large *focus* for the offering. The altar was found about 1875 at the foot of Newgate Street, close to its junction with Pepper Street, and just inside the city walls, on the premises of Mr. Storrar, a veterinary surgeon, when he was levelling some raised ground in his yard which was full of ancient *débris*. It remained lying about this yard for several years until noticed by Mr. F. Potts, of Chester, who obtained it, and has presented it to the City Museum.

The reading should undoubtedly be *Deo Marti Conservatori*, followed by the name of the dedicator, &c. It is the first dedication to Mars Conservator found in Britain, and they are comparatively rare in the Roman Empire. As to the date of it, beyond judging from the style of the lettering, that it is of an early period, nothing can be said. I have not been able, so far, to find an inscription to Mars Conservator bearing a date. There is one on the Continent on a square stone, which on another side bears an inscription to Vespasian; but whether both are of the same date is more than doubtful. Very singularly, on looking through the inscriptions on the reverses of a number of large collections of Roman coins, I find that the reverse of MARTI CONSERVATORI only appears to occur on those of Constantine the Great, just before his conversion to Christianity. There may be some earlier examples, but, if so, they must be rare.

Another interesting altar has just been found at Hale (vel Haile), in West Cumberland. It is inscribed

DIBVS  
HERCVLI  
E.T  
SILVANO  
F.E  
PRIMVS QVAR  
PROSEET  
VEXILATIONE  
V.S.L.M.

The only difficulty is in QVAR at the end of the sixth line. I have suggested QVAR as the correct reading (and those who have seen the stone inform me that it seems warranted); and I think it refers to the nationality of the dedicator, who has been of the tribe of the Quariates, a people of Gallia Narbonensis. If it is QVAR the *c* is ligature with the *v*. The inscription, with this exception, I would expand *Dibus Herculi et Silvano Fellicius Primus . . . . . pro se et vexillatione, v(otum) s(olvit) l(ibens) m(erito)*, or, translated, "To the gods Hercules

and Silvanus, Felicious Primus . . . . for himself and the vexillation, performs his vow willingly to a deserving object." The stops in the centre of the third and fifth lines are singular.

W. THOMPSON WATKIN.

#### NOTES ON ART AND ARCHAEOLOGY.

We learn that the Government of Madras have at length decided to remove the best of the scattered and broken sculptures that remain at Amaravati to the Government Central Museum at Madras. They were lying exposed and in danger of being at any time burnt into lime—as so many of them have already been—or used to repair wells and other buildings, when, about eighteen months ago, Dr. Burgess, the superintendent of the Archaeological Survey, had over 170 of the most interesting of them packed for transmission to Madras. Visitors to the British Museum cannot fail to notice the series of sculptures now on the grand staircase, brought from Amaravati by Sir Walter Elliot many years ago, but long exposed to the injurious effects of the Madras monsoon and other causes of injury before they were so carefully lodged as they are now. These sculptures form the subject of the second part of Dr. J. Fergusson's volume on *Tree and Serpent Worship*. The Madras Government have also issued Dr. Burgess's *Notes on the Amaravati Stupa*, giving a brief account of the freshly excavated marbles, illustrated with seventeen lithographed plates of sculptures and inscriptions. From this it may be learned that the sculptures recently unearthed are much sharper in detail than any of those now in the British Museum.

MISS AMELIA B. EDWARDS is writing a series of papers on Gustave Doré—recollections, criticisms, &c.—for the *Art Journal*, which will be illustrated with original drawings in her own possession.

MR. W. THOMPSON WATKIN requests us to state that, being desirous to make his forthcoming *Roman Cheshire* as exhaustive as possible, he will be glad if any antiquaries possessing private and unpublished information as to discoveries of Roman coins, fibulae (and other jewellery), altars, inscribed stones, pavements, and vestiges of Roman roads, within the county, would kindly communicate with him on the subject at his residence, 242 West Derby Road, Liverpool. Due acknowledgment will be given of the same, as in *Roman Lancashire*.

ONE of the statues that decorate the new Hôtel de Ville at Paris represents the painter Henri Regnault. He wears the uniform of the *garde nationale*, in which he met his death; but why, asks the *Chronique*, is he made to draw his sword with his left hand? "Henri Regnault n'était pas gaucher, pendant."

#### MUSIC.

THE following are the arrangements for the Gloucester Musical Festival:—On Tuesday morning, September 4, Mendelssohn's "Elijah," in the evening, a concert, the programme of which will include a new choral work, "The Glories of our Blood and State," by Dr. C. H. Parry. On Wednesday morning, a new Cantata, "St. Mary Magdalen," by Dr. Stainer, Beethoven's Mass in C, and anthems by Bird and Gibbons; in the evening, Dr. Arnold's new Oratorio, "Sennacherib," will be conducted by the composer, and the programme will include, besides, Mendelssohn's "Hymn of Praise." On Thursday, Gounod's "Redemption," and Mr. C. V. Stanford's "Elegiac" Symphony; and on Friday, "The Messiah." There will be a second miscellaneous concert on Thursday evening. The principal vocalists will be Miss A. Williams and Miss M. Davies, M<sup>me</sup>. Patey, Mr. E. Lloyd, and Messrs. Santley and King. Mr. Charles L. Williams will be the conductor, and Mr. Carrodus the leader of the orchestra.

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SATURDAY, SEPTEMBER 8, 1883.

No. 592, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*The English Village Community*, Examined in its Relations to the Manorial and Tribal Systems and to the Common or Open-field System of Husbandry. An Essay in Economic History. By Frederic Seebohm. (Longmans.)

MR. SEEBOHM'S essay is a brave attempt to solve some of the obscurest problems of our history, to indicate the origin of our oldest institutions, and to show us what was really done by the "great earls and mighty war-smiths" who founded the English kingdoms. He justly considers that a proper understanding of our past economic history should be "the true basis of much of the practical politics of the future;" he has determined, at any rate, by investigating the real character of the community in the English village and the Celtic tribe, to dispel any wish or hope for its revival. He has accordingly, with infinite pains, endeavoured to set our future statesmen right by a discussion of the question whether English history began with the freedom or with the serfdom of the masses, or, in his own words,

"whether the communities living in the 'hams' and 'tons' of England were at the outset of English history free village-communities or communities in serfdom under a manorial lordship; and, further, what were their relations to the tribal communities of the western and less easily conquered portions of the island."

Mr. Seebohm deals with two of the possible answers to the question, and writes, indeed, as if no other solution were conceivable. But we are free, of course, to adhere to the old-fashioned opinion, that the English conquest was a long and intricate series of events, differing from each other in their character and details according to the locality and the ages in which they happened, so that no such simple proposition can be maintained as that English history begins with universal freedom, or that our first society was founded on an antecedent serfdom. "Many and frequent," says the Chronicler,

"were the expeditions from Germany, and many were the lords who strove against each other in the regions of East Anglia and Mercia, and thereby arose unnumbered wars; but the names of the chieftains remain unknown by reason of their very multitude."

The result of these unrecorded wars, and of those which are still dimly remembered by the help of the English Chronicle, may be conjectured, but can never be known with exactness. The country gained by each conquest seems to have been in part allotted in blocks to groups of free settlers, who were, or were regarded as, kinsmen; in part distributed

in similar allotments to the kings and great men, with a sufficient allowance for their dependents; and in part retained as a public reserve for distribution as need should require. This reserve, as time went on, was occupied by rustics holding on very onerous terms, so that they easily fell into a kind of serfdom when the land on which they sat was "booked" to a monastery or a military lord. In other cases a chieftain would reward a follower with gifts of land, held on condition of performing faithful service; and the dependent thane could confer no more than a precarious tenancy on his own half-free retainers. The historians have shown us how the power of the lords increased as the kings learned to imitate the Frankish civilisation and to remember the majesty of the Empire, and how at last every man became bound to some lord to whom he owed obedience, and from whom he might claim protection. Jurisdiction was everywhere converted into ownership, so that almost the whole country came to be regarded as the property of the King, the Church, and the thanes, and the descendants of the free settlers who had established the earliest villages sank into a state of dependence, and too often into absolute bondage. When St. Wilfrid converted Sussex in A.D. 681, he received a grant of the peninsula of Selsey, containing eighty-seven hides of land inhabited by 250 slaves; and, though the whole neighbourhood was not in such a bad condition, we find among the charters of his monastery so many grants of "householders," "tributaries," and "tenants" that we are forced to assume that the right to the man's labour passed with his holding, as in the case of the "villein by blood" on a mediæval manor.

Mr. Seebohm seems to state the problem too generally. The question, as he propounds it, is whether the conquerors of England founded or revived a society of lords and serfs, or whether they constructed the State on the principles of freedom and equality. If answered in one way, our English economic history must begin with free village communities, which gradually degenerated into the serfdom of the Middle Ages; "if answered in the other way, it begins with the serfdom of the masses of the rural population under Saxon rule, a serfdom from which it has taken 1,000 years of English economic evolution to set them free." He prefers the latter view, and concludes that a manorial system existed in this country while still a province of the Empire, which was either adopted or revived by a German people who were familiar with the ancient civilisation. The importance of the matter lies in the necessity of educating our future masters, the statesmen who will have the direction of the "main stream of human progress," on which depend "the success or failure of the planet" and the happiness or misery of mankind. Mr. Seebohm will meet with few readers who can follow him in the contemplation of these tremendous issues; and possibly there will be very few who can bring themselves to adopt his final conclusions; certainly we shall all require evidence of a much wider and more stringent kind before we acknowledge that our manorial system and common-field husbandry were

derived from Roman influences. But he is sure at any rate of an interested and sympathetic audience of friends, who will admire the skill with which he marshals his facts and the vigour exhibited in the defence of his theory.

Mr. Seebohm considers that it is

"as impossible to believe that this complex manorial land-system, which we have found to bristle with historical survivals of usages of the Romano-German province, should have been suddenly introduced into England by un-Romanised Northern piratical tribes of Germans, as it is to conceive of the sudden creation of a fossil"

—a conception, by-the-way, which presented no difficulties to the versatile author of *Omphalos*. Mr. Seebohm adopts the hypothesis ("in the absence of direct evidence") that our manorial system was a compound of Roman and barbarian institutions, "mixing together during the periods, first, of Roman provincial rule, and, secondly, of German conquest." The choice is given to us of believing either in the continuity of the villa under the form of the "Saxon manor," or in a re-introduction of the old system by invaders

"from a district where there had been such continuity, and where they themselves had lived long enough to permit the peculiar manorial instincts of the Romano-German province to become a kind of second nature to them."

It will be seen that the word "manor" is here used in a very peculiar way, signifying apparently an estate worked by serfs and *coloni*; and in one passage the Roman public lands are described as "the great provincial manor of the Roman Empire." The choice of terms is indifferent so long as we know the author's meaning; but it is of real importance to observe that the English are treated as having been thoroughly Romanised before their invasion of Britain. The typical Englishman, in short, is "more an antique Roman than a Dane." We have on this theory to give up all that we have heard from Ethelwold and good King Alfred and the merchant Othere, who lived "northmost of all the Northmen;" about Old Anglia and the nook of land by Flensborg and the islands near Haithaby, "where the English dwelt before they came to England." This is a question of much more than the antiquarian interest which is allowed to it by Mr. Seebohm, and deserves at any rate a closer examination of the evidence. It will be found, for one thing, that it is hardly worth while to combat any "common theory" that the English came out of all the boggy and sandy districts between Northern France and the farther extremity of East Prussia. The Welsh codes are cited to show that the British open-field husbandry was transformed by the Romans into the "manorial three-field husbandry." But the evidence falls short of the mark, even when the legendary laws of Molmutius are pressed into the service; and it should be observed that the scattering of the half-acre strip can be accounted for by the necessity of equalising the value of the lots, without recourse to the theory that the separation and sequence of the strips was due to a diversity of ownership in the plough and its team of oxen.

Mr. Seeböhm gives a clear and interesting account of the co-operative system of husbandry which once prevailed throughout England, and still in some parishes perpetuates those "miseries of common-field" which Mr. Clare Sewell Read deplored in a famous essay. "Gesammt Gut verdammt Gut" is the rough German way of expressing a similar opinion. Many people are aware that our arable farming altered little between the days of the Confessor and the reign of George the Third. Mr. Seeböhm traces the system to still earlier times, and shows how the township in many parts of England was laid out in customary "yardlands" instead of any measurement by acres. The manor of Wimbledon is a well-known district where the yard-land of fifteen acres could not be alienated in parcels. In some parts the subdivision could be effected under a licence from the lord; but elsewhere the lord himself was absolutely powerless in the matter. We may agree that such a custom is the sign of an ancient tenure in villeinage, though the most dignified military estates were at one time equally indivisible. This, however, will not carry us very far, because it must not be assumed that all the "*villani*" in Domesday Book were either serfs or bondmen. They were tenant-farmers holding by a rustic tenure sometimes amounting to a freehold, but more often resembling an ordinary copyhold. Their rent was mostly paid in labour and produce, and was of light amount when the tenant was free, but onerous in the extreme in the case of the "natives" of slavish blood. This class comprised the free peasantry of Kent and the Welsh frontier, the free "boors" of the South-western counties, and the ancestors of the Northern "statesmen," who hold under "the ancient and laudable custom of tenant-right." Mr. Seeböhm has very successfully shown the identity of the system under which the farmers worked in the Middle Ages with that which prevailed long before the Norman Conquest, and has demonstrated with unusual clearness the connexion between the size of the holding and the number of the oxen required for ploughing the land. The hide or ploughland, the original "freeholder's lot," was as much as a team of eight oxen could manage. The tenant of a small customary holding usually received a pair of oxen as his outfit, and his allowance of land was a quarter of a ploughland varying in size according to the capacity of the soil and the usage of the district.

It is unnecessary here to discuss the Continental evidence which shows that the same kind of system prevailed in France and Germany, and that the barbarians were accustomed to describe it by legal terms which they borrowed from their Roman subjects. When they wrote in Latin they used "*villa*" for township and "*colonus*" for the labouring farmer, much as our own ancestors did, or as we might ourselves use the terms to-day. The Frankish conveyancing was soon adopted in England; but it would require more than all the "Formularies" of Marculf to make one believe that our English villa and manors are Roman "villas" in disguise, though the grounds of many a manor-house can match the coins and urns which Mr. Seeböhm adduces

in evidence, and even the walls remain, and "the bricks are there to prove it to this day."

CHARLES I. ELTON.

*Poems.* By J. B. Selkirk. (Kegan Paul, Trench & Co.)

WHERE Dryden would have packed his thought within the confines of a couplet, like the Mussulman's Solomon enclosing the elemental Djinn within the leaden casket, the modern versifier too often dilates his matter until it resembles rather that self-same mutinous spirit freed from his age-long captivity, emerging from his ignominious prison, and overspreading earth and heaven—in the form of smoke. The parallel will stretch no farther, for in watching the vaporous expanse of modern verse the spectator can hope for no such satisfaction as that of the fisherman when he was fortunate enough, by a ruse, to get the ungrateful demon well corked up again, and condensed with quite Landorian strictness. Of course, there is the kind of verbal diffusion which is but one symptom of rambling and flaccid prosiness (such is Wordsworth's when he is uninspired—and that, as we all know, is not an exceptional condition with Wordsworth), and there is the nobler sort of diffusion which is but sheer abundance and largesse of beauty; and that sort is Shelley's. Of a third variety—the most usual one—poets like Mr. Selkirk are examples. With them this loquacious excess appears to spring from a deficient perception of the supreme effectiveness of the *art of hinting* in poetry. They must develop everything to its final possibilities. Every vein struck they must exhaust. Thus one prime element of artistic pleasure is lost to their work—the fascination of the near Unexplored.

Yet somehow, with most writers—even the habitually diffuse—the truly strong emotion brings with it the inevitable counterpart of unsuperfluous speech. It is notoriously so in the best old ballads, where one can see the trembling of the hands that tremble not from weakness as they rein in the fiery-footed passion. It is so with the only poem of Mr. Selkirk's which we choose to quote entire, and which, owing to the presence of that very virtue of suggestive brevity and voluntary restraint, is hardly characteristic of the author:—

"A little faded photograph  
And a curl of golden hair,  
With half-a-dozen broken toys  
Beside an empty chair.—  
O God! is this the whole that's left  
Out of a life so fair?"

About one-fourth of Mr. Selkirk's volume is occupied with love-poetry. Love-poetry able to bear the weight ("heavy as frost") of such words as *differentiate*, and to stand erect under it, might be pronounced to have an exceedingly capable backbone. We fear that the particular Eros who flirts to the extent of some sixty pages with Mr. Selkirk's muse (that

"little high and mighty,  
Wayward whelp of Aphrodite,"

she calls him, with a flippant irreverence which betrays the coquette) can hardly boast of such an exceptional spinal development. Besides his love-poems, Mr. Selkirk has what may be

termed his anti-love poems, which show him as rather too fond of dramatising the emotional attitude of the man who has loved a woman, is rejected or neglected by her, and at last turns round, fox-and-sour-grapes fashion, and covers her with most unchivalrous contempt. It is not a grandly sculpturesque posture of the male soul. And, in truth, one gets little good, generally speaking, from Mr. Selkirk's poems about women. Sometimes, it must be conceded, he exhibits a power of felicitous conceit, as where he likens a damsel, sitting in the shadow of autumn woodlands, to Danaë, "the gold about her falling." But such a piece as "Good-Bye"—in which the narrator tells us how he parted from a girl in a railway station—is simply vulgar, though there are persons to whom its close will seem amusing—

"The train was off! and I had time to find  
My luggage, with my heart,—was left behind."

And this is classed among "Love-poems"! From all humour depending solely upon fantastic juxtapositions—as of a man's heart and his luggage—good Lord, deliver us.

This volume, however, contains poems which exhibit real humour; such is "Love in Yarrow," despite its inequality of parts. And, if there be any man who could read "Death in Yarrow" unmoved, we neither covet his imperturbability nor feel disposed to congratulate him upon that godlike gift. This poem (the only one in Scotch) is put into the mouth of a widower who is left with a little child that pines away in half-unconscious longing for its mother who is not. Here are some of the latter stanzas—though it is a shame to show such a beautiful thing in fragments only:—

"I tak' him on my back,  
In ilka blink o' sun,  
Rin roun' about the stack,  
And mak' believe it's fun.  
But weel he kens, I warrant,  
There's something wrang for a',  
He's turned sae auld farrant  
Sin' his mother gaed awa'."

"I mak' his pickle meat—  
And I think I mak' it weel;  
And I warm his little feet  
When I hap him i' the creel;  
And he kisses me fu' couthie,—  
For he downa' sleep at a'  
Till he hauds up his bit mouthie,  
Sin' his mother gaed awa'."

"And now the lang day's dune,  
And the nicht's begun to fa',  
And a bonnie harvest mune  
Rises up on Bowerhope Law.  
It's a bonnie warlt this,  
But it's no' for me at a',  
For a' thing's gane amiss  
Sin' his mother gaed awa'."

There is fine feeling for nature in the lines where Mr. Selkirk speaks of Spring as the time

"when earliest bees are humming,  
And birds are loudest on the budding spray,  
And Summer sends in front a glorious day  
To tell the longing year that she is coming."

Nor less fine is the feeling for that huge impersonal pathos of history, as expressed in some stanzas of melodious regret for the kingdoms that bloomed and withered in the days

"Before the voice of Greece was hushed  
In war's discordant peal,  
And all her lyric heart lay crushed  
Beneath great Cæsar's heel."



The sonnets in this volume are not very remarkable; and we cannot sympathise with the one entitled "At Darwin's Grave," not being able to see anything repulsive in the fact that rank, learning, piety, and genius should attend a great man to his tomb. The world,

"true to its laws,  
Brings to his grave its tinsel and its strife."

This appears to be Mr. Selkirk's respectful way of saying that the Duke of Argyll, Lord Derby, Canon Farrar, Prof. Tyndall, and other gentlemen acted as mourners at Darwin's funeral. The word *tinsel* here is surely a little strained in its application. But, apart from these harmless eccentricities, the sonnet's final couplet is noble verse, howsoever disputable in point of sentiment:

"He should have sanctified earth's common sod,  
This quiet working worshipper of God."

Mr. Selkirk's pronunciation of English must be peculiar, seeing that he yokes together *prosy* and *poesy* as rhyme-fellows. Unfortunately, such atrocities have their historical parallels in the works of greater artists than Mr. Selkirk—Hood, for instance, who, in his wonderful "Haunted House," accents the first syllable of *pyramidal*, and who elsewhere uses *Laoköon* in such wise as to merge its last two syllables in one, and make them do duty (picture it, think of it!) as a rhyme to *soon* or *moon*, we forget which. It is odd that Mr. Selkirk, in common with other writers beyond Tweed, should still persistently use *world* as a word of two syllables. Of course Burns says *war-rl'd*, and we all like to hear him say it. But *world* is South British, and should be used in the manner of the South Britons. The present writer remembers to have heard North-English horticulturists discuss ways and means for the conquest of their innumerable foe the "worrum" (that dieth not—at least not so much as could be wished). Assuredly *worm*, treated disyllabically, is no more grotesque than *world* similarly pronounced.

WILLIAM WATSON.

*Walks in the Regions of Science and Faith:* a Series of Essays. By Harvey Goodwin, Lord Bishop of Carlisle. (John Murray.)

THE relation of Faith to Science is a field where the sciolist and pretender have long reigned supreme; and thoughtful people, however much they feel that the problem is an ever-present one, are disposed very naturally to adopt the attitude of Gallio towards the crowd of books which profess to solve it.

Bishop Goodwin's antecedents prepare us for a very different attitude with regard to this dilemma of knowledge. A trained mathematician and a keen logician, he is not found using arguments which arouse contempt on the part of scientific thinkers; nor yet does he address his opponents in the language of condescension or of arrogance, such as is too often the case with the partisans of either side of the vexed problem.

The limits of a review prevent our doing adequate justice to a work like the one before us. We have deemed it best to select a sample; and, in doing so, we have chosen a question in which the Bishop joins issue

with a foeman assuredly worthy of his steel, and in which he more than holds his own. To do this with such a masterly rhetorician, and one so well stocked with precise and exact knowledge, as Prof. Huxley is to do a great deal. Bishop Goodwin does not, of course, question the Professor's natural history, but he does question his philosophy. When Prof. Huxley, in his famous *Manual on the Crayfish*, brings into close contact this simple crustacean and a complex creature like man, and argues that in the case of the former there is no evidence of something corresponding to the human mind, but that its acts and doings are entirely automatic—when he urges that although a crayfish shrinks away from danger, hastens towards food, and shows many other rational movements, yet it is really quite an open question whether it has a mind or not, and that the problem is insoluble, since nothing short of being a crayfish would give us positive assurance that such an animal possesses consciousness—the Bishop is surely reasonable in replying that what is said here of the crayfish is equally true of such an animal as the dog, the elephant, or the monkey. And his position is impregnable based on the best empirical proof when he says:

"If I find a crayfish doing things which a human creature would do under similar conditions, I think he may be credited with doing those things for similar reasons. If he exhibits signs of fear, pleasure, preference, and the like, why should he not be concluded to possess those feelings of which he exhibits the signs?"

These things "do not prove," he says,

"that the sense and sensibility of a crayfish are equal to those of a human creature; but they are capable of the simplest explanation, upon the hypothesis that the lower animal possesses in a rudimentary form that which is more completely possessed by the animal of higher organisation."

The chain is complete; the automaton is as much evidenced in the simpler as the more complex structure. Again, when Prof. Huxley allows that the crayfish has senses which correspond to human eyes and ears, and are similarly sensitive to light and sound, and yet he says:

"Do luminous vibrations give it the sensations of light and darkness, of colour and form and distance, which they give us? and do sonorous vibrations produce the feelings of noise and tone, of melody and of harmony, as in us?"

and he proceeds to conclude that

"we are merely justified in postulating in the crayfish the existence of something approaching dull feeling in ourselves, and that it is illogical to treat this obscure consciousness as a factor in the work done by the organism when it is merely a dim symbol of such work in the doing;"

the Bishop, addressing himself to this *a priori* argument, so different to the induction that is the usual and best approved scientific method, says very truly:—"If by seeing and hearing we mean the enjoyment of the higher functions of the eye and ear, we may deny seeing and hearing to crayfishes, as we may, in fact, though in a less degree, to horses and dogs;" but this does not make the functions of eye and ear in the crayfish differ entirely in kind from

those of man, and it is surely reasonable to conclude that, "if to speak of mind as a factor on work done be an absurdity in the case of a crayfish, it is no less an absurdity in the case of a dog, or even in the case of a man"? The rudimentary mind of a crayfish, so far as empirical tests avail, is of the same essential nature, however differing in degree, as that of the philosopher who has described him so graphically. It may be that the human mind is itself an automaton; but this position must not be maintained by the circular argument of first arbitrarily denying to similar manifestations in humbler animals the character of mental acts, and then concluding that the so-called mental acts in man are merely replicas of what have been postulated but not proved to be automatic in lower animals. "There are not," says the Bishop,

"so many partition walls between ourselves and crayfishes. I cannot afford to regard the doings of my humble neighbour as merely mechanical. He has his likes and his dislikes, his pleasures and his pains, his fancies and his fears; and though the distinction between him and a moral, responsible being like man be well-nigh infinite, still his little rudimentary mind must not be regarded as a mere result of physical organisation (unless, of course, demonstrative proof can be given), lest the concession made in respect of our humble neighbour should be found to compromise our own most precious possessions."

Even those who do not share the Bishop's anxieties may sympathise with his logic.

On the vexed question of teleology, which by some aggressive writers on science is treated as an obsolete method, the Bishop has some acute remarks. Prof. Huxley lays it down almost axiomatically that the preservation of the individual and the continuance of the species is the *telos* of an animal. To this the Bishop replies:

"Are these the final causes of human organisation? I am at this time using my right hand for the purpose of guiding my pen, my left for holding my paper, my eyes for watching what I am doing, my brain for considering what I shall indite. What have all these things to do either with the preservation of an individual or the continuance of a species? But if this account breaks down in the case of a man, why should we assume its truth in the case of a lower animal? . . . I have great doubt as to whether we can properly speak of final ends at all, unless we embrace in our conception the whole cosmos. Crayfishes may be a necessary link in the order of creation. It may be that their *raison d'être* cannot be explained apart from the existence of the whole creation of which they form a humble part. But if we are to speak of final causes, I think we are bound not to limit the conception of cause simply to that of preservation of individuals or species; we should go at least one step farther, and consider for what end they are preserved."

It will be fair to put beside these specimens of criticism one of the Bishop's original and suggestive ideas based on his mathematical knowledge. Speaking of the difference between those animals which have external skeletons, like crustaceans, and those with internal ones, like the higher animals, he says:—

"Looking upon the various constituent elements of creation as bound together in unity by some quasi-mathematical formula, we may say that the difference between an exoskeleton

and an endoskeleton is merely the difference of a mathematical sign, the substitution of a *minus* for a *plus*. Every mathematician knows the marvellous changes which result from a change of sign. The substitution of a *minus* for a *plus* in a differential equation will introduce exponential forms instead of sines and cosines into the integral, and so produce quite as great a difference as that which separates crustaceans from mammals. Creatures which in human observation are widely, almost infinitely, divided may in divine geometry be one."

I wish it were possible to outstep the limits of space in order to give other samples of Dr. Goodwin's acuteness and fairness. But I must close, and will do so with an eloquent and stirring passage from the sermon upon Darwin, preached by the Bishop at Westminster Abbey, which worthily closes the book.

"It is by careful questioning of nature, and by freedom of speculation and acute suggestion, that true knowledge grows and thrives. We may be quite certain that a theory with a flaw in it will sooner or later be seen to be baseless. Those who are not scientific themselves—and the mass of mankind never can be—but who imagine that the progress of science involves dangers to truths which, to the mass of mankind, are immeasurably precious, need not be over-anxious and unhappy. Speculations, unless they contain truth, will never be long-lived; and if they do contain truth, then they have in them a life which nothing can destroy, and with which no wise man would wish to interfere."

HENRY H. HOWORTH.

*Walt Whitman.* By Richard Maurice Bucke. (Trübner.)

THIS book will always possess a value of its own, for it is the record at first hand of the impression made by Walt Whitman—the man and the author—on an intelligent observer who has had excellent opportunities for making his observations. Dr. Bucke, a physician holding a very responsible public post at London, Ontario, received Whitman as his guest three years ago, and became his travelling companion through the provinces of Ontario and Quebec, on the Lakes, and the St. Lawrence and Saguenay Rivers. It was not an ill thought, though Whitman himself rather opposed than favoured the enterprise, to put on record the results of direct contact with "the good gray poet." Dr. Bucke writes as a scientific observer, and tells us the exact number of pounds that Whitman weighed in May 1880; but he writes also as a disciple who is something more than disciple—as a lover intoxicated by Whitman's presence. When Dr. Bucke describes the "Song of Myself" as "perhaps the most important poem that has so far been written at any time, in any language," we know that it is the lover who writes, and not the critic. Some of us who honour Whitman's genius are, alas! critics, or critic-bitten, and such a sentence makes us wince. And yet the world needs its lovers, who perhaps can tell us things never revealed to a merely analytic eye. When David danced before the ark of the Lord, Michal sat in a window and despised him in her heart; one can sympathise with the well-bred woman of the world, who was, of her kind, no doubt perfection. But I am glad

that David danced with all his might; in each leap there was an unwritten psalm of rejoicing. And David begat Solomon, love being the parent of knowledge; but Michal had no child unto the day of her death. The madman, said Plato, has every way the advantage. And yet, again, were this a hundred times true, it is wise to make distinctions; and it is somewhat unwise to describe the "Song of Myself" as "perhaps the most important poem that has so far been written at any time, in any language."

But if a personal friend of Shelley's were to write with extravagant admiration of "Adonais," and, at the same time, were to tell us much about Shelley, lovers of Shelley would hardly quarrel with him. We know Whitman better after having read Dr. Bucke's book; we feel, through his words, the powerful fascination of the man. He fronts us in an admirable photograph from life, and in a second portrait from a drawing by Mr. Gilchrist, with his snow-white hair and beard, his massive features, his grave and tender yet genial expression. Walt Whitman, says Dr. Bucke, always disclaims any lofty intention in himself or his poems: "I have imagined a life which should be that of the average man in average circumstances, and still grand, heroic." His manner is curiously calm and self-contained.

"I never knew him to be in a bad temper. He seemed always pleased with those about him. . . . He generally spent a part of each day in reading—perhaps a couple of hours a day. He seldom read any book deliberately through. If he sat in the library an hour he would have half-a-dozen to a dozen volumes about him, on the table, on chairs, and on the floor. . . . His favourite occupation seemed to be strolling or sauntering about outdoors by himself, looking at the grass, the trees, the flowers, the vistas of light, the varying aspects of the sky, and listening to the birds, the crickets, the tree-frogs, the wind in the trees, and all the hundreds of natural sights and sounds. . . . He had a way of singing, generally in an undertone, wherever he was, or whatever he was doing, when alone. . . . Sometimes he would recite poetry, generally, I think, from Shakspeare or Homer. His way of rendering poetry was peculiar, but effective. I remember the 'Midnight Visitor,' from the French poet Murger, also Tennyson's 'Ulysses' and Schiller's 'Diver.' He was very fond of flowers, either wild or cultivated. He was especially fond of children, and all children liked and trusted him at once."

So much condensed from Dr. Bucke. Yet Whitman has also in his character "deepest sternness and hauteur, not easily aroused, but coming forth at times, and then well understood by those who know him best as something not to be trifled with." The benignant, sympathetic qualities have, in Whitman's later years, overshadowed the sterner ones. He is invariably kind and courteous in his conversation, but he can fend off bores, and he has a horror of smart talkers. He never complains or grumbles at the weather, pain, illness, or anything else. His only vice, says Dr. Bucke, is that he reads the newspapers regularly.

"If I were asked," writes Miss Helen E. Price, of Woodside, Long Island, in her very interesting memoranda written for this volume—

"If I were asked what I considered Walt

Whitman's leading characteristic, I should say—and it is an opinion formed upon an acquaintance of over twenty years—his *religious sentiment* or feeling. It pervades and dominates his life, and I think no one could be in his presence any length of time without being impressed by it. . . . His religion is that habitual state of feeling in which the person regards everything in God's universe with wonder, reverence, perfect acceptance, and love. He has more of all this than anyone I have ever met."

This comes near Dr. Bucke's statement, that Whitman's leading characteristic is "moralelevation." If I were to put it in my own way, I should say that Whitman's feeling for the spiritual, as involved in and emerging out of what is natural and even material, gives their peculiar quality to his writings. And accordingly he is at once a mystic or transcendentalist and the keenest of observers. "I have seen," says an East River boatman, Thomas A. Gere,

"a youth swabbing a steamboat's deck with Walt's Homer in his monkey-jacket pocket. At all times he was keenly inquisitive in matters that belonged to the river or boat. He had to have a reason for the actions of the pilot, engineer, fireman, and even deckhands. Besides, he would learn the details of everything on board, from the knotted end of a bucket-rope to the construction of the engine. 'Tell me all about it, boys,' he would say, 'for these are the real things I cannot get out of books.' I am inclined to think that such inquisitiveness must always have been an industrious habit with him, for his writings abound with apt technicalities."

Like Wordsworth, like Mr. Browning, Whitman has lived long enough to see indifference and opposition yield, and a kind of cult (not perhaps always of the wisest) take their place. The edition of *Leaves of Grass* published last year in Philadelphia, without the omission of a line or word, was all sold in one day, and there has been quite a general and steady sale since. Dr. Bucke brings together some of the praise and dispraise of a quarter-of-a-century as found in Reviews and magazines. It is a pity that such testimonies as those of Mr. Ruskin, George Eliot, the late Viscount Strangford, Prof. Clifford, and others are not included. This volume reprints Mr. O'Connor's fervid and fiery pamphlet, *The Good Gray Poet*, with an added letter dated February 1883. Beside portraits of Whitman, portraits of his father and mother are given, with drawings of the ancient burial-grounds of the Whitmans and Van Velsors. Those who care for Whitman will find much to interest them in Dr. Bucke's various gatherings, as well as in his personal record of facts and of impressions.

EDWARD DOWDEN.

A HISTORY OF THE ARGENTINE REPUBLIC.  
*Historia de la Republica Argentina su origen, su revolucion y su desarrollo politico hasta 1852.* Per Vicente F. Lopez. In 2 vols. (Buenos Ayres.)

DON VICENTE LOPEZ is already well known to philological students through his learned work, *Les Races Indigenes du Pérou*, in which he discussed the affinities of the Quichua language with remarkable critical ability, and gave a comprehensive view of Ynca civilisation in all its bearings. Señor Lopez, the

accomplished Rector of the University of Buenos Ayres, has several special qualifications for the work which he has now undertaken. His father was a distinguished statesman who took a prominent part in the events which preceded and immediately followed the declaration of independence at Buenos Ayres in 1810. He himself has, during many years, been a student of history who has followed the philosophical method with true insight, and has selected his facts with judgment and discrimination. His previous historical writings have been, indeed, a preparation for the work which is now in course of publication. Another advantage enjoyed by Señor Lopez is that the ground he intends to occupy is comparatively clear. The work of Dean Funes, the compendium by Señor Domínguez, and the Life of Gen. Belgrano by Gen. Mitre were the only books which treated of the same subject; and none of these can be considered as covering the ground which must be included in a History of the Argentine Republic.

But even if such a comprehensive History did exist, the present work of Señor Lopez would be none the less welcome, for his History is planned on a method which gives it a distinct and important position in literature. It is a very satisfactory result of the first attempt to trace out the causes which have produced the actual state of things among a South-American people. The attempt has been made by one whose learning and abilities qualified him for the task; and, in our judgment, it has succeeded. The philosophic method adopted by Señor Lopez, and the skill and insight with which he has worked it out, entitle these interesting volumes to be classed among Histories of permanent and enduring value.

Señor Lopez perceived that no History of the nation which has risen up in the basin of the Rio de la Plata could be satisfactory unless it kept in view the Spanish origin of the people, carefully watched the parallel Histories of the mother country and the colony, detected the points of divergence in their commencement, and traced the progress of such divergence. This treatment is the special feature of the present work; but not the least pleasant portion of it is the fair and impartial tone which pervades every chapter, and especially the noble and generous way in which the author always speaks of the mother country. Fully alive to the evils and defects of Spanish rule, Señor Lopez does not forget that to Spain the South-American peoples owe their language, their literature, their national characteristics, and their best traditions. He truly says that Spain has derived far greater material benefit from the reciprocal commerce that has risen up with her former colonies than she ever did from the old dominion and monopoly. "We do not deny," he says, "that we consider ourselves the sons, by direct line, of liberal Spain, and we love Spain as the land of our fathers." The historian of the colony feels and acknowledges that honour is due to the mother country, that the qualities which made the war of independence successful were inherited from Spain, and that he is bound to consider the germs contributed by Spain as powerful factors

towards the creation of the new and freedom-loving people whose history he undertakes to portray. This recognition of the merits of an old antagonist is a charming feature in a work which is distinguished throughout by an evident desire to state each case that arises with fairness and impartiality. At the same time Señor Lopez rightly maintains that, although an historian is bound to be just, he cannot be indifferent, nor is it desirable that he should be.

A true historian should begin his work with a graphic and comprehensive description of the geographical aspects of the region which forms the scene of his narrative. This is necessary not only to enable the reader to acquire a clear idea of the natural surroundings of the events as they succeed each other in the narrative, but also because the physical conditions of a country have a positive influence on the character of the people, and therefore on their history. The fifth and sixth chapters of the first volume of the work under review are models of what such descriptive introductions should be. Accurate, detailed, picturesque, without being too minute, they achieve the object in view by impressing the student with an excellent general idea of the aspects of the region, the history of which is to follow. The one chapter treats of the physical geography; while in the other, Señor Lopez is enabled, through his profound philological knowledge, to trace out the movements and settlements of the aboriginal inhabitants. Among other interesting proofs of the extent of Ynca conquest over the basin of the Rio de la Plata the author cites the word *Patagonia*. It has usually been derived from *patagon*, "large feet," alluding to the large hide sandals of the natives, which are said to have astonished the first discoverers. But there is no such word as *patagon* in Spanish; the word would be *paton*. In reality, Patagonia is merely a corruption of *Pata-cuna* (*pata* a terrace, and *cuna* the plural particle in Quichua), "the terraces," an admirable name for the most southern portion of the South-American continent, which describes its physical character with precision. This is one out of many examples of the way the historian supplies interesting and suggestive information. It serves to impress the nature of the country on the reader's mind, who is thus prepared to appreciate the subsequent chapters in which the events are narrated which gradually led up to the achievement of independence by the Argentine people. The method by which the history of the mother-country is never lost sight of, but made to throw light on the progressive unrolling of the colonial story, forms, at each stage, the characteristic features of the work.

The chapters on the taking of Buenos Ayres by Sir Home Popham and Gen. Beresford, and on the subsequent operations of Whitelock and Auchmuty, will have an especial interest for English readers, particularly as much new light is thrown on this portion of history with reference to the proceedings of Gen. Beresford after his surrender. The two volumes already published bring the History down to the convocation by the Spanish Viceroy of a National Congress to declare the will of the people in 1810. This act terminated the colonial régime, and subsequent

volumes will contain the history of the Republic down to the fall of the tyrant Rosas in 1852.

The Argentine Republic has produced many men who have gained eminence in science or literature. Juan Maria Gutierrez has thrown light on the language and poetry of the Araucanian Indians. Dr. Muñoz has made valuable researches into the palaeontology of a region which is surpassingly interesting from a geological point of view. Don Francisco Moreno, as an anthropologist and a geographical explorer, takes high rank, his museum being the most valuable, as regards his special branch of study, in South America. Buenos Ayres is a centre of active and really earnest intellectual movement, and among many other names which there do honour to literature that of Don Vicente Lopez certainly takes a place in the first rank.

CLEMENTS R. MARKHAM.

*Uncle Pat's Cabin*; or, Life among the Agricultural Labourers of Ireland. By W. G. Upton. (Dublin: Gill.)

MR. UPTON vouches for his facts, and I hear from those who know him that such a voucher is not the idle warrant which would include gossip and newspaper cuttings and permit the shifting to one part of Ireland of what happened in another. The facts all came within his own ken and happened in his own neighbourhood—the neighbourhood of Ardagh—and this at once lifts his book out of the class from a famous one in which he has adapted his title. While Mrs. Beecher Stowe would have vehemently insisted on the truth of all her statements, she would not have asserted that of all of them she had been able to take personal cognizance.

It is important to remember this, for such a book as Mr. Upton's could not be written about the English labourer with the faintest hope of being accepted as *bona fide*. There is this capital difference between Pat and Hodge; Hodge has been a labourer for generations. To find him otherwise we must go far back in East Anglia, for instance, to the time of Kett's rising; just as even in wilder Wessex, to find any parallel to '98, we must go back to Monmouth and the Bloody Assize. People forget that Ireland is now from one to three centuries behind England according to what part of Ireland and what part of England are compared together. Whether Hodge is the better for the change is not our present concern. Anyhow, with outdoor relief or the House to fall back upon, he has wholly forgotten (or is only just here and there waking up to remember) "the magic of property." But Pat was, till the old famine, in nineteen cases out of twenty at the very least, a cottier. I have often written hard things about the Enumbered Estates Act; I have said that, passed, as it was, crudely, ignorantly, after the English fashion, without security to existing tenants, it had in many cases proved a curse and not (as it might have been, and ought to have been) a blessing. It let loose the land-jobber, who has ever since been afflicting the country. This much was patent to everyone who knew anything of Irish matters; but the effect on the peasantry of that unlucky Act I had not

realised to its full extent. I knew that grasping landlords, new men, sometimes men of straw who had borrowed their purchase-money, must make greedy tenants, hard on those who had fallen out of the ranks, forgetful of the traditions which had bound farmer and labourer together. But I was not prepared to find that the work had gone so far as Mr. Upton says. Even now I hope that his *Cassidys* are not the type of a large class, but only the black sheep which are to be found in every flock, and certainly were not wanting in Ireland in the good old days of the middleman. Were the other alternative true, even Mr. Parnell would have to admit that the Irish farmer as he is, and until he has come to a better mind, is hardly worth fighting for. But it is not true. The *Cassidys* are the exception, big Ned M'Carthy is the rule; just as Cullen who, getting 2s. per statute perch for a draining job from the Board of Works, takes advantage of the hard times to give his labourers 9d. per Irish perch, is, I would fain hope, a very rare exception. That the tenant is nowadays harder than he was seems undoubted; but, though a branch here and there of the Labourers' Union dies for want of support, all the farmers round refusing the regulation half-acre, I will not believe that the disunion which such conduct betrays is at all general. Of course, in the last issue, this most just demand will have to be enforced by Parliament; but it would have been far better if the farmers, who have (as Mr. Davitt has often reminded them) had the help of the labourers all through their struggle against rack-rents and the other evils of Irish landlordism, had anticipated Parliamentary action in this matter.

Mr. Upton in his Preface reminds us that nature's ferocity is as irreclaimable as ever; and early in his story he makes one of his characters confess "there never would be an eviction if there wasn't a grabber to take the place agin"—a sentiment which, while it reminds us of the old saw: "Put an Irishman on a spit and you'll always find another to turn him," is no doubt intended to do the League's work by shaming men out of boycotted farms. And it is all very well for those who sit at home at ease to impugn the action of the League, and to look on agrarian outrage as something blacker than the blackest doings of any other race. Tyranny, upheld by law, will generally be "tempered" by outrage, so long as a *force majeure* prevents its being met in any other way. Man will revenge himself according to his ability; the Polynesian savage who slays Bishop Patteson by way of reprisal for the atrocities of some "black-birding" crew is acting fairly up to his light, even as Davey M'Mahon, in Mr. Upton's story, would have been had he shot the landlord who, thanks to Cassidy's machinations, had turned out him and his sick wife and children, instead of yielding to the entreaties of his wife and brother and going off quietly to America. And what the hardships were under a landlord like Mr. Pakenham, with an agent like Hughes and a scoundrel like Cassidy ready to poison his mind against those whose holdings he coveted, may be judged from the terrible uncertainty which there was even under good landlords. I heard lately of an English nobleman every lease on whose Irish estates

contained a clause making it void in case an execution was levied on the tenant. In this way a man whose great-grandfather had held the farm might be turned out at a day's notice, though he owed not a penny of rent, because he was suffering from some temporary embarrassment. English readers, forgetting the working of the Land Act of '70—as disastrous as the Encumbered Estates Act, and for the same reason—think that such things are now impossible. They forget that legislation is not retrospective, and that the old cruel leases remain, and (as a glance at an Irish paper would show them) are still remorselessly enforced. Had I not heard last year, in County Westmeath, the hunting out of the small farmer proclaimed over and over again as the panacea for the country, I should have thought Mr. Upton's facts belonged to the past. Unhappily, this winter has seen only too many Davey M'Mahons reduced from cottiers to labourers, often without a refuge like that which Davey's family found in the cabin of his brother Pat.

This Pat had, before the famine, himself been a cottier. Heartened up and helped by his fellow-labourers round, who now and then subscribe a meal, at another time get up a dance, to help the ruined family, and materially assisted by farmer M'Carthy, he keeps afloat with all this extra burden on his back, till that affair of the Irish perch. At that draining he got for a week's work two days' maintenance and a big cold, and was driven to ask relief, which was refused to him as disqualified, "though people are getting male who have land, and who are giving it to their pigs and cows when they get home." Davey had enlisted in the Federal army; but his bounty was intercepted on its way, and it would be telling too much of a story which readers ought to look into for themselves if I explained how it was recovered.

As a story-teller, Mr. Upton does not compete with Carleton or Banim, still less with the Englishman, Lever, who has done so much mischief by making his puppet dance for the amusement of an English crowd. He writes with a purpose, and he is happy in managing to escape the dullness which often overtakes novelists with a purpose. He certainly does not (any more than Carleton) idealise the Irish character; those who would love Pat must love him as he is, as centuries of misrule have made him, and will often have to prove their love by their forbearance. Nor does he extenuate the jobbery which this misrule inevitably fostered, and which the official way of dealing-out relief brought to a head. He shows that even priests can make mistakes; and he points out that landlords' wives sometimes do their best to mitigate the hardships which their needy husbands have been led, by the bribe of a bigger rent, to inflict on tenants. One thing he brings out with terrible clearness—that Irish dread of the workhouse, which makes the total denial of outdoor relief so peculiarly harsh as well as unfair. He is true to life in that scene where Uncle Pat describes a union-house during the famine, and more than hints his belief that the inmates were done to death (his wife included) with "bread-soda" in the stirabout.

Without attempting to analyse it further,

I recommend the book strongly to those who want to understand Mr. Davitt's scheme. In this view such a story is more timely than a score of *Harry Lorrequers*. The time is past for caricature, inasmuch as things in Ireland are at a crisis which demands from all who care for the joint empire the most thoughtful study. We want no more "sops for Ireland." We want justice to all classes, and not least to the labourer, whose claim to be "the Lazarus of the world" Mr. Upton's thrilling story abundantly justifies.

HENRY STUART FAGAN.

#### CURRENT LITERATURE.

*Sonnets.* By the Earl of Rosalyn. (Blackwood.) Every new volume of sonnets reminds us more and more painfully of the old clergyman's grace after a too prolonged diet of rabbits:—

"For rabbits young and rabbits old,  
For rabbits timid, rabbits bold,  
For rabbits tender, rabbits tough,  
We thank Thee, Lord! We've had enough."

It may seem heresy to say it, but it is really possible to have enough of sonnets of first-rate excellence; and of other sonnets perhaps even a single one is too much. A second-rate sermon may be useful, a second-rate essay may be agreeable; but a second-rate sonnet has no reason for being. Lord Rosalyn prefaces his little volume with the graceful plea of Oliver Wendell Holmes—

"Deal gently with us, ye who read!"

and no one would wish to deal ungently with the work of a kindly and cultivated poet who has something of "the vision and the faculty divine," and not a little of "the accomplishment of verse." But the fact remains that the greater number of Lord Rosalyn's sonnets can only be praised faintly; and, in the case of a sonnet, faint praise is nothing less than distinct damnation. These poems are frequently distinguished, not only by grace, tenderness, purity, and nobility of sentiment, but by real felicity and charm of expression; and to say this is, doubtless, to say much. The sonnet must, however, justify itself as a sonnet, and such justification is found too rarely in this volume to allow the utterance of the last word of eulogy. Still, Lord Rosalyn has his successes; and one of them is the sonnet entitled "Obiselmhurst," which possesses strength, simplicity, and dramatic force:—

"Dead! my own boy—my only one—and dead!  
Sirs, do not mock me—say it is not so.  
He was the hope of France, nay, let me go.  
I am his mother; life cannot be fled  
From those young eyes, and that beloved head  
That should have worn a crown: a crown of woe  
Truly I wear for him—though fallen so low  
An Empress still, dethroned and banished.  
I crave your pardon: now I cannot weep,  
Henceforth I weep for ever; gone! all gone!  
Throne, husband, child, all snatched away from me;  
A childless widow prays you, sirs, to keep  
Some kind thoughts for her. She is all alone,  
Her heart is broken by much misery."

*Major-General Sir Frederick S. Roberts: a Memoir.* By Charles Rathbone Low. (W. H. Allen.) If the Life of Sir Frederick Roberts was to be written at all, it could hardly have fallen into better hands than those of Mr. Low. Besides possessing an intimate knowledge of India, Mr. Low can also claim the personal confidence of his hero; and any unpleasant suspicion is dispelled by the fact that he has before come forward as the biographer of Lord Wolseley. We do not purpose to criticise the



book at length. Its merits, and also its defects, are those of most military Histories. Of its general accuracy, we have the guarantee that it has been revised throughout by Sir F. Roberts himself; and, therefore, it possesses to a certain extent the value of an official narrative of the recent Afghan War. But our shelves are already cumbered with some half-a-dozen accounts of that war, written by eye-witnesses; and we cannot say there is much that is new to be learnt from these pages. As regards style, Mr. Low remains incorrigible, if he has not become worse. Besides the customary flowers of rhetoric which are to be expected from military chroniclers, Mr. Low here displays a quite unusual passion for poetical quotation. In the Preface we have "*hoc sic jubeo; sit pro ratione voluntas.*" And the description of a march at daybreak (p. 146) begins thus:—"as Montague [who is this minor bard?] says:—

'So soon as the all-cheering sun  
Should in the further East begin to draw  
The shady curtains from Aurora's bed.'"

If Mr. Low will yet take advice, he should banish all recollection of "Montague," and prune the length of his books by about one-half. The second edition of his *Lord Wolseley* in a single volume is a great improvement upon the original two volumes.

*Hesperides*. By Launcelot Cross. (Trübner.) The pen-name of "Launcelot Cross" has appeared on the title-page of two or three attractive little volumes which have found their "audience fit though few." *Hesperides* appeals to the same circle as its predecessors—that is, to the people who make their reading an intellectual luxury, and who regard a book in the same way that other people regard an after-dinner cigar, as a mild stimulant and a pleasant sedative. Readers of sternly methodical minds, who demand that a work of literature shall have a beginning and a middle and an end, will be simply tantalised by a book which begins anywhere, and, in spite of the fact that there is a last page, ends nowhere. But people who are less exigent will find a good deal of charm in "Launcelot Cross's" discursive reveries concerning the flowers in his garden, the books on his shelves, the friends, the thoughts, the hopes which have made life worth living. The author is decidedly a bookish man, but not exclusively or tiresomely bookish. Figuratively, as well as literally, he keeps the windows of his library open that the breeze may wander in at its own sweet will, and he is always ready to turn out for a stroll along the garden-paths and talk of summers past, and of their dealings with his floral friends. "Launcelot Cross" is a mystic, and is fond of dotting his pages with citations from the mystical poets of the East, and from Boehme and Swedenborg, the two great mystics of the West. There is plenty of criticism too, a little thin at times, but always intelligent; and there are interesting notes of curious literary parallelisms of which every book-lover accumulates his own store. Occasionally we encounter a phrase to which it is not easy to attach any meaning, as when, for example, we are told that Collins was "inspired beyond the guess of folly;" and there are a few curious inaccuracies, the oddest of which is to be found in a sentence which credits Emerson with that most hackneyed line in Longfellow, "Suffer and be strong." But these lapses are infrequent, and do not seriously detract from the pleasantness of a pleasant book.

*Old Court Customs and Modern Court Rule*. By the Hon. Mrs. Armytage. (Bentley.) The antithetical title sufficiently expresses the subject of this book. If it does not show any great research, or reveal much not generally known, it is at least written with good taste and produced in a form that is handsome without being

gaudy. The enthusiasm of the authoress for her subject is so manifestly genuine that we forbear from criticising occasional exuberance of style and some misstatements of fact. But, on the whole, the book deserves that measure of success which it is sure to obtain.

*A Diary of Royal Movements, and of Personal Events and Incidents in the Reign of Queen Victoria*. Vol. I. (Elliot Stock.) The author of this book, who remains anonymous, has conceived the notion of compiling from contemporary newspapers, &c., a sort of personal chronicle of the Queen. He has not carried out his design with sufficient thoroughness to raise his work to the rank of history; but it cannot be denied that he has collected a great deal of information that reads very curiously at the present day. 1837 seems a long while ago to all of us, and there is probably no portion of past time less known than that in which our fathers lived. Independent of the actual interest of what is here recorded, a feeling of surprise cannot but be aroused at the change which has taken place during forty years both in social matters, and especially in the way of regarding quasi-public events. But, as hinted above, this book rather excites curiosity than satisfies it; and we cannot encourage the author to undertake a continuation. The present volume stops with the end of 1846.

*Music in Song*. From Chaucer to Tennyson. Being a Selection of Extracts descriptive of the Power, Influences, and Effects of Music. Compiled by L. L. Carmela Koelle. (Griffith and Farran.) The compilation of such anthologies as this affords so much simple pleasure to their authors (and to many other good people as well) that it is impossible to examine them with too critical an eye. That the present has many omissions can be seen at a glance; and it commits the odd inconsistency of including prose extracts. Yet we are more disposed to be thankful for what it does contain, and to acknowledge the very elegant manner in which the publishers have turned it out. It contains a short Introduction, written (we believe) by Dr. Stainer, of St. Paul's; and a frontispiece which does much credit to the pencil of the compiler.

*An Angler's Strange Experiences: a Whimsical Medley and an Off-fish-all Record without A-bridge-ment*. By Cotswood Isys, M.A., Fellow of All Soles; late Scholar of Winchester. (Sampson Low.) The discriminating reader will be able to guess the style of this book (dedicated to the Postmaster-General, a great angler) from the title. The fun, such as it is, belongs to a past period in the history of angling—to the days when Richard Penn wrote his much more amusing precepts and miseries of a trout-fisher. Bad puns are sorry fare at the best, nor are they here improved by being set in a framework of verse. The illustrations, with one or two exceptions, do not rise above the level of a child's picture-book before Kate Greenaway dignified such books by her graceful pencil. The author tells us that he composed these rhymes while suffering from illness, so that they were "born in a sick-room and nurtured in darkness." With every wish to sympathise with him in so pleasant and harmless an occupation, we cannot forbear to add that it is a pity they were ever suffered to emerge from obscurity; his ditties were there appropriate enough—

"At every fall smoothing the raven down  
Of darkness till it smiled."

Robust and healthy writers occasionally prove a weariness and vexation to the critic. A fresh terror will be added to his lot should people begin to publish the dreams of a sick-room.

*The Story of a Nursery Rhyme*. By C. B. With Numerous Whole-page Illustrations by

Edwin J. Ellis. (Simpkin, Marshall and Co.) This belongs to a series of shilling books which Messrs. Field and Tuer are producing rather, we suppose, as specimens of typography than as contributions to literature. In the present case, we must decline to subject our eyes to torture for the sake of "a nursery rhyme." The illustrations by Mr. Edwin Ellis have considerable decorative charm, though we know not why his children should be so lightly clad.

MR. WILLIAM PATERSON, of Edinburgh, has issued this week the third and fourth volumes of the new edition of Scott's Dryden revised by Mr. Saintsbury. They contain some six or seven of the plays, including the travesty of "The Tempest," which may be commended to the notice of Mr. Burnand. We observe that the new editor has found more to do upon "The Tempest" than upon almost all the other plays together. It is impossible to mention this work without repeating the admiration we have before expressed for the bold type in which it is printed.

THE series of "pocket editions" of American authors which Mr. David Douglas, of Edinburgh, is issuing in such charming volumes at one shilling a-piece is now augmented by *The Autocrat of the Breakfast Table* (in 2 vols.)—perhaps the one collection of modern essays that deserves to rank with those of the former masters of the art. This edition contains the latest notes of the author. Like the volumes noticed immediately above, these also bear the good old Edinburgh imprint of Constable.

#### NOTES AND NEWS.

MR. BROWNING is spending the first part of his holidays in a beautiful place, a paradise of coolness and quiet, on one of the hills in the Val d'Aosta, in North Italy.

AMONG the English who will attend the Congress of Orientalists at Leyden next week, we may mention Prof. Sayce, the Rev. Isaac Taylor, Mr. Vaux, and Mr. Bywater. Miss Amelia B. Edwards is unable to go, but her paper will be read by Prof. Sayce.

MR. HENRY SWEET has accompanied Prof. Storm on a walking tour in Norway to study the dialects of Telemarken. The two scholars have been very well received by the farmers and peasants, who were warned by the newspapers of the object of their trip.

WE are sorry to hear that Prof. Theodor Mommsen, the historian, has been very unwell this summer. He is now stopping at Trier.

DR. SCHLIEMANN has abandoned his idea of coming to England this autumn, and is now at Leipzig, seeing through the press his work on "The Larger City." It will have a Preface by Prof. Sayce, and two Appendices by Dr. Karl Blind.

WE regret to state that M. François Lenormant is again suffering from his old malady—peritonitis—of which the original cause was a wound received in the war of 1870, but which was excited afresh by the fatigues undergone during his exploration of South Italy last year. The third volume of M. Lenormant's *Origines de l'Histoire* may be expected this winter.

AMONG the protests received by the Mayor of Stratford-on-Avon against the proposed desecration of Shakspeare's grave was a very energetic one from Mr. Furnivall, as founder and director of the New Shakspeare Society.

DR. MURRAY has put out another list of words for which either earlier or later quotations are wanted for the next part of the Philological Society's new English Dictionary; and we trust that many of our readers will employ some of their leisure this autumn in

hunting for these words, and also in noting for Mr. Fennell all the imported Anglicised words, for the Stanford Dictionary, which they come across in their searches. Of the words for which earlier quotations are wanted, we may cite "apoplectically 1881," "appetizer 1862," "apple-pie order 1813," "ballooning 1863." Among those which need later quotations are "apostlehood 1450," "apostleless 1663," "apple-squire 1693," "appli 1450," "balladry 1688." Copies of the list can be had from Dr. Murray, Mill Hill, N.W., and of the Stanford Dictionary requirements from Mr. Fennell, 8 Fitzwilliam Street, Cambridge.

DR. EMIL HAUSKNECHT is now in England, preparing his edition of the English and French texts of Charles d'Orleans' Poems for the Early-English Text Society. Dr. Hausknecht has just sent to the printer his critical edition of the Early-English Romance of "Floris and Blanchefur" for Prof. Zupitza's series. In it he will give all the various readings of the widely differing MSS. of the poem. Dr. Hausknecht asks what is the earliest English version of Luther's *Ein feste Burg*. In France the hymn was translated, and sung by the French Huguenots, within thirty years of Luther's writing it, and Dr. Hausknecht thinks there must be a sixteenth-century English version.

SIR SAMUEL BAKER has written a book for the Christmas season, called *True Tales for my Grandsons*, which will be published by Messrs. Macmillan, with numerous illustrations. The same publishers will also issue Mrs. Molesworth's new book, *Two Little Waifs*, illustrated by Mr. Walter Crane.

MR. T. WEMYSS REID, well known as the author of a monograph on Charlotte Brontë and as the editor of the *Leeds Mercury*, has written a novel which will shortly be published by Mr. T. Fisher Unwin. It is a story of modern social and political life in this country, in Paris, and at Monte Carlo. The title is *Glady's Fane: a Story of Two Lives*.

MR. R. GRANT WHITE's new edition of *Shakspere* will be only a popular reader's one in three volumes, with notes at foot, as brief as possible, and will be ready this autumn. Vol. i. was printed a month ago. The Introduction will be read as a paper at one of the early meetings of the New Shakspere Society.

THE next volume, being the forty-eighth, in the "International Scientific Series" will be *Fallacies*, by Mr. Arthur Sidgwick.

AMONG Messrs. Cassell and Co.'s announcements for the autumn season are *English Poetesses*, by Mr. Eric Robertson, and *Treasure Island: a Story of Pirates and the Spanish Main*, by Mr. R. L. Stevenson.

*London Town* will be the title of Messrs. Marcus Ward and Co.'s picture-book this Christmas, designed by Mr. Thomas Crane and Miss Ellen Houghton. This work (which follows up *At Home and Abroad*, published by the same firm), treats of the many wonderful sights in our great city of interest to children, with coloured pictures and descriptive verses.

MESSRS. BLACKWOOD will publish next month a new novel in three volumes by the author of *Miss Molly*, to be entitled *Alison*.

MESSRS. MACMILLAN announce the following books of travel:—*Notes on the Caucasus*, by "Wanderer;" *Travels in New Zealand*, by the Rev. W. S. Green; and *Samoa a Hundred Years Ago*, by Mr. George Turner, of the London Missionary Society.

THE article entitled "In Suspense" in the *Cornhill* for this month—an article, by-the-way, which is more ambitious than clever—appears

also in *Lippincott's*. Fiction apart, we believe that this is the first example of contemporaneous publication in English and American magazines.

It seems that the early editions of Tennyson are not keeping up their old prices. At a late sale at Sotheby's the *Poems chiefly Lyrical* of 1830 and the *Poems* (1833) went together for two guineas; the *Timbuctoo* in the Cambridge Prize Poems of 1840 for two shillings, though in whole morocco. At the same sale a copy of Ruskin's Poems fetched £21, vols. iii. and v. of his *Modern Painters*, £12, vol. iii. of his *Stones of Venice*, £4 10s. A copy of the pre-Raffaelite magazine, the *Germ*, whose four numbers originally cost 1s. each, made £4 4s.

WHILE talking of prices, we had better tell Browning students that they can buy copies of the "remainder" of the *Dramatis Personae*, second edition, 1864, for three shillings a-piece at Reeves and Turner's, 196 Strand.

THE Victoria University has the power to grant degrees to women; but hitherto Owens College, which is co-extensive with the Victoria University, has not admitted women students. Arrangements, however, have now been made by which the College for Women in Brunswick Street, Manchester (established in 1878), will be associated with Owens College, though not absorbed in it, so that its students may become matriculated members of the Victoria University, and attend the higher classes at Owens College.

A TOUCHING circumstance is reported of the late Rawdon Brown, whose death was noticed in the ACADEMY last week. He had lived for more than forty years at Venice, where he was loved and respected by all classes; and on his death-bed he expressed the wish that his body might be enshrined in an old banner of the Republic of St. Mark.

DR. M. KRUMMACHER, of Cassel, has sent us a "Separat-Abdruck" of a paper contributed by him to the *Englische Studien* (Heilbronn: Henninger) upon the language of Carlyle. Under the three headings of "Words," "Grammar," and "Style," he has collected a list of Carlylisms, with references, forming more than forty pages. A certain proportion of the examples would not be admitted as strange by those well read in English; but, upon the whole, Dr. Krummacher's discrimination does him as much credit as his industry. We commend the treatise to the attention of Dr. Murray.

WITHIN the last few days the Catalogue of the Reform Club Library has been distributed to the members who have subscribed for it. The existing building was opened in 1841, and in November of that year a special committee was appointed to superintend the formation of a club library. The advice of the librarian of the House of Commons and of Mr. Panizzi was obtained; and Mr. Francis Place, an energetic reformer in Westminster, drew up a plan approved by Panizzi, and afterwards adopted, for indexing its parliamentary papers. Books and pamphlets were readily given by the members, and subscriptions of from £5 to £100 were paid with alacrity. Alphabetical and subject-catalogues in MS., on a system recommended by Panizzi, have been kept in the library for many years, but the present is the first printed Catalogue of its contents. The description of the books occupies over 550 pages; and, there are, in addition, two short lists of the subjects of the pamphlets which are the property of the library, and of the names of their authors. The volume concludes with a classified index of forty pages. The noble room overlooking the gardens at the back of Pall Mall, in which most of the volumes are housed, is familiar by sight to London visitors with friends in the clubland of Liberalism. The collection contains the best works of reference, a comprehensive

selection of British topographical books, and a large number of volumes in foreign languages. A handsome grant for the purchase of new works is voted from the corporate funds every year, and many of the members readily respond to the appeal of the committee for presents.

### INDIAN JOTTINGS.

TWO important books about India are announced for publication this autumn. The one is Prof. Seeley's *Expansion of England*, which will consist mainly of a discussion of the questions suggested by the conquest and government of India by England; the other is *India: the Land and the People*, by Sir James Caird, who will here give the popular results of his visit to India as Famine Commissioner.

A FIFTH edition of Mr. Bosworth Smith's *Life of Lord Lawrence* will be published this month. The author will then immediately begin the task of preparing a popular edition in one volume.

MR. KASHINATH TRIMBAK TELANG, the translator of the *Bhagavadgītā* in "The Sacred Books of the East," has been appointed Professor of Law in the University of Bombay. At the Bombay meeting of natives to support the "Ilbert Bill," presided over by Sir Jamsetjee Jeejeebhoy, the most effective speech is said to have been that of Mr. Telang.

IN commemoration of the recent visit of Lord Ripon to the Calcutta Madrasa, or Mohammedan college, nearly £5,000 has been subscribed by several native gentlemen to found scholarships for Mohammedan students.

THE works of English Sanskrit scholars begin to be more appreciated and more widely read in India. A demand for translations has sprung up, and several of these translations into the vernacular language have had a considerable sale. We have just received a Bengali translation of Wilson's classical treatise on the *Religious Sects of the Hindus*, with notes and additions, by Akahaya Kumāra Datta, the former editor of the *Tattvabodhinī Patrikā*. It is a work in two volumes, full of useful notes, and will tell even the Pandits in India many things which they did not know before.

WE are glad to see that the *Voice of India* has now reached its sixth monthly number. This periodical, it may be as well to state, consists of extracts from the native press, selected and arranged somewhat after the example of *Public Opinion* in this country. We have often wondered at the absolute indifference of the English public to what takes place in India, except when a war, a famine, or a frontier disturbance attracts an excessive amount of attention. Only a single English newspaper, so far as we know, has a regular Indian correspondent. The *Voice of India* will not entirely remove our complaint on this head, for its aim is to furnish comment only, and not news. But we can conceive no more instructive reading for anyone who really wants to know what educated natives think on political questions. The subscription price is £1 a-year; and the London office is 14 Cockspur Street.

MR. T. W. H. TOLBORT, of the Bengal Civil Service, died at Dorchester on August 4, in his forty-second year. He was an enthusiastic advocate for the printing of the Indian vernaculars in the Roman character, with which object he founded a monthly journal at Umballa, and also a Roman-Urdu Society. He had himself translated *Robinson Crusoe* into Persian, and the first half of the *Arabian Nights* into Urdu—both published in the Roman character. Of the batch of Civil servants that went out to India in 1863, Mr. Tolbort passed first in the preliminary examination, and first again in the final examination.

## SWISS JOTTINGS.

HANS KOPP, a man well known in Switzerland on account of the dexterity with which he detected the sites of Pfahlbauten, and directed the mechanical part of research among the old lake-dwellings, has come to an untimely end. On August 21 he was out in a small boat upon the Lake of Biel between Létringen and Tüscherz, when a violent "Jorand" (the evening wind which descends from the Jura upon the Lakes of Neuchâtel and Biel) suddenly overturned his boat. Kopp was unable to swim, and perished.

THE annual festival of the Swiss Alpenklub was held at Bern on August 25, 26, and 27. Twenty sections were represented. At the business meeting, section Uri was proposed as the host for next year's festival, with Ständerath Muheim as president, and Altorf as the place of meeting. At the general meeting on Sunday in the Grossrathsaal, which hardly sufficed to hold the number of guests, the president for the year, Gemeinderath Lindt, warmly advocated the extension of the system of school tours, by which a good preparation is being made for the further exploration of the Alpine world by the coming generation. M. E. Rambert, of Lausanne, read the annual Report, in which reference was made, among other matters in which the Swiss Alpenklub has been concerned, to the measuring of the steadily retreating Rhone glacier. A sum of 400 frs. was voted for the best essay on the means of avoidance or diminution of the dangers of mountain climbing. Prof. Bachmann gave an interesting lecture on the geological history of Bern and its neighbourhood. On Monday, the members of the Club went by rail to Langnau, climbed the Raafriti and the Hohengrat, and met at evening for the closing banquet in the "Löwen."

## ORIGINAL VERSE.

SONG.

Who cares for care? I lightly trip  
From day to day—  
Smooth stepping-stones across this brook of Life—  
And, as I skip,  
Old grandams say,  
"Clotilde,  
'Tis time you were a wife."  
Young Spring with me is dancing by,  
And leaves his flowers—  
Late violets wither though we pluck them not.  
Then why not I?  
Yet in these bowers  
Clotilde  
Has drawn the spinster's lot.  
Young Love, they tell me, will not wait,  
And Age is lone  
For withered maids who wed not while they may—  
But let them prate!  
A cheery crone,  
Clotilde  
Will laugh as loud as they.  
When autumn joys are faded quite—  
And cold I lie,  
Kind winds shall whisper through the naked trees,  
"Come, swallow sprite!  
'Tis time to fly,  
Clotilde!  
To sunnier lands than these."

E. P.

July 1870.

## OBITUARY.

THE untimely death of Miss Teena (Mary Lilian) Rochfort-Smith last Tuesday morning (September 4) will deprive the New Shakspeare Society of the edition of the *Four-Text Hamlet* which she meant to give it. After her recovery from two serious illnesses, which brought her near the brink of the grave in spring and summer, she had taken up her *Hamlet* again, and revised the

early pages on a somewhat modified plan. But on Tuesday week, at Goole, the chance dropping of a lighted lucifer on a bit of needlework, and then stamping on its flames, set fire to her dress and the curtains of her room. She could not put them out with the quilt she seized, and she rushed downstairs and into the garden. There the flames were got under, but with such injury to her that within a week she died, after much suffering, not yet twenty-two, leaving her friends to lament the loss of the sweetest, most sympathetic, and unselfish spirit they have ever known, and one of the most accurate, penetrating, and able minds and strongest wills they have ever come across. Miss Rochfort-Smith had intended to make a Concordance to the New Shakspeare Society's "Old-Spelling Shakspeare;" and she had planned a series of Musical At-Homes for the poor of her neighbourhood this autumn and winter. She was a gifted singer. The little volume of Early-English Miscellanies which she had begun for the Early-English Text Society will be completed by a friend.

OF Ivan Tourguenief, who died on September 4, we hope to give some notice next week.

## MAGAZINES AND REVIEWS.

*Blackwood's Magazine* for September has an article, of a sort that we are glad to see becoming more common, on "The Berkshire Ridgeway." This green turf road, which runs from Streatley to Devizes, is a piece of the old Icknield Way, and a walk along its course is described in a manner that makes more vivid the history of the struggles of Wessex against the Danes. "A Polish Love Story" claims to be written down from the lips of a Polish peasant-woman; it is full of simple pathos. An article on "An Italian Official under Napoleon" tells the story of the early life of Cesare Balbo, and illustrates the hold which the Napoleonic idea had on the Italian mind of the time.

*Macmillan's Magazine* has the beginning of an answer by Mr. Alfred Wallace to Prof. Fawcett's article on the "Nationalisation of Land;" so far, Mr. Wallace does nothing but repeat the statement of Mr. Henry George. A paper by Miss Alice Gardner on "The Emperor Julian's View of Christianity" shows real power. The writer has the true critical spirit, and has striven to understand and explain the attractions of Hellenism to the philosophic mind in Julian's day. The rest of the magazine consists of padding.

In the *Deutsche Rundschau* Prof. Pischel writes on "The Home of the Gypsies." He summarises the evidence on this disputed question, and, after deciding in favour of India, finds the Dardic and Kafiri languages most like that of the Gypsies. Their original home he places in Dardistan, and thinks that further investigations in the Hindu Kush would throw light on the subject. Lady Blennerhassett writes a good article on "M<sup>me</sup>. de Staël and her Relations with Germany." Herr Beyer contributes a paper on "Die Anfänge der Metall-Cultur;" he collects the references to the use of metal in early Greek poetry, and traces its relation to the rest of civilisation. A little story, "Die Montenegrinerin," is translated from the Polish of Thomas Jex, and introduces us into a region rarely visited in fiction.

## THE LIBRARY ASSOCIATION.

THE arrangements for the sixth annual meeting of the Library Association are all but completed. The meeting will be held at Liverpool on Tuesday, Wednesday, Thursday, and Friday, September 11, 12, 13, and 14. The chair will be taken by Sir James Picton, the Chairman of

the Liverpool Public Library, Museum, and Arts Committee, who will deliver an opening address.

In addition to the Report of the council, the Association will consider Reports on illustrations to the cataloguing rules of the Association, on size notation, on classification, and on the proposed examination of library assistants.

The papers to be read include:—"The Rise and Growth of Public Libraries in America," by Mr. T. E. Stephens; "The Origin and History of Some Liverpool Libraries," by Mr. Peter Cowell; "Chinese Libraries," by Prof. R. K. Douglas, of the British Museum; "Founders of Libraries—James Lenox," by Mr. Henry Stevens; "Old Church and School Libraries of Lancashire," by Chancery Christie; "Functions and Operations of the Free Library System;" "Library Pests," by Mr. Samuel Smith; "Free Library Buildings," by Mr. William Henman; "Starved Free Libraries," by Mr. W. B. Orelund; "A System of Differential Rating," by Mr. T. Formby; "Technical Literature and Free Public Libraries," by Mr. John Southward; "Q: an Experiment in Bibliology," by Mr. E. C. Thomas.

Visits will be paid to Knowsley by permission of the Earl of Derby, and to Haigh Hall by special invitation of the Earl of Crawford and Balcarres. The members will be entertained by the local committee and by the Mayor of Liverpool. The meetings will be held at the Free Public Library, Liverpool, where communications will find the secretaries.

Altogether, a very pleasant and interesting meeting is anticipated; while it is evident from the programme that the Association proposes to attempt a large amount of serious work.

## THE SHAPIRA MSS. OF DEUTERONOMY.

It is probable that the true history of this stupendous fraud will never be told; but, while English scholars are still waiting for Dr. Ginsburg's fuller report, it may be as well that they should be informed that an adequate refutation of the forgery has already appeared in Germany, where no spurious sensation was got up about the affair.

It appears that Mr. Shapira first took his precious prize to Berlin, where Prof. Strack was unable to examine it by reason of the weakness of his eyes. However, on June 30 he was at Leipzig, where he showed it to Herr Hermann Guthe, whose acquaintance he had made at Jerusalem in the summer of 1881. Herr Guthe forthwith subjected the pieces of sheepskin to a thorough examination, in company with his friend Dr. Ed. Meyer. This examination extended over the first five days of the first week of July, six or seven hours being devoted to it each day; and a careful copy was made of the writing. The result is given in a pamphlet of ninety-four pages—*Fragmente einer Lederhandschrift enthaltend Moses letzte Rede an die Kinder Israel*, mitgetheilt und geprüft von L<sup>o</sup>. Hermann Guthe; mit einer autographirten Tafel (Leipzig: Breitkopf und Härtel). Herr Guthe first gives a description of the MS. and its history, so far as told him. He then sets out, in about thirty pages, the text of the MS., side by side with the text of Deuteronomy and a German translation of both. Lastly, he comments at some length upon the character of the writing, the orthography, the style of the language, and the arrangement of the text. At the end is a plate giving facsimiles of the alphabets used in two of the pieces of sheepskin.

Herr Guthe's attention does not seem to have been turned to the decisive evidence first disclosed by M. Clermont-Ganneau—that the pieces of sheepskin have evidently been cut off a modern synagogue roll. His condemnation

of the forgery is based upon internal evidence, though he records certain experiments made by Prof. Hofmann to prove that the application of olive-oil would produce the appearance of antiquity. He agrees with Dr. Ginsburg in thinking that the forger is not to be looked for in Palestine. In his Preface (which, it is important to remark, is dated August 14) he states that his conclusions have received the general approval of Prof. Nöldeke, of Strassburg, and Prof. Kautzsch, of Tübingen.

### THE PROPOSED JORDAN CANAL.

(To the Editor of the ACADEMY.)

Trieste: Sept. 2, 1883.

I SHOULD not have troubled you with these lines had any other man taken up the task; and I address you under reserve. Living far from England, where the supply of newspapers is very limited, the Englishman is utterly unable to estimate what attention the home Press has or has not bestowed on any given subject. In this case there must be many who, like myself, have seen notices, not discussion, and to them these lines are addressed.

The inter-oceanic line of communication via Palestine excited some attention about a quarter-of-a-century ago. At that time the projector was a certain Capt. William Allen, R.N., better known among his friends as Parson Adams. His travels in Africa are well known; and his plan for a convict station at Ambas (Cameroon) Bay may be carried out now that Serjeant Balandine has advocated sensible views about transportation, and now that the Lentaigine theory about home-consumption-of-crime has notably done its best to produce a criminal nation. When talking with "Parson Adams," I could not but notice the admirably light heart with which he addressed himself to a heavy task, and the way in which he overruled, or rather ignored, my objections.

I thought the ghost laid for ever. But now I rub my eyes and ask myself if it be a bad dream after reading the proceedings of a "recent meeting of the Balloon Society" (!). Is it in nubibus, in Cloudeuckooland, in Nephistopheles-realm, or in the region called London where such Laputan projects are gravely adopted by "general opinion"? Do Sir Wm. Wheelhouse and Capt. Molesworth realise what they propose to do? or is the whole world gone crazy upon the subject of "Inter-oceanics"? A cut of twenty-five miles from Acre eastwards would obliterate the whole Jordan Valley between its head and the Dead Sea; would sink Tiberias and a host of "holy places" under 800 and odd feet of sea-water; would make Jerusalem an inland harbour, and would demand a canal, at least 100 mètres deep, from "Lake Asphaltites" to the Akabah Gulf. And, when the latter is reached, it will be found one of the most dangerous of inlets, in every way worse than the Suez route. Harbours hardly exist there; the depth is too great for anchorage, and the wind-storms from the Desert are frightful. May I refer the reader for proof to my three volumes on the *Land of Midian*?

Truly the complaint called "Holy Land on the brain" has of late been developing in strange directions. Among other projects one notes a proposal to "fulfil prophecy," and to "restore Israel," by a Joint Stock Company (Limited). But, as no man in his senses would live in Palestine if he could live in England or France, funds will probably fail, and prophecy must wait a little longer.

The projector verily is abroad. Another prepossessing scheme has been agitated during the last dozen years for ruining North-west Africa. It began with the intention of "flooding the Sahara" (Sahrá), and of creating an inland sea some three times larger than the Mediterranean. The dimensions shrank and shrank, chiefly from

the conviction that water declines to flow upwards except under exceptional circumstances. The residuum, the "inundation of the Ohottes" (Shatt), is, I see, highly approved of by the "great engineer," M. Ferdinand de Lesseps—a retired consul whose engineering education was, I may safely say, superficial. The result would be edifying: the line of stagnant, fetid pools subtending the shore would become huge hot-beds of fever, and breed a malaria which, carried by the scirocco, would soon clear out the coast-lands, and at times poison the islands of the Western Mediterranean.

But to abolish the whole Jordan Valley! This is, in popular phrase, a cut above my comprehension.

RICHARD F. BURTON.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ARCHIVES du Musée des Monuments français. 1<sup>re</sup> Partie. Papiers de M. Albert Lenoir. Paris: Plon. 9 fr.  
BENTZON, Th. Tête folle. Paris: Calmann Lévy. 3 fr. 50 c.  
CASTELLAR, E. Tragedias de la historia. Madrid: Fortanet. 12 R.  
DUFOUR, T. Lettres à Quinet sous l'Empire (1849-53). Paris: Calmann Lévy. 3 fr. 50 c.  
KRAUSE, K. Ch. F. Reisekunststudien. Leipzig: Schulze. 5 M.  
O'REILL, Max. John Bull et son Ile: Mœurs anglaises contemporaines. Paris: Calmann Lévy. 3 fr. 50 c.  
RUZICKA-OSTROIC, C. Transcription d. türkisch bearb. Lustspiele Aljar-i Hamza. Nach Mollère's Les Fourberies de Scapin. Wien: Lechner. 2 M. 40 Pf.

#### THEOLOGY.

- BUDDE, K. Die biblische Urgeschichte (Gen. 1-12, 5), untersucht. Gießen: Ricker. 14 M.  
DELFÉ, H. K. H. Grundzüge der Entwicklungsgeschichte der Religion. Leipzig: Schulze. 7 M.  
LAGARDE, P. de. Librorum Veteris Testamenti canoniorum pars I, graece edita. Göttingen: Dieterich. 20 M.

#### HISTORY.

- CARDONNE, C. de. L'Empereur Alexandre II: vingt-six Ans de Règne (1855-81). Paris: Jouvett. 20 fr.  
CAURE, E. Zur Geschichte u. Charakteristik Friedrichs d. Grossen. Breslau: Trewendt. 8 M.  
COLECCIÓN de documentos inéditos para la historia de España. T. LXXX. Madrid: Ginesta. 48 R.  
FERNÁNDEZ-DURO, C. Memorias historicas de la ciudad de Zamora. T. III. Madrid: Rivadeneyra. 30 R.  
KÄMMERERRECHNUNGEN der Stadt Hamburg. Hrg. vom Verein f. hamburg. Geschichte. 5. Bd. 1501-40. Von K. Koppmann. Hamburg: Grünig. 8 M.  
KOCH, L. G. De principe juventutis. Leipzig: Lorentz. 1 M. 50 Pf.  
MONUMENTA Hungariae historica. III. Sect. Monumenta comitialis regni hungarici. VIII. Leipzig: Brockhaus. 6 M.  
WITTE, Die Armen Gecken od. Schinder u. ihr Einfall ins Elsass im J. 1439. Strassburg: Schultz. 2 M. 40 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- KAUFMANN, N. Die teleologische Naturphilosophie d. Aristoteles u. ihre Bedeutung in der Gegenwart. Lucerne: Räder. 1 M.  
PERRILLAT, Ch. Essai de Philosophie scientifique. Paris: Plon. 5 fr.  
WOLZOGEN, H. v. Die Religion d. Mitleidens u. die Ungleichheit der menschlichen Racen. Leipzig: Fritsch. 2 M. 40 Pf.

#### PHILOLOGY, ETC.

- BUCHHOLD, L. De paromoeosis (adlitterationis) apud veteres Romanorum poetas usu. Leipzig: Lorentz. 1 M. 50 Pf.  
HENRY, V. Etude sur l'Analogie en général et sur les Formations analogiques de la Langue grecque. Lille: Imp. Danel.  
MÁTRAYÁNI SAMHITÁ. Hrg. v. L. v. Schroeder. 2 Buch. Leipzig: Brockhaus. 8 M.  
MÜLLER, M. Die Paläographie als Wissenschaft und die Inschriften d. Mainzer Museums. Mainz: Diemer. 1 M.

### CORRESPONDENCE.

#### AN OFFER TO BIBLIOGRAPHERS.

Bodleian Library: Sept. 1, 1883.

Probably few people know that a Subject-Catalogue of the Bodleian has been for some years in compilation from a spare set of the slips written for the Alphabetical Catalogue. As the volumes in the library would be not far short of a million and a-quarter, if each volume as issued had been bound separately; and as no pains will be spared to insure that the Subject-Catalogue shall be perfectly simple to

use, as well as thorough in point of subdivision, it will, I trust, be far the most valuable index to knowledge which has ever been produced. Despite increased efforts, however, some years must elapse before its completion (indeed, the first great section will not be ready for another year), and I am anxious that during the interval our labours should be of as much immediate use as possible.

If any reader in the library wants to know what we have on his special study, we are always ready to get the titles relating to it sorted out there and then; and we can generally put them before him—arranged in chronological order—in an hour or two. We cannot offer to do the like for anyone and everyone, however, because we should be so overwhelmed with applications that the special staff employed would have to be multiplied far beyond our means to afford any hope of promptly satisfying them. But, if anyone who is preparing for publication a bibliography of any subject (to appear as a distinct work, and not merely as an appendix to a book) will write to me, I will try to get the titles relating to that subject immediately separated and arranged for him to come here and look at them. If he cannot come here, I can probably recommend him someone who will copy or collate the titles for him. Even this offer may bring more applications than we can meet without materially delaying the systematic progress of the catalogue. I can only say that our best shall be done to help all, and that if we are obliged to disappoint anyone he shall at least not be kept waiting for an answer.

May I, at the same time, contradict a report circulated by various papers that I undertake to send anyone immediate notice of any book on his special subject which may be added to the Bodleian? Some day that may be feasible; at present it is not, and the offer was made only to persons authorised to read in the library. All Oxford graduates, however, in all parts of the world, come under that category; and we shall be only too glad to be of use in this way to them, and to any other of our former readers who are now at a distance from us.

I take this opportunity of saying that we have some scores of spare copies of the following catalogue of a collection of books which is now in the Bodleian, and that, so long as the stock lasts, we shall be happy to send a copy for the cost of postage (6d.) to any library or Hebrew scholar:—"Collectio Davidis—i.e., Catalogus . . . Bibliothecae hebraeae, quam . . . collegit B. Davidis Oppenheimerus . . . Hamburgi MDCCCXXVI . . ." The catalogue contains 744 pages small octavo, and has a Latin translation on alternate pages.

EDWARD B. NICHOLSON.

#### THE AGE OF HOMER.

Queen's College, Oxford: Sept. 1, 1883.

In answering Mr. Leaf's questions, I am forced to speak dogmatically, since I have no space here to give the grounds of the conclusions at which I have arrived. Perhaps a history of the way in which my article in the *Journal of Philology* came to be written will best explain the point of view assumed in it. In replying to Mr. Monro a year or two ago, I stated that I had been compelled by the philological evidence, and in spite of my own strong prejudices, to become a convert to Prof. Paley's theory as to the date at which our present Homer was committed to writing. I could find no proof of a written Homer older than the age of Perikles at the earliest; on the contrary, the absence on the part of the Alexandrine critics of a reference to any old texts, and the hesitation they display in regard to words which may or may not have been provided with the aspirate, are clear evidence that none such were known



to them. Wackernagel's speculations on the representation of the vowels would only show that the first texts of Homer were written in the pre-Euklidian alphabet. The Atticisms, moreover, pointed out by Prof. Paley as belonging to the age of Periklēs are too numerous to be explained away. I felt myself, therefore, driven to the conclusion that the old Epic literature was first committed to writing at Athens after the establishment of the Athenian supremacy over Ionia, and that it was at the same time modernised in order to suit the literary requirements of the age. Epic poetry had fallen out of fashion; the rhapsodists who had recited it had to seek other means of earning their livelihood, and the old oral Homer was extinguished by the Batrakhomyomakhia, just as the old romantic literature of Europe was extinguished by *Don Quixote*. Only a comparatively small portion of it was saved by being modernised (as Chaucer was by Dryden) and thrown into the literary form demanded by the reading public of Perikleian Athens.

Now, it is evident that, if my view of the origin of our written Homer is correct, we ought to find traces of the period in which it was produced not only in the language of the poems, but also in their general colouring and incidental references. By the side of the archaic we ought to find the pseudo-archaic; and the life and manners of the heroic age ought to be mingled with the life and manners of the age of Periklēs. The object of my article in the *Journal of Philology* was to show that such marks of the Perikleian epoch were, as I believe, to be discovered in the *Iliad* and *Odyssey*; how far I have succeeded in my attempt must be left to others to decide.

I can now answer Mr. Leaf's questions briefly.

1. "Epic literature" embraces Hesiod and the fragments of the older Cyclica, as well as Homer. Prof. Paley is at present engaged in examining the language of Hesiod with a view to determining the modern elements in it.

2. The Homer of Herodotos was the oral Homer in its various forms as recited in Ionia. I must know the age of the law respecting the recitation of Homer at Athens before I can answer Mr. Leaf's question in regard to it.

3. The Homer from which Plato quotes was the literary Homer; the Homer which he condemns in the *Republic* was the popular one (as is shown by the word ἀροῦμενοι).

4. Aristotle and Aristarkhos, so far as we know, concerned themselves only with the literary Homer.

5. I see no reason for doubting the story of the Spartan at Tegea. But, whether it is true or not, the fact which it illustrates is abundantly verified by the results of excavation.

6. I must leave Dr. Oberdick to answer this question himself.

7. Mr. Leaf has not caught my meaning. That Aeolic songs underlie our Homer is proved by the Aeolisms that occur in the poems; but these songs were first transformed by generations of Ionic rhapsodists, and the Ionic Homer itself, in one of its forms, was finally Atticised. Consequently, our Homer does not "contain part of the Aeolic songs which formed" the original (not "real") Homer; they underlie the whole of it.

8. I do not understand the bearing of this question, since I maintain that Homer was merely modernised, not composed, in the Perikleian age. Where we are sure that we are dealing with what is really archaic, and not archaistic, we may recognise the old Homer under its modern dress.

9. I am inclined to think that the *Odyssey* took a literary shape a generation before the *Iliad* did so. But the question must remain doubtful, since the modernisers of the two poems may have belonged to different schools of theology, and yet have lived at the same time.

I am unable to plead guilty to the "errors" with which Mr. Leaf charges me. He has not noticed that my point is that, though passages occur which presuppose an acquaintance with both the Dorians and Delphi, "the name of Dorian"—one passage only excepted—and the name of Delphi are, with a studied affectation of archaism, carefully excluded from the text. What grounds has Mr. Leaf for saying that Pythō was "the older name" of Delphi? Apart from Homer and Hesiod, it is first found in the hymn to Apollo as the title of the temple, not of the town. As Pape has well pointed out, Pythō can only mean "the oracle" (the length of the first syllable has been explained by Fick's discovery of the true character of the so-called second aorist; comp. λαθάνω and λήθουμι); indeed, according to Hēsychios, Pythōn, which Pape, I know not why, asserts to be the older form of Pythō, signified μαντικός. Proper names, moreover, like Pythagoras or Pythodēmos indicate pretty clearly the primitive meaning of the word, and go to show that Pythōn was originally the title not of the dragon, but of Apollo himself. In Pindar, the name of Pythō is, for the first time, transferred from the temple to the town of Delphi, and its poetical use caused it subsequently to be regarded as the archaic title of the latter place. Hence its use in Homer is a pseudo-archaism. As for κνήστις, Mr. Leaf and I fully agree as to the meaning of the word, but "cheese-knife" is, I believe, a more correct English term than "cheese-scraper." I have not unfrequently seen the stone-like cheeses of the Levant out—that is, really scraped—with a knife. In *Od.* i. 141, the δαυπός is mentioned as a special servant by the side of the ταινίη, and it will not be denied that the latter was "a trained slave." Indeed, some ancient critics proposed to expunge the line in which "the carver" is mentioned, on the ground that his duties did not differ from those of "the housekeeper" (see *Athen. Deipn.* v. 193). In *Od.* xvi. 253, two carvers are mentioned who are specially called "servants, trained to carve."

A. H. SAYCE.

#### JOSEPH AND OSARSIPH.

Weston-super-Mare: Sept. 1, 1883.

In to-day's ACADEMY Prof. Sayce says: "So far as I am aware, no one has noticed that the name of Joseph is to be found in the fragment of Manetho quoted by Josephos (*Cont. Ap.* i. 26)." Allow me to refer to a paper on the life of Joseph which I read and published in 1880, in which I commented on the names *Peteseeph* given by Chæremmon to Joseph, and *Osarsiph* assigned by Manetho to Moses, as quoted by Josephus. I pointed out that the last syllable is common to these names and to *Joseph*, and that both *Peteseeph* and *Osarsiph* are Egyptian names in structure. The first is formed on the model of such names as Potiphar, Pet-ba'al, Petisis, &c., with its latter element perhaps Sep (or Sept), the god of the Arabian nome, preserved in the modern name *Saft* (the Pi-sap-tu of the list of Assurbanipal—see Brugsch, *Zeit.* 1881, 16), east of Zagazig. *Osarsiph* is the unaltered name *Osiris-sapi*, applied to the deceased god Osiris as god of the under-world. And I added the following remark:—

"And Moses took the bones of Joseph with him," which very well accounts for the wild tradition, as it would otherwise seem, of Chæremmon that Joseph (*Peteseeph*) as well as Moses (*Tisithen*) led the exodus; and for Manetho's confusion of Moses with *Osarsiph*, the priest of Heliopolis, if by *Osarsiph* Joseph was really meant."

In a paper on "Biblical Proper Names," &c., I have compared the names given in our English Bible as *Saph* and *Sippai* with the Sep or Sept above mentioned. But Prof. Maspero, in an obliging communication on that paper, suggested

to me that the latter Hebrew name is "très exactement le dieu larve, *Sopi*, une des formes d'Osiris momifié"—viz., the Osiris-sapi before mentioned. Canon Cook speaks of Manetho's *Osarsiph* as "evidently Joseph," but in a note he gives an explanation with which I cannot agree:

"There is an evident reference to one or both of Joseph's names. The last syllable, *Siph*, answers to *Seph*, and also to *Zaf*, food. *Osir* means rich, powerful, &c.; *Osarsiph*, rich in food."

I was not aware when I wrote my paper on Joseph that Dr. Ebers had already suggested the *Osar-sup* (as he reads it) of the Egyptian pantheon as the origin of the *Osarsiph* of Manetho (*Durch Gosen zum Sinai*, 548; 561 in his second edition).

HENRY GEORGE TOMKINS.

#### "THE PROPHECIES OF ISAIAH."

Tendring Rectory: Sept. 1, 1883.

I have just read Dr. A. B. Davidson's valuable article on the second edition of vol. ii. of my *Isaiah*. Had it appeared when the book first came out, it would have materially aided me in correcting the text for a second edition. To have elicited the opinions of so respected but so reticent a scholar cannot but soften any natural regret at his vehement dissent from some parts of my book. Should he go still further, and himself become a critic and expositor of Isaiah, we shall see how he explains the difficulties which so many writers on the prophecies ignore. That would help students to test the degree of soundness of his criticisms on my own published views. We shall also then see if he is able to carry out better than I have done his own avowed principle of expounding without being influenced by any decided critical theory. It is obvious that to expound as if *Isa.* xl.-lxvi. were self-evidently the work of one author would be a violation of this principle; the theory itself would carry us back to pre-Ewaldian times.

May I add two explanations which seem called for? (1) I do not remember to have stated that "the Servant in chaps. xlii., xlix., and liii. was to the mind of the Prophet an historical person in the future." I am sure that I have never held that the author or authors of *Isa.* xl.-lxvi. consciously referred to any historical person. The expression quoted by Dr. Davidson from vol. i., p. 125, is, I admit, ambiguous, and calls for correction, but it is sufficiently explained by the passage cited and endorsed from Delitzsch in the very same sentence. (2) It is no pleasure to me to assist dogmatic theologians in their inevitably biased study of the prophets. Circumstances (which may since have changed) led me, in this work upon Isaiah, to consider the bearings of prophecy upon fulfilment; but my own tastes were, and are, as strictly critical and historical as those of a layman or a professor. T. K. CHEYNE.

#### SCIENCE.

*A List of British Birds.* Compiled by a Committee of the British Ornithologists' Union. (Van Voorst.)

It was an excellent idea on the part of Mr. Solater, in 1878, that a committee should be formed to draw up a Catalogue of British Birds in accordance with the most approved principles of modern nomenclature. His own name, together with those of Mr. Wharton, Mr. Dresser, Mr. Seebohm, and Prof. Newton (although the last-named subsequently excused himself from serving), and two or three more, will show ornithologists the painstaking, exact character which the work was likely to possess. Whether this classification and

nomenclature will be accepted beyond the sacred precincts of the British Ornithologists' Union is another matter. Yet it is of great importance that some such common classification should be originated; and it may be hoped that, if the leading ornithologists adopt and use that here recommended, their example may prevail in journals and with writers not so exclusively scientific. The arrangement selected here is due to Prof. Huxley, and its outlines have been explained by Prof. Newton in his article on "Birds" in the new edition of the *Encyclopædia Britannica*.

Independently of any system of classification, however, this volume is most useful. It gives just such details upon every species of British birds as are most frequently wanted, thus forming an admirable handbook to a more regular History. Whether we espouse the arrangement here recommended or not, it is always useful in ornithology to possess references and synonyms. Without professing to give an exhaustive synonymy, the compilers refer in the case of each bird to Naumann, Gould, Harting, Yarrell, Dresser, Macgillivray, and other authors. Next, in every case the committee, thanks to the special labours of Mr. H. T. Wharton, append the quantity of the bird's scientific name and its etymology. This latter is a particularly useful feature in the book; the etymology often giving the chief feature in a bird's economy, and frequently supplying much interesting lore. This part of the volume is excellently done, and students of British birds will hereafter lie under deep obligations to Mr. Wharton. We have before now broken a lance with him in the *ACADEMY* on the word *cotile* or *cotyle*, and do not see reason in these etymologies for anything but approbation. In the third place follows, in each article, a general description of the bird, whether resident, winter visitant, or the like, together with its general distribution. The claims of all pretenders to join the British Avifauna are strictly examined, and doubtful intruders, escaped birds, and other impostors are rigorously included in brackets, their own names being printed in italics. It will be useful to know that the committee's labours embrace 452 species, of which seventy-six are bracketed, so that we may authoritatively conclude now, after the most scientific examination, that the exact number of British birds is 376. The committee have tenderly left us every species of which even a single specimen has been detained in an undoubtedly wild state.

Pre-scientific observers will miss the Swift among the *Hirundinidae*. It now appears under the *Picariæ*, along with the Nightjars and Woodpeckers. Many points in its economy would seem to separate it from the Swallow family, much as Gilbert White would have been shocked at the divorce. A few more references in the list would, every here and there, have been useful. Thus the Brambling, according to the committee, "has once been known to breed in Perthshire." The authority for this statement is not given. It must have been a most exceptional case, judging from the bird's history; and a reference to Prof. Newton's *Yarrell* shows that it is "not known with certainty to have bred with us except in captivity." Again, this list states that the Wryneck is "rare in

Scotland, where, however, it has been observed as far north as Sutherlandshire." Prof. Newton, however, asserts that Mr. Shearer mentions two examples in Caithness, while one, if not two, have been taken in the Orkneys; Saxby speaks of two in Shetland, and three instances have been recorded from the *Færoes* (*Yarrell*, fourth edition, vol. ii., p. 492). Brevity here, as in other cases, may prove misleading. We are too thankful, however, for so exhaustive and useful a list to waste any more space in carping at deficiencies. The mean seems well preserved between conciseness and verbosity. It should be added that a table distributes the birds into their different families, and, best of all, an Index of twenty pages helps the busy man at the same time that one ignorant of modern schemes of classification can easily identify his old friends, for it is not everyone who could recognise a Gadwall under the terrible-looking *Chaulelasmus streperus*, or Anglice *Elanoides furcatus* into the Swallow-tailed Kite. We are glad to find *Cinclus melanogaster* now included authoritatively in our fauna as the Scandinavian form of the Common Dipper.

This List fills up a void in ornithological literature, and will be permanently valuable to all who study our British birds.

M. G. WATKINS.

#### SOME BOOKS ON BUDDHISM.

*Anecdota Oxoniensia*. Aryan Series. Vol. I., Part I. "Buddhist Texts from Japan." Edited by F. Max Müller. (Oxford: Clarendon Press.) In the Preface Prof. Max Müller tells the very interesting story of the search for Sanskrit Buddhist MSS. in the island of Japan. It has long been known that the Chinese Buddhist literature contains a large number of translations from Indian Buddhist books, both in Sanskrit and in Pali, and also, unfortunately, that the Indian originals have, for the most part, been irretrievably lost. Of the few fragments that have survived, an account had been given by Prof. Max Müller in a paper read before the Royal Asiatic Society in London; and he has lately devoted considerable trouble to the endeavour to find similar fragments in Japan. The results have not been very encouraging, the discoveries being confined to six short texts and eighteen detached pieces, mostly on single palm-leaves or sheets of paper. But there is an undeniable attraction in the narrative of the means by which there have been discovered to-day in an island in the Far North-east, whose very existence was unknown in India—the signs of the outermost ripples of that great religious movement which agitated the valley of the Ganges more than 2,000 years ago. One of the short texts so discovered is the one edited in this first issue of what promises to be the very valuable series of publications undertaken by the Clarendon Press under the name of *Anecdota Oxoniensia*. Were it not for its remarkable history, this Buddhist tract, the title of which is the *Vajracchedikā*, or Diamond-splitter, would scarcely have won much attention from scholars. It belongs to the so-called Greater Vehicle, and is well known by translations in both Tibet and China, whence also copies of the text have been received in Europe; and these, in fact, rather than the Japanese copies, have formed the basis of the present edition. It inculcates purity of heart, which, it declares, will lead to virtuous conduct, and depends upon a perception of the unsubstantiality and impermanence of all individual

forms of being. It is interesting to notice that the author of the tract still thinks it worth while to argue against the desirability and sufficiency of Arashatship, from which we may possibly draw the conclusion that he lived at a time when the so-called Lesser Vehicle was still a power among his contemporaries. But we must have more texts, and longer ones, before us in order to draw chronological conclusions for which we can venture to claim any real validity. Meanwhile, we may thank the distinguished Oxford Professor for his addition to our too scanty collection of texts from the school of the Greater Vehicle.

DR. WILLIAM HOEY has published, under the title of *Buddha, his Life, his Doctrines, and his Order* (Williams and Norgate), a translation of Prof. Oldenberg's work on the history of early Buddhism, which was reviewed in the *ACADEMY* of August 26, 1882. As we have so recently dealt at some length with the original work, we have only now to add that the translation seems to us to have been excellently done. Here and there, in his endeavour to be strictly accurate, the translator has adopted an idiom that is rather German than English. But, on the whole, he has reproduced, with much skill, the easy and graceful style which distinguishes Prof. Oldenberg's writings from those of so many German scholars. In some cases his renderings of the very difficult technical terms of the Buddhist system of ethics are open to question, and Dr. Hoey does not seem to have sufficiently considered the renderings adopted in the best English versions of early Buddhist texts. It is, however, impossible, as yet, to determine the best phrases for some of these terms, which have no real equivalent in English, and Dr. Hoey has himself pointed out this difficulty in his short Preface. This volume will be a valuable assistance to those who wish to acquire an accurate knowledge of Buddhism as described in its own earliest records.

*Geschiedenis van het Buddhisme in Indie*, door Dr. H. Kern, Hoogleraar te Leiden (Haarlem: Tjeenk Willink), does not in the least pretend to carry out what the title claims. It is another manual of Buddhism purporting to state what Buddhism was, but making no endeavour to trace the history either of Buddhist beliefs or of the Buddhist Order, whether in India or elsewhere. Like those of the previous work, its divisions are based upon the old distinction between Buddha, Dharma, and Sangha; but the last member of the Buddhist Trinity is not specially treated, and the method followed by Prof. Kern in his consideration of the first is the direct contrary of that which has been followed with so much success by Prof. Oldenberg. There is no perspective in the picture drawn by the Dutch scholar. The beliefs of the Buddhists regarding the details of the personal history of Gotama have varied in every time and country, growing in magnificence as the interval of time became greater. Our author, with an impartiality that is beyond praise, regards them all as of equal value, and brings them together into one narrative which has the merit of comprehensiveness and only the disadvantage of not representing any single phase of Buddhism that ever existed. When the various accounts of a supposed episode in the life of the Buddha or of one of his personal followers, written by authors distant from one another by centuries in date and by thousands of miles in domicile, are welded together into a new account, differing both by omission and addition from each and all of those on which it is based, we obtain a fresh version of the episode that is eclectic enough, but that corresponds to nothing either in actual fact or in the history of belief. It is difficult to see what use the student can make of such a result. When the various accounts are not thus welded into a

new whole, but are simply ranged side by side, we should at least expect to find a collection of the materials out of which some future writer might construct a "History of Buddhism in India." But the narratives are not preserved in their original form. They are given in abstract, in a way that makes it impossible for the reader to distinguish between the words of the author he is quoting and the words of the Professor himself—unless, indeed, when the reader meets with one or other of those contemptuous sallies in which the Dutch Professor exhibits his scorn for the whole concern. In these cases too, therefore, the student of history will prefer to use the unadulterated originals. And no one but a student will wade through these long and arid reproductions of ancient legend, in which their beauty and poetry (the only qualities which would attract him to them) have evaporated under the effect of an unsympathetic travesty. The greater part of the work is occupied with this unsatisfactory *précis* of previous labours. There are a few notes, but they do not touch on the question of historical sequence, the consideration of which would, indeed, have been fatal to the interest of the body of the work. At the close of the *précis* of the various forms, old and new, of the Buddha-legend, we have a short chapter (pp. 232-63) in which the author's conclusions are stated. Here, at last, the reader will hope to find some sketch or summary of what the author considers to have been the history of Buddhist belief in India. He will be sadly disappointed. The author acknowledges "that some portions of the legend are very old" (p. 236). But he only gives as an example the contest between the Bodhisattva and Māra; and then goes on to give us some scattered reflections on "the Buddha-legend" regarded as a unity and as a whole. The chapter is therefore appropriately entitled "Beechamvingen over de Buddha-legende;" and the most striking remarks in it are not historical, but only astronomical. According to a certainly very ancient tradition, Gotama, after he had given up the world, went first for instruction to two older teachers named Uddaku and Alāra Kālāma. On this story Prof. Kern remarks that *udra* meant water, and that another word for water is *ardra*, and that this latter word has been used (when and where we are not told) as the name of a well-known star—namely, α in Orion. It follows, of course, that Uddaku is this star; and, further, that as Alāra Kālāma died six days before Uddaku, he must also be a star somewhere near α in Orion. Now, there is a star near that one, a star called Mrigaciras. The difference of names is, apparently, somewhat perplexing, but cannot really make any difficulty in the identification. For the star Mrigaciras is also called Saumya (when and by whom is not stated, but that is doubtless of no importance). Now, Saumya means about the same as Kālāpu; and though it is true that Kālāpu is not the same word as Kālāma, yet the name Kālāma is actually once so spelt in a German abstract of a mediaeval work from Tibet. This star is clearly the one that must be identical with Kālāma. "The explanation of the word Alāra is uncertain," adds Prof. Kern, who would wish not to put forward any suggestion not likely to command assent. We are left, therefore, to congratulate ourselves that the explanation, by the chain of reasoning just followed out, of the origin and gradual growth of this ancient tradition should be not only so complete and satisfactory from the historical standpoint, but also so eminently certain. Then follows a section, half the length of the previous one, on the Dharma, or system of ethics founded by Gotama. This is quite seriously identified at the opening (p. 281) with "the sun, or god of

day, in his regular course—that is to say, with Vishnu"—a stroke of unconscious humour that is too delicious to be quarrelled with. The section is then devoted to a summary of the cosmological ideas prevalent in Buddhist countries, and with this summary the account of the Dharma closes. Side by side with the Dharma the Buddhists, even of comparatively early times, spoke of Abhidhamma. This the author proceeds to discuss, but, strangely enough, includes under it nothing which is exclusively treated of in the so-called Abhidhamma Pitaka. Why such subjects as Name-and-Form, the Five Skandhas, and so on should be called Abhidhamma it would be difficult to explain from any Buddhist work of any school. We cannot be surprised that a Sanskrit scholar, distinguished especially for his knowledge of the very difficult subject of Indian astronomy, should make free use of that knowledge in his explanation of Buddhism. But why does he write a book at all upon a system of belief which he so thoroughly despises? He says, in the Preface,

"There are so many works on Buddhism, and among them some so excellent, that it might seem superfluous to add to their number. Of this I have been, and still remain, so convinced that I should not have taken the step of writing this book had I not in a weak moment made a promise that I did not wish to break."

It is a case of book-making, and adds one to the series of promises which had been better kept in the breach than in the observance. The work forms one of a series on the various religions of the world, being brought out in parts by the publisher, and is also appearing in German.

*Essai sur la Légende du Buddha, son Caractère et ses Origines.* Par Émile Senart. (Paris: Leroux.) This new edition of a work which was reviewed at length in the ACADEMY on its first appearance deserves a short further notice, not merely on account of the name of its author, but also because the Introduction and the conclusions have been entirely rewritten, and because almost every page has received in detail, and often in the forms of expression, a careful revision. M. Senart still adheres, as might have been expected, to the general results at which he had previously arrived. But he has given a new and fuller expression to his views, and has materially added to the value of his work by an elaborate and much-wanted Index.

#### OBITUARY.

DR. HERMANN MÜLLER, of Lippstadt, who died on August 25, at Prad, in Tyrol, of inflammation of the lungs, was the first authority in one branch of natural science—the relation of insects to the fertilisation of flowers. A zoologist by profession, he paid special attention to, and greatly elucidated, those points in the structure of insects which adapt them to carry pollen from flower to flower, and thus secure cross-fertilisation. His two chief works, *Die Befruchtung der Blumen durch Insekten* (a translation of which, with a Preface by Charles Darwin, was recently published by Messrs. Macmillan) and *Alpenblumen, ihre Befruchtung durch Insekten*, contain the record of an immense series of most careful and elaborate observations on this subject, which will certainly never be surpassed and probably scarcely rivalled. But, in addition, his minor publications on this and cognate branches of natural history were very numerous, a large number having been contributed to the German serial *Kosmos*, and to our own *Nature*. The genesis of the colours of flowers was a subject which he had worked out with great care. By his death science has lost a true and active worker.

#### SCIENCE NOTES.

A VOLUME of the late Prof. Balfour's scientific papers will shortly be published by Messrs. Macmillan.

It is proposed to hold an International Forestry Exhibition at Edinburgh next year.

THE new biological laboratory at Johns Hopkins University, Baltimore, which was to be opened this month, contains two large rooms for general advanced work in animal physiology, in addition to others specially designed for work with the spectroscope, with the myograph, for electro-physiological researches, and for physiological chemistry. It also contains a special room constructed for advanced histological work, and well supplied with apparatus and reagents, a room for micro-photography, and rooms for advanced work in animal morphology.

SINCE we last noticed (ACADEMY, August 4) the official publications of the International Fisheries Exhibition, we have received from Messrs. Clowes several more parcels. The series of handbooks has been augmented by *The British Fish Trade*, by Mr. Spencer Walpole; *Sea Monsters Unmasked* (illustrated), by Mr. Henry Lee, in which may be found the latest scientific opinions about the sea serpent; *Indian Fish and Fishing and Fish Culture* (both illustrated), by Dr. Francis Day; and *Fisheries and Fishermen of all Countries from the Earliest Times*, by Mr. W. M. Adams. The other series includes papers on "The Scientific Results of the Exhibition," by Prof. E. Ray Lankester; "A National Fishery Society," by Mr. Charles E. Fryer; "Trawling," by Mr. Alfred W. Ansell; "Crustaceans," and "Mackerel and Pilchard Fisheries," by Mr. Thomas Cornish.

#### PHILOLOGY NOTES.

THE British Museum recently acquired—we believe, through Dr. Neubauer—a valuable collection of Karaite Biblical MSS., giving the Hebrew text written in Arabic characters, but for the most part furnished with the Hebrew vowel points and accents. One of these, containing Exod. i. to viii. 5, has been reproduced by the autotype process, under the editorship of Dr. Reinhart Hoernling, and will be issued to subscribers by Messrs. Williams and Norgate. Dr. Hoernling has added a transliteration into ordinary Arabic type, a description of the palaeographical peculiarities of the MS., and a collation of the Hebrew text to which it corresponds.

PROF. J. GOLDZIEHER will shortly publish, with Brockhaus, of Leipzig, an essay in Mohammedan theology, entitled *Die Schule der Zahlr-iten, ihr Ursprung, ihr System und ihre Geschichte*.

ELWERT, of Marburg, announces works upon Cicero's Letters in 44 and 43 by Rüte; and upon the use of *obros* in the *Iliad*, by Ph. Braun.

THE *Revue politique et littéraire* of September 1 prints a large portion of the annual Report delivered this year by M. James Darmesteter to the Société asiatique. For the previous five years the reporter was M. Renan, who took up in 1868 the task that Jules Mohl had begun in 1840.

M. CLERMONT-GANNEAU contributes a paper to the *Revue critique* of August 20 upon the names of the personages associated with the crucifixion in early mediaeval art. The soldier with the spear, who has become familiar as St. Longinus, got his name from the spear itself, λόγχη. Another soldier, holding up the sponge, is occasionally found to bear the name of Stephanon, which M. Clermont-Ganneau would similarly derive from a misreading of the word στήθιον. Again, the name of the penitent thief, St. Dysmas in the Greek Church, may be a cor-

ruption of [*els rds*] *durps*—i.e., the West—derived from the representation of the sun and moon found in primitive pictures of the crucifixion. The name of the impenitent thief is Gestas—possibly the remaining *els rds*.

### FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

*The Organ Cases and Organs of the Middle Ages and the Renaissance.* By Arthur George Hill. (Bogue.)

THE organ has many lovers, some regarding it from the musical point of view and some from the mechanical, but few indeed from the historical. And there have been many books on organ-building and organ-playing; but that which is to give us the real story of the instrument has yet to be written. Mr. William Chappell, in his unfinished *History of Music*, has given us the first chapter, but it does not come beyond the days of pagan Rome; and, although the instrument of that time is, no doubt, the ancestor of that of ours, the whole line of the pedigree has yet to be traced out. Messrs. Hopkins and Rimbault's excellent book is very meagre in the historical chapters; and, beside it, we have little else than monographs on particular instruments, none of which go back much beyond the sixteenth century. Mr. Hill does not supply the want, for he deals for the most part only with existing organs, the oldest of which are but modern; and, although he has a few pages of general historical matter, they are not such as to show evidence of original research and are not free from actual errors. For instance, it is rather startling to be told, as we are on p. 14, that Smith took down the ancient organ of St. Paul's in 1697; and certainly the Durham organ did not survive the Civil Wars; nor is the book called *The Rites of Durham Abbey* the work of one Davies. But Mr. Hill does what was sorely wanted in that he insists that an organ is something more than a mere collection of pipes and "movements," and that an old instrument has an historical as well as a musical value, and deserves respect of the same kind as that which they who hate the ways of the "restorers" would have paid to our old buildings. He well protests against the continual alteration and enlargements to which English organs especially are subject, and which have left us now scarcely any genuine examples from the hands of the famous masters of organ-building of the seventeenth and eighteenth centuries.

It seems to be but too true that the greatest enemy of the organ is the organist. There are honourable exceptions, but the average church organist is a man of only one idea, and that a very small one. To him the church exists only to contain the organ, the organ only that he may display his dexterity upon it, and the services only as occasions for the exhibition. His ambition is to have a larger instrument than his rivals, or to possess this, that, or the other new stop. Each has his own fancies, and it has come to be almost a matter of course that the appointment of a new organist is followed by the remodelling of the organ. One after

another the famous works of Harris and the Smiths have been sacrificed to the vulgar demon of bigness, and have given place to new, mechanically superior indeed, but in no way better, or even so well fitted to accompany the service, which is the true use of a church organ.

But Mr. Hill has more to say about the case than about the instrument itself. He calls attention to the merit of the old cases, which date from the fifteenth even down to the eighteenth century; and he would have new organs provided with the like, instead of being, as they generally are, left as naked stacks of pipes, whose ugliness compels them to be thrust out of sight as much as possible, often into corners ill fitted for the display of their musical qualities. Certainly, if our churches are to contain large organs, their presence must be recognised, and the conditions of it properly accepted and met. The organ has itself become an edifice, and the attempt to conceal it is absurd. If it is honestly shown, it must receive such treatment as will prevent it from being a disfigurement. It is not fairly meeting the difficulty to put forward a small part for show, as is done in many cathedral churches, while the ugly heavy pipe work is packed away round the corner where it is conventionally supposed to be out of sight. Whatever is there needs suitable treatment; and it is no easy task to maintain the balance between the conflicting architectural and ecclesiastical claims of the church and its huge parasite, the organ, so that the latter may have full scope as an instrument without usurping to itself a greater importance than of good right belongs to it.

Our present difficulties, in England at least, are different from, and in some respects greater than, those which the old organ-designers had to contend with. But, in the absence of a living tradition, the best education for our work is the study of theirs. And this gives a practical value to such a collection of drawings as Mr. Hill presents. Most of the famous old organs existing in Europe are here, and some which no longer exist. Every part of Western Europe is well represented except Spain, which is expressly passed over for want of information, and, strange to say, England, which might have well supplied many more plates than it has. One English example given, by-the-by, is one that never existed. It is the very queer instrument drawn opposite p. 91, and said to be from Westminster Abbey, but the like of which was never seen there. It is taken from a Dutch print purporting to represent the Coronation of William and Mary. But Dutch impudence has been too much for Mr. Hill. I do not remember this particular organ, but I have seen Dutch engravings of the Coronation of William and Mary going on in buildings having at least as great a likeness to St. Peter's at Rome as they have to St. Peter's at Westminster, and I doubt not it comes from one of them. Why is it dated 1677 on the plate?

What Mr. Hill has to say on the architectural treatment of the organ is for the most part sound, but further study will probably make him modify his opinions on some points; and it is singular that an organ-builder should not insist more strongly than he does on the necessity of the mechanical and acoustical re-

quirements of the instrument being recognised in the design of the case. He does well in his condemnation of the stupid barbarians who destroy Renaissance organ-cases on the plea that they are out of keeping with the Gothic churches for which they were designed. But I cannot agree with him when he advises that we should ourselves adopt the Renaissance style for organs in old churches. It may be quite true, as he says, that there is no reason why a Renaissance organ should not now be designed for a Gothic church; but, on the other hand, there is no reason why it should. The sixteenth-century designer produced a Renaissance design because that was the style of his time, in which he did well or ill according to his ability. The fact that our time has not any style of its own has at least the advantage that, having all past styles to choose from, we are free to select the best, not to be copied, but to become the basis of our own style. Now the merits of Renaissance work are those of the artist and not of the style. Let us therefore learn all we can from him as we should from others, but let us choose a better medium than the Renaissance style for putting our acquired knowledge into practice.

J. T. MICKLETHWAITE.

### THE HAMILTON DANTE.

In a "Separat-abdruck" of the *Jahrbuch der königlich preussischen Kunstsammlungen* for 1883, Dr. Lippmann has set the question of the authenticity of the illustrations in the "Hamilton Dante" beyond doubt. No full notice of these drawings has ever appeared before. Waagen, who published his *Treasures of Art in Great Britain* in 1854, only enjoyed a very cursory inspection of them—enough to convince him of their great value, but also to suggest that they were by different hands. The difference, however, between the later and earlier drawings only points to modifications in the style of a single artist; probably the later ones were done when he had passed under the influence of Signorelli, and all are unmistakably in the manner of Botticelli. The drawing of the heads, management of drapery, composition, the use of flowers, indubitably prove the workmanship of the painter of "Spring" in the Florentine Academy. Other evidence, though this is sufficiently convincing, is not wanting. Among the angels in the lowest group of the illustration to canto xxviii. of the *Paradiso* is a figure holding a kerchief on which "Sandro di Mariano" is written in minute but legible characters.

Vasari, indeed, has left a curiously inaccurate notice of Botticelli's work upon the "Divine Comedy." On his return from working in the Sixtine Chapel at Rome, Botticelli, says the chronicler, "per essendo persona sofistica," commented part of Dante, illustrated the *Inferno*, and published his illustrations. From these misstatements it is clear that a vague rumour of Botticelli's work was at any rate widely spread. Perhaps the unfounded idea of the commentary was suggested by his assiduous study. The other sentence contains more truth; some of the designs for the *Inferno* were published. In the "Landino Dante" of 1481 four cantos of the *Inferno* (viii., xvii.-xix.) have illustrations identical with those of the "Hamilton Dante." The other engravings, however, bear no resemblance to them, some even betraying a German influence.

The text of the poem is written across the sheets of parchment in four columns upon one side, the other side being devoted to the illustra-



tion of the subsequent canto, so that the eye can pass easily from the verse to the drawings. Of these sheets, some are missing; there are in all eighty-seven, with eighty-four drawings, the spaces for the illustrations of the last three cantos of the *Paradiso* not being filled in. The outlines are done with a light metal pencil, probably a mixture of lead and silver, and are finished with a pen. Only one is coloured, and that in the *Inferno*.

There is, as has been observed, a marked difference between the earlier and later designs. The artist does not seem to feel at home in the *Inferno*, or to have devoted so much attention to it. The fiends are conventional, and not seldom grotesque. The great pictures, such as the defiant *Farinata* rising from the burning tomb, are inadequately rendered, and naturally there is very little decorative work. The *Purgatorio* offered full scope, however, for the artist's peculiar genius, especially the magnificent pageantry of the closing allegory; and he seems, indeed, to have felt "puro e disposto" on issuing into the light. His faculty for composition appears to striking effect in the pictures of Justice in *Purgatorio*, canto x. The group, of which Trajan's memorable action forms the centre, is very noble. And the vision of the lady walking amid the flowers in *Purgatorio* xxviii. suggests at once the Florentine "Spring" with its grouping of trees and flowers. To single out another, the figures of Dante and Beatrice sweeping up to the stars at the close of the *Purgatorio* are full of swift and graceful motion; while the composition of the great group of the blessed which Beatrice points out to Dante in the chaste sphere (*Paradiso* iii.) is very fine, and in Botticelli's most original manner. This is one of the three illustrations Dr. Lippmann has selected for his heliographs, which are admirable reproductions. It is to be hoped that before long reproductions of the whole series will be issued; and that, as the original has been allowed to pass out of England, accessible copies at least will be in all our museums.

## CORRESPONDENCE.

ST. HELEN'S CHURCH, NORWICH.

Norwich: Sept. 1, 1883.

A supplementary account of the work here of the National Society for Preserving the Memorials of the Dead may prove of interest. In the church fifty memorials remain; two are partially covered by the pews, two have lost their brasses, and the rest name ninety-one persons. In the cloister are five memorials (two partially obliterated), naming five persons. In the churchyard are twenty-six memorials, of which three have the inscriptions obliterated, and on the others thirty-three persons are commemorated. Among the monuments in the interior may be noted those to the Masters. The earliest is a stone slab, dated 1675, as under:—

HERE LYETH Y<sup>e</sup> BODY OF NICHOLAS RIX  
WHO WAS MASTER OF THIS HOSPITAL  
32 YEARS & A QUARTER HE DEPARTED  
(THIS LIFE Y<sup>e</sup> 14<sup>th</sup> OF NOVEM<sup>r</sup> 1675  
AGED 74 YEARS.

Mihi Christus est, et in Vita, et in  
morte lucrum

SAMUELL RIX Y<sup>e</sup> SON OF NICHOLAS RIX  
AGED 24 YEARS & A HALFE DEPAR  
TED THIS LIFE Y<sup>e</sup> 1<sup>st</sup> OF JUNE 1676  
& LYETH HERE INTERR'D  
mori vixit, vivere obijit

Also another with the inscription:—

Here Lyeth M<sup>r</sup> Ann Rix who dyed Jan. the 15<sup>th</sup>  
16 4 aged 8.

The two figures omitted are obliterated.

To the above-named three persons there is a mural tablet with the following inscription:—

To the Memory of M<sup>r</sup> NICOLAS  
RIX, who was Thirty two years  
A careful diligent and faithful Master  
of this Hospital, until the tormenting  
fits of y<sup>e</sup> Stone made him resigne that  
office, and afterwards his painful life,  
which he exchanged for Eternal Rest  
November y<sup>e</sup> 14<sup>th</sup> 1675. aged 74  
To the Memory also of ANN his wife, who  
conclud<sup>d</sup> her long as well as pious life  
of Eighty three years Jan: y<sup>e</sup> 14<sup>th</sup> 1694.  
And of SAMUEL their onely son who  
died June the 1<sup>st</sup> 1679  
This Monument was erected by MARY  
daughter of the said NICOLAS and  
ANN, widow of THOMAS SHELWELL  
late of London Gentleman  
The said M<sup>r</sup> MARY SHELWELL died y<sup>e</sup> 8<sup>th</sup> of June,  
1718. ag<sup>d</sup> 76 years and lies in a vault near the  
middle part of this Altar.

On the slab the year of Samuel Rix's death is  
1676—on the mural tablet, 1679. The slab to  
Mrs. Ann Rix gives her death on January 15—  
the tablet, on January 14.

HERE VNDER LIETH THE  
BODY OF STEPHEN . . .  
WHO DEPARTED THIS LIFE  
TENTH OF MARCH  
1671

Blomefield's History gives "Priest" as the sur-  
name.

out of Gratitude to the Memory  
of Auguftin Steward Gent who  
Willingly left this World for y<sup>e</sup>  
hopes of a better Decemb. y<sup>e</sup> 14<sup>th</sup>  
1689 Aged 57 years  
And Mary his Wife who  
Exchanged this life for y<sup>e</sup> } Hidden  
of a blessed & immortal on } by pews.  
Decemb. 9<sup>th</sup> 1697 Aged 65 y

Here Resteth in Hopes of a Joyfull  
Resurrection y<sup>e</sup> Body of JOHN KIRKPATRICK  
of this City Merchant and Treasurer  
to this Hospital: He was a Man of sound  
Judgement good Understanding and  
Extensive Knowledge: Industrious in  
his own Business and Indefatigable in  
that of this Corporation in which he  
was Constantly Employed. He Dyed  
very much Lamented by all that knew  
him on the 20<sup>th</sup> day of August in the  
Year of our Lord 1728  
Aged 42.

This John Kirk-Patrick was, says Blomefield,  
"a judicious Antiquary and made great  
collections for the City of Norwich jointly with  
Peter le Neve Norroy: published a prospect of  
the City, and gave a Gilt Silver Cup for the  
Mayor's use." It is also recorded that he  
helped Blomefield with his History of Norfolk.

BRASS.

HERE LIETH THE BODY OF  
DANIEL MARKON WHO DIED THE  
18 OF NOVEMBER AT THE AGE OF  
36 IN THE YEARES OF OVER LORD  
16 27

WM. VINCENT, Secretary.

## NOTES ON ART AND ARCHAEOLOGY.

THE ornaments, initial letters, &c., of Messrs.  
Macmillan's *English Illustrated Magazine* will be  
taken for the most part from Heinrich Alde-  
grever and the French school of the sixteenth  
century. Mr. Alma Tadema's "Shy," which  
will form the frontispiece to the first number,  
has been engraved by Mr. Theodor Knesing;  
and the greater number of the wood-cuts have  
been entrusted to Mr. J. D. Cooper.

In the next number of the *Magazine of Art*  
we are promised a reproduction in colour of

E. Burne Jones' "Cupid's Hunting-grounds,"  
and a timely note, by Mr. Austin Dobson, on  
the famous "Calais Gate," which will soon be  
among the things of the past.

MR. BATSFORD, of High Holborn, has made  
arrangements for issuing in this country Alex-  
ander Schütz's Illustrations of the Architecture  
and Decorative Art of the Italian Renaissance.  
The work consists of 332 folio plates, printed in  
phototype. These have been classified in four  
volumes or portfolios, of which the subjects  
are—(1) The Early Renaissance, from Brunel-  
leschi to Giuliano da Sangallo; (2) The Later  
Renaissance, from Bramante to Palladio; (3) De-  
coration in Stone and Terra-cotta; (4) Decoration  
in Wood. The price of the whole is sixteen  
guineas, but the volumes can be obtained  
separately.

THE first "Salon Triennial" will be opened  
this month at Paris. It will be composed of  
works that have appeared in the last three  
Salons. The experiment by which a means  
will be afforded of testing at short intervals the  
tendency of taste and the progress of individual  
artists is one of great interest.

AN exhibition of the works of the late painter  
Manet, the *doyen* of the French Société des  
Impressionnistes is about to be organised at the  
Ecole des Beaux-Arts. Two of Manet's pictures,  
"Course de Taureaux" and "Ballet Espagnol,"  
were lately to be seen at the Impressionniste  
exhibition at Messrs. Dowdeswell's, in Bond  
Street.

THE excavations now being made at Delos  
by members of the French School at Athens  
have resulted in an interesting discovery. In  
the neighbourhood of the theatre of Apollo  
they came upon the remains of a private  
house which apparently belonged to the  
Alexandrine epoch. A court surrounded by  
pillars and twelve chambers has been opened  
out. The floor is composed of mosaic, represent-  
ing flowers, fishes, and other ornaments. In  
the middle of the court is a well, now quite  
choked up. The door of the house and the  
line of roadway or street leading to it have also  
been discovered. The excavations will be con-  
tinued, and it is hoped that a large portion of  
the old town will be brought to light.

A MONUMENT in honour of Daguerre, the  
inventor of photography, has been inaugurated  
at Cormeilles-en-Parisis.

THE centenary of Peter von Cornelius, the  
founder of the modern art revival in Germany,  
is to be celebrated with a grand festival by the  
artists of Berlin. Cornelius was born at  
Düsseldorf on September 23, 1783, though  
some authorities give the year following.

M. REVILLOUT has recently been reading  
some papers before the Académie des Inscryp-  
tions upon "The Silver Standard in Egypt  
under the Ptolemies." Up to the time of  
Philopator (221 B.C.), Egypt, like Greece, had a  
silver standard only, copper being used for  
fractions. Philopator founded a double stand-  
ard, the proportion between silver and copper  
being one to 120. His son, Epiphanes, intro-  
duced a currency of copper, with coins of the  
same weight and denomination as the silver  
coins, the proportional value being as above.  
The Romans (30 B.C) restored a silver standard,  
but debased the currency. M. Revillout based  
his conclusions upon an elaborate comparison of  
the demotic papyri with the contemporary  
Greek papyri.

THE colossal statue of Victory from the Isle  
of Samothrace has been restored, and effectively  
placed on a staircase in the Louvre.

A NEW room has been opened at the Cluny  
Museum. Among its contents are the Jacquem-  
mart collection of old shoes, the six tapestries of  
the fifteenth century known by the name of the

tapestries of the *Dame à la licorne*, and a finely sculptured *cheminée* found in the Rue de la Croix-de-Fer at Rouen.

A NUMBER of terra-cotta figures discovered by peasants of Myrina have been added to the collections of the Louvre. Most of them appear to be imitations of Tanagra figurines. The most remarkable is a large one of a dancer perfectly preserved; and another, also large, representing a naked Venus with a vase near her, is signed ANTIQTOY.

A SATISFACTORY reproduction by Dujardin of one of the simplest heads ever drawn by Rossetti graces the *Portfolio* this month. A pleasant article by Prof. Colvin on "Donatello" is placed between the continuations by the Editor and Miss Amelia B. Edwards of their studies of Paris and Ancient Egyptian Art. Mr. Chattock's etching of "Chagford Bridge" is a faithful and accomplished study.

THE Autotype Company have sent us a copy of Mr. Herbert Schmalz's picture called "Voices," exhibited at the Royal Academy last year. Both the design and the execution readily lend themselves to this process of reproduction, which has now reached a very high degree of excellence.

## THE STAGE.

### MISS MARY ANDERSON IN LONDON.

AMERICA at the present time possesses two actresses who divide between them the privileges of popularity. Miss Clara Morris and Miss Mary Anderson are the ladies whose names rise to one's lips when the most prominent ornaments of the American stage are in question. It may be that Miss Calhoun, of the Haymarket—a young American actress from whom those who know her the best expect the most—will one day come to be counted along with her more famous sister-artists. Her Rosalind, at the Imperial, did something to make it likely. But at present, at all events, Miss Morris and Miss Anderson are more immediately in the front; and the playgoing world that concerns itself with foreign stars has, for some time, been pleasantly disquieted at the expectation of welcoming one at least among the eminent luminaries. Miss Mary Anderson, who arrived in town during the season, appeared for the first time on Saturday night, when the Lyceum was as full, and its audience almost as enthusiastic, as if the approved tragedian had been appearing for the first time in a Shaksperian revival. But Miss Anderson, or her manager, Mr. Abbey, was, from one point of view, hardly well advised in selecting such a piece as "Ingomar," which, more than thirty years ago, Mrs. Lovell adapted from the German. "Ingomar" inculcates all the virtues; "Ingomar" is the pink of propriety; but "Ingomar," it must be frankly confessed, is likewise a trifle dull. The action of its characters is conventional; little in the piece suggests that its author has studied nature—has been near to life. Nor does he appear to have been an adept at devising with ingenuity those sensational incidents which are among the most effective resources of the modern playwright. Thus "Ingomar," in itself, cannot violently interest—cannot powerfully charm. We endure, but we may hardly love it. It may on this account be argued that it was scarcely wise to make it the medium of displaying to the English public an actress whom it was desired should be popular. But, on the other hand, it is evident that a success won in such a piece as "Ingomar" may count for almost as much as a triumph won elsewhere. And Miss Anderson has done more than succeed. She has conquered and fascinated. The personal charm of the actress, and her curious discretion in the management of her talent, have roused

to enthusiasm those critics who are the most unused to the mood of ecstasy. It is recognised already, and almost universally, that with Miss Anderson a new and potent attraction has appeared upon our stage; and her performance in the part of Parthenia has given us at the least an agreeable foretaste of what she may accomplish in characters more obviously worthy of her. She has a voice of much melody, and of no overwhelming power. She has beauty of feature, and beauty of refined expression. Her figure commends itself by its agility of grace. So much for the lady to whom, for America's sake and for her own, we extend a cordial welcome. But it is undesirable to follow in minute detail the various features of her present performance. Even in hands as accomplished as Miss Anderson's, Parthenia remains a character too unreal to support the labour of analysis. Had Miss Anderson appeared as Galatea—the Galatea of Mr. Gilbert—that, we admit, would have been not more real; but then Galatea is frankly ideal—we do not judge her by the standards of nature. The delightful actress who has just come among us will not be able, we surmise, to ensure a long renewal of popularity for "Ingomar;" but her own popularity is placed beyond question. She has an abundant measure of tact, of talent, and of charm. She has intelligence and sensibility; she has beauty, and "la grace, plus belle que la beauté." In a world where many qualities may go unrewarded, these latter qualities never go unrewarded, and least of all upon the stage. So Miss Mary Anderson is of course a success.

FREDERICK WEDMORE.

## MUSIC.

### GLOUCESTER MUSICAL FESTIVAL.

#### I.

THE 160th meeting of the Three Choirs of Gloucester, Worcester, and Hereford opened last Tuesday with service in the cathedral; and a sermon was preached by the Very Rev. C. J. Vaughan, Dean of Llandaff, in aid of the widows and orphans of the poorer clergy. At one time clerical intolerance threatened to sweep away these Festivals, or at any rate to deprive them of any special musical value; and, though the storm has not quite passed away, the force of public opinion has made itself felt, and the claims of art are still recognised. If the opening sermon and the services held every morning during the Festival stir up the worshippers to a bountiful alms, they are doing good; we have, however, to concern ourselves here, not about the religious, or charitable, but merely the musical features of the Festival.

"Elijah" and "The Messiah" are, of course, the Alpha and the Omega of the week's music. There is a great deal to be said in favour of these Oratorios being chosen: of their kind, they are very fine, and at present the most popular; also, it must be remembered that in the Western provinces the opportunities of hearing them worthily interpreted are few and far between. From an art point of view, however, we shall hope some day to see one, or even both, give place to other works equally deserving of a hearing. Besides the "Elijah," Mendelssohn is represented by two other important compositions—the "Hymn of Praise" and the "Walsburgis-Night." Beethoven's Mass in C and Gounod's "Redemption" complete the list of choral works which are not novelties. Beyond the predominance given to Mendelssohn, we have no fault to find with the selection. The new compositions have all been written expressly for the Festival, and they are all by native composers—Dr. Stainer, Dr. Parry, and Dr. Arnold. The first wrote "The Daughter of Jairus" for the Worcester Festival of 1878, the second "Prometheus Unbound" for the last

Gloucester Festival, while the third, who is organist at Winchester, is known as the writer of an Oratorio entitled "Ahab," performed some years ago in London. In due course we shall notice the Festival novelties. It is a good thing to encourage native art; but care should be employed in the selection of new works; the best only should be given.

We shall not speak in detail about the performance of such a familiar work as the "Elijah." Mr. Santley gave a fine rendering of the Prophet music. The other principal soloists were Miss Mary Davies, Miss Anna Williams, Miss H. Wilson, Mme. Patey, Mr. Lloyd, and Mr. F. King. Mr. C. L. Williams showed great ability as conductor; this is indeed saying much, for he is new to the post.

Dr. Stainer's Sacred Cantata was performed in the cathedral on Wednesday morning. It is entitled "St. Mary Magdalen," and the story of that shadowy personage is related in three scenes by the Rev. W. J. Sparrow-Simpson. We have the Magdalen in the house of Simon—for, following an ancient legend of the Church, the identity of the woman who anointed the feet of Christ in the house of the Pharisee with Mary Magdalen is assumed—the Magdalen by the Cross, and the Magdalen at the Tomb. From beginning to end the theme is Magdalen. In the second scene the death of Christ is mentioned; but he says,

"See, I am dying—  
Dying for thee."

In the last scene we read how he "burst the grave's dark portals;" but the Resurrection is introduced only to show us how from a sinner Magdalen became a saint. The evangelists speak only of "the woman in the city;" her name and her individuality were of no importance. She was the dark figure in the picture which set off the bright face of the forgiving Master. The subject does not possess sufficient interest for a Cantata occupying an hour and a-half in performance; and the total lack of contrast in the story tells unfavourably upon the music. The composer starts with an overture which is twice interrupted by a recitative for bass voice. The principal theme is characteristic and treated with considerable skill; but the second subject is vague and somewhat long. In the opening scene we would notice the Magdalen's first song, "Ah, woe is me": the first part contains some curious but effective passages; the latter part is smoothly written and tastefully harmonised. The recitative following, with its chromatic phrases, reminds one of Gounod's "Redemption." The Angel's song, if not particularly original, is decidedly pleasing. The concluding chorus, "For none of us liveth to himself," is bold and interesting; the orchestra is busily and skilfully employed. In the second scene, the most striking features are the opening recitative and following *chorale*, and the song of mourning cleverly combined with the taunts of the Roman soldiers. The last scene is not the most striking of the three, but it concludes with an elaborately worked chorus. The music throughout the Cantata is modern in feeling; the chromatic element is perhaps a little forced; and at times there are passages which remind one very much of other composers, especially Schumann. The work, nevertheless, is most ably written and effectively scored. However, in spite of many excellent qualities, the general result is unsatisfactory; but for this, as we have implied, the composer is not altogether to blame. With a more promising *libretto*, we believe that he will produce a work of greater value and interest. The Cantata, conducted by Dr. Stainer himself, was well performed and well received. The solo parts were sung by Miss Anna Williams, Miss Hilda Wilson, Mr. E. Lloyd, and Mr. F. King.

The rest of the concert included two fine

anthems of the early English school—Bird's "Bow thine ear" and Gibbon's "Hosanna to the Son of David." It is right that such noble specimens of English art should not be neglected; and there is certainly no more fitting place for their performance than a cathedral. They were fairly well sung; the first was taken at a too rapid rate, and the balance of voices was not always perfect. The morning concert concluded with Beethoven's Mass in C, the soloists being Miss Anna Williams, Mdme. Patey, Mr. Boulcott Newth, and Mr. F. King.

The first evening concert in the Shire Hall, on Tuesday, was well attended. The programme was well chosen; and the fact deserves special mention, for often at these miscellaneous entertainments songs are selected unworthy of a Festival. The first piece was Mozart's Symphony in G minor, admirably played by the band, and ably conducted by Mr. Charles L. Williams. Mr. W. H. Brereton gave a vigorous rendering of Schumann's "Die Beiden Grenadiere," and Mdme. Patey was enthusiastically applauded for her singing of Schubert's "Ave Maria;" both songs were accompanied by orchestra. Mdme. Avigliana sang the aria from "Der Freischütz," and Mr. B. Newth Handel's "Where'er you walk." The first part of the programme concluded with Dr. C. H. Parry's new choral work, "The glories of our blood and state." The well-known words are by the poet Shirley. The theme is Death; and the composer has approached his subject with decided earnestness. The piece is divided into three sections; the two first are wild and restless; the last is quieter, and ends effectively in the major key to the words

"Only the actions of the just  
Smell sweet, and blossom in their dust."

Dr. Parry does not appeal to popular taste; but his skill and seriousness will be readily acknowledged by musicians. His music is addressed to the intellect rather than to the heart; and he has not yet learnt to express his thoughts as if he were thoroughly master of them. In listening to his composition, we feel as if we were working with him; whereas the greatest musicians prepare everything, and only leave us to enjoy the fruits of their skill and labour. The new work was conducted by the composer, but the performance was not all that could be desired. The second part of the concert included Cherubini's "Anacreon" Overture, and two very clever and taking part-songs: the first was "I wish to tune my quivering lyre," by Dr. Dyer, and the second, "Allen-a-Dale," by C. H. Lloyd. A word of praise is due to Miss Amy Hare for her intelligent rendering of Chopin's "Ballade" in G minor. We forgot to mention Mr. Carrodus's admirable playing of the first movement of Beethoven's Violin Concerto in the first part of the concert.

A notice of "Sennacherib" and the remainder of the Festival must be deferred till next week. But we must express our surprise that such a work as Dr. Arnold's, with much sound and little sense, could ever have been chosen for the occasion.

J. S. SHEDLOCK.

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# THE NEW SIXPENNY MAGAZINE.

No. I. ready September 23th.

The  
English



Illustrated  
Magazine.

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## LITERATURE.

### "ENGLISH MEN OF LETTERS."

*Sheridan.* By Mrs. Oliphant. (Macmillan.)

THERE are passages in Mrs. Oliphant's *Sheridan* which in point of style are fully equal to the best that can be found in the series of books to which it belongs. But the impression left by the volume as a whole is that in its probationary career at the printer's it has either had one reading too few, or, like a Queen's speech, one reading too many, for the symmetry and consistency of some of its periods. Its noticeable defect is the doubtful treatment it often metes out to its numerous parentheses, which, whatever their importance to the clauses in which they appear, are usually dropped in at the end to save the writer's conscience, pretty much as Sir Lucius's allusions to Bob Acres's "honour" are dropped in at the close of nearly every comforting appeal to fortify that intrepid hero's courage. We have all been saying, as each volume of this useful series has issued from the press, that it is above all things well written. No doubt we have been right. These books are probably as free from glaring errors both of style and design as is the specimen of the bookbinder's art in which they appear; unfortunately, they are about as free from variety also. A distinct character they certainly possess, but they are as uniform in outline as a row of suburban villas. There is only the most faintly adumbrated personality of an author behind any of them. Each of the writers has a literary individuality which is recognisable in his other work; but, when he takes pen in hand to depict an English man of letters, this somehow seems to forsake him. In respect of the "inveterate likeness" which these volumes bear towards each other we shall certainly never see their like again, as Sir Oliver says of the "figures of men" in canvas which Careless is about to "knock down with their own pedigree." And to these words let none of us, for mercy's sake, be tempted to make the graceless Charles's irreverent rejoinder.

Supposing it were possible to discover a person of reasonable intelligence who had never so much as heard of Sheridan, we doubt if Mrs. Oliphant's book would afford such a one a distinct idea of his character. The monograph can hardly be said to vitalise its subject. Perhaps it is unfair to apply such a test. But what, after all, is the object of these little manuals? It surely must be one of two things—either to serve as introductions to the subjects dealt with, or as synopses of the best that has been said and known respecting them. If as introductions,

why not tell each story as if it had never been told before, beginning at the beginning and going straight forward to the end, never turning aside (never, we mean, on the printed page) to contrast authorities and to weigh up points in dispute? If as synopses, why burden each book with what in that case must be a tedious critical analysis? This, however, concerns Mr. Morley's share of the work and not Mrs. Oliphant's, except so far as the author of the present book has not dealt with Sheridan as she would have felt bound to deal with an imaginary personage in one of her fascinating novels if she had desired her readers to know and love him. We trust Mr. Morley would have had no cause to look aghast at such novelesque treatment of an historical theme. Assuredly the wraith of the original Captain Absolute would not have dared to rise in horror at a more serious sort of romancing, in lieu of any sarrago of humdrum facts.

Mrs. Oliphant has brought a quick eye to bear on the foibles and occasional inconsistencies of Sheridan's character. Nevertheless, it is doubtful if her portrait is on the whole properly proportioned. It does not leave behind it an adequate sense of Sheridan's importance in two prominent walks of life. It were hardly unjust to say that it is a slight sketch touched by a light hand, of a brilliant, an indolent, a fortunate and fashionable man. Then Mrs. Oliphant patronises Sheridan not a little. When, for example, the penniless young man is about to carry off his well-dowered Lydia—that is, his Betsey—out of the reach of his rivals, his biographer sits above the flighty pair with a benignity that is tempered only by her good-humoured pity for that species of folly with which she is so familiar in fiction. Indeed, we hope it is not rude to say that, like Malvolio, Mrs. Oliphant, in her dealings with Sheridan, stands too frequently on the "humour of her state," and contemplates him with "exalted demure travail of regard." Mr. Froude, in writing of Byron, has recently reminded us that Vesuvius is a volcano; we trust Mrs. Oliphant will not take it amiss if, in following so approved a precedent, we remind her that Sheridan was a great man, and that his greatness did not merely consist in his ability to throw off two or three marvellous works with wide margins "of leisure, of pleasure, and of facile life" around them. As a man, Sheridan was at once the idol and the victim of Fortune. He was no mere shuttlecock tossed up and down on the noisy battledore of popular applause. He was capable of strenuous endeavour. As Mrs. Oliphant says, he had even a mysterious genius for finance. He had an unerring eye for a political as well as a dramatic situation. He was no such blunderer as his grandfather, who "shot his fortune dead by chance medley" with choice of the text *Sufficient for the day* on the anniversary of the Hanoverian Succession. He never drew down upon himself such ridicule as was richly merited by his father when he pompously presented a medal as an honorary mark of dramatic merit to the author of a tragedy he admired. As a man of the world Sheridan made no serious slips—none, at least, which were independent of constitutional indolence, and which were due to faults of

judgment or deficient knowledge of life. Sheridan's blunders came oftenest of his ignorance of books. Such, for example, was the blunder of paying £600 for the impudent Ireland forgery. Even in that case his prudential insight, if not his critical acumen, would probably have been justified by the financial results but for Kemble's deliberate design of frustrating the manager's purposes in delivering twice with marked emphasis the line of *Vortigern* which ran,

"But when this solemn mockery is o'er."

The middle of life, which, as Mrs. Oliphant truly says, is the testing-ground of character and strength, did not, as she implies, find Sheridan high and dry on the shoals of social wreckage. At forty-five, nay at fifty, he was still one of the two or three leading actors on the stage of public life, with a supremacy on another stage which he had left a score of years behind him, and which no one in the meantime had arisen to dispute. Mrs. Oliphant's book is open to the objection of making too little of Sheridan's claim as a politician. Haydon used to say that publicly Sheridan acted once or twice with grandeur and principle. He never acted—at least, he is never known to have acted—in his public character with less than untarnished honour. It is true that once or twice he openly did the somewhat dirty work of advocate-in-chief for the Prince Regent's debts and debaucheries; but it says much for his political purity that he obtained nothing for such services, and relinquished his questionable office when "the finest gentleman in Europe" would have made the dirty work still dirtier. Mrs. Oliphant is probably right when she attributes Sheridan's side in politics largely to the accident of his early companionship with Fox, but this affects neither his patriotism nor, in the best sense, his principle. Perhaps there is, as Mrs. Oliphant says, all the difference imaginable between Burke's leading, organising, earnest, fervent spirit in politics and Sheridan's more light-hearted adventuring. This concerns Sheridan's temperament, not his sincerity or importance, the first of which is established by the fact that he made as many sacrifices as Burke himself to public duty, and the second by the certainty that he was master of an art which Burke never compassed—the art which seems given to no more than one man in a generation—of putting himself *en rapport* with the people, and, without the dazzling aid of office, of "catching all passions with the craft of will." It was not in political life alone that Sheridan, with his "mysterious genius for finance," had none of the baseness of a mercenary. There is a forgotten novel by Sheridan Knowles written to prove that his kinsman was of the most benevolent disposition. Certainly there is a sort of romantic generosity to be seen in the penniless young fellow who could conceal for months the fact that he had married Miss Linley at Calais, when an announcement of that circumstance would have given him a right to command the lady's dowry of three thousand pounds.

Perhaps Sheridan was never a wise man, he can hardly be called a good one, yet he was free from the worst vices of his condition and craft. He never exhibited envy of his favoured rivals; his temper was never soured

by misfortune. People said he had stolen his wit and borrowed his plots, that his fertile soil was capable of one crop and no more. But he was too well versed in the infirmities of human nature to look for generosity where he was more likely to meet with malice, and too sensible or too indolent to be angry when his experience justified his insight. Sheridan's own infirmities were inconvenient certainly, but not noxious. "Intercourse with him," says Prof. Smyth, tutor to Tom Sheridan, "was one eternal insult, mortification, and disappointment." No doubt this was true. The man who not only did not answer his letters, but neglected to read them; who not only neglected his appointments, but forgot them; who not only forgot his debts in irregular pursuits and dissipated society, but tacitly defied them, and was known to return home late at night—the muddled reveller—and wedge up his bed-room window, which rattled, with bank-notes out of his impoverished pocket, was not a man likely to prove a stay and a comfort to the people around him. Sheridan had just that minimum of selfishness which perforce adheres to the profligate; he had few or none of the higher virtues which belong to the chivalrous spirit; but force of character he certainly possessed. It is a grave error to say that either the middle or the end of life found him deficient in strength. We cannot talk of him as we have allowed ourselves to talk of Goldsmith. If he had died at thirty-seven years of age, when he stood on that apex of applause and honour which came of having written the three brightest comedies of the time and delivered the finest speech within living memory, no career would have seemed so brilliant as his, and no character so full of force. Then, indeed, society would have counted as nothing what he sacrificed to its pleasures. But Sheridan lived to be old, to be "a poor, broken-down, dissipated old man;" and hence it is, it seems, open to some of us to talk of him as a man devoid of character, or at least of character meriting respect. The truth is that more of us than would care to own to it rejoice in friend Dogberry's genius for calculating a man's character out of his circumstances. We find, for instance, that poor Steele enjoyed a great reputation for benevolence, but that when he was upon the point of his departure for Wales, and his friends came to lay their heads together, each man was his creditor. So we conclude that this humbugging Dick was a quack. We find that poor Savage spent alternate nights under the piazzas of Covent Garden and among the ribbands of St. James's, and closed his career in a prison at Bristol; so we find it easy to conclude that this second Dick was not only a Bohemian, but a blackguard. If the life of either had been extended or abridged by five poor years our estimate might have been other than it is. And because Sheridan was checkmated at last by Whitbread, because he lost his seat in Parliament and was left by Prince and party to sink or swim, and sank but too rapidly into unknown depths of "debts and duns and drink," most of all because health failed him, and because in the shameful end he was hustled into his coffin and stolen away to the shelter

of a friend's house lest he should be arrested dead—because of all this we conclude that our third Dick was a characterless prodigal of genius.

But Sheridan, like Fielding and his two afore-mentioned brothers-by-affinity, was a true son of that most un-English period and place, the eighteenth century in London. Unlike Steele, he did not spend his life in sinning and repenting, in inventing codes of morality and breaking them. Unlike Savage and Fielding, he did not run riot in more than a single sensual excess. But he was at one with all of them in regarding life, as Mrs. Oliphant says, as

"a vulgar sort of drama, a problem without any depths—to be solved by plenty of money and wine and pleasure, by youth and high spirits, and an easy lavishness which was called liberality or even generosity as occasion served."

And with this view of life they had each of them character enough to carry it through—Steele, like Charles Surface, with a bailiff behind the chair of every guest; Savage with the funds of Tyrconnel; Fielding with those, perhaps, of Allen; and Sheridan with his "mysterious genius for finance." This was all that there was in life for any of them, and they had nothing further to do with it, or to find out about it, at least not until the end, when Steele in Wales and Savage in Bristol, and Fielding in Lisbon and Sheridan in London—all broken in heart and shattered in body—turned pale with awe at the nearness of the death which had rarely before occupied their thoughts. But for each of them it is true, as Mrs. Oliphant eloquently says of Sheridan, that

"the finest thing of all was that death, which in England makes all glory possible, and which restores to the troublesome bankrupt, the unfortunate prodigal, and all stray sons of fame, at one stroke, their friends and their reputation."

T. HALL CAINE.

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The first three chapters are devoted more especially to the condition of the Britons before the landing of Caesar, the two expeditions of Caesar to our island, and the interval between that period and the Claudian conquest. On the much discussed question of the place of Caesar's landing, Mr. Scarth is silent; but, from his statement that the river at which the Britons opposed the passage of

the Roman army twelve miles from the landing-place "was probably the Stour," it is evident he adopts the theory that the landing took place near Hythe or Lymne rather than in the neighbourhood of Deal. And in this we think him right, for, had the disembarkation occurred at the latter place, it would have been made close to the mouth of the Stour, and this river would have flanked his march inland. This seems confirmed by the statement of Caesar that, four days after his arrival, eighteen vessels containing his cavalry, approaching the English coast, were overtaken by a tempest, and, when within sight of his camp, were dispersed and some lost—the remainder being "driven back." All this was seen from his camp—a most unlikely thing if he were intrenched on the low ground near Deal, but from the heights above Hythe and Lymne highly probable. Mr. Scarth's description of Caesar's campaign is well summarised. We hardly think that he need have considered it "doubtful" that Coway Stakes was the spot where the Romans crossed the Thames. The balance of evidence seems decidedly in favour of that theory. That the stakes existed until a recent period (if, in fact, many are not still remaining) is certain. On what other occasion could they have been placed there? No battle appears to have taken place in the neighbourhood with the Britons at any subsequent period; and that the stakes were placed there during an internecine war is again improbable.

The fourth and fifth chapters embrace the period between the invasion by Aulus Plautius, A.D. 43, and the campaigns of Petilius Cerealis, A.D. 71-74. Mr. Scarth says nothing as to which portion of the Brigantian territory was attacked first, or as to the length of time occupied in the operations against that tribe, which was probably two or three years; but as he adopts the view published in vol. xxxviii. of the *Archæological Journal* that Lincoln was the base of operations, we infer he agrees with the theory that the eastern portion of the Brigantian territory was first attacked. Another statement in chap. v., regarding Colchester, is that we "have reason to think, from inscriptions found there, that it became the permanent quarters of the 14th legion. . . . We should therefore have the 14th legion stationed at Colchester, and the 2nd at Gloucester." So far, no inscriptions by the 14th legion have been found at Colchester, or by the 2nd at Gloucester. The evidence as to the first-named seems to prove that its head-quarters were at Wroxeter and finally at Lincoln (before its withdrawal from Britain in A.D. 70). Two of its inscriptions have been found at the former place and one at the latter. It is more probable that the 9th legion garrisoned Colchester before Lincoln became a Roman station, when it was removed there, as we find by the inscriptions it has left in that city (also at Woodcroft, Northants, *en route*); and from that point—with the *Legio Secunda Adjutrix* purposely sent over to supply the place of the 14th—it no doubt set forth with Petilius Cerealis against the Brigantes. Afterwards it became the garrison at *Isurium* (Aldborough), and subsequently at *Eburacum* (York), when a settlement was formed there. Mr. Scarth is certainly mistaken when he says (p. 51) that no inscribed

stones have been found at Gloucester. Several have been found, including the well-known tombstone of Rufus Sita, and two altars, one dedicated to Mars, the other to the genius of a cohort, whose name is lost. So with regard to Lincoln (p. 53): "Inscriptions recording soldiers of the 2nd legion have been found at Lincoln, as well as at Caerleon and Caerwent." As a matter of fact, the Lincoln inscriptions are those of the *Legio Secunda Adjutrix Pia Fidelis*; those of Caerleon, &c., are of the *Legio Secunda Augusta*, two distinct legions.

Of the events in the reign of Vespasian Mr. Scarth gives us a very succinct account. Agricola first completed the subjugation of the Ordovices, or inhabitants of North Wales, thence proceeding, after a period of wise administration, against the Brigantes, who had for the most part been subdued by Petilius Cerealis. According to Mr. Scarth's view, the campaign against this tribe had two bases, one on the eastern side of the kingdom at Lincoln, the other on the western side at Chester. Though probable, there is no historical evidence for this; the account given by Tacitus seems to refer solely to the western route, for he tells us that Agricola personally superintended the passage of the estuaries, &c. Between Chester (where Agricola appears to have passed the winter of 78-79) and the Solway numerous estuaries would have to be passed, but between Lincoln and the Tees the Humber would be the only difficulty of this nature. Very correctly, as we think, Mr. Scarth says: "He [Agricola] seems to have meditated an attempt to reduce Hibernia, or Ireland. This is just touched upon by Tacitus; but, if contemplated, it was not carried out." Tacitus tells us of the garrisoning of the British coast opposite Ireland, and then says that the Romans knew something of Ireland, its coasts, harbours, &c., by the intercourse of commerce. The northward progress of Agricola, his first line of forts (probably between the Tyne and Solway, and on the line of the future Wall of Hadrian), the advance to the Clyde and Forth, and the construction of another line of defence (subsequently utilised by Lollius Urbicus) which served also as a basis of operations against the Caledonii, the great and final battle with that tribe, under the command of Galgacus, near the Grampian Hills, are all well told. It has often occurred to us that the recall of Agricola by Domitian, undoubtedly through motives of jealousy, was a severe blow to the development of Roman Britain. Of the governors who succeeded him we know little; and our island, with the exception of a few insurrections, seems to have been in a prostrate state for the next forty years, until the arrival of Hadrian.

Mr. Scarth shows himself a decided supporter of the idea that the great wall between the Tyne and Solway was built by Hadrian—a conclusion that most antiquaries seem now to have adopted. The evidence of inscriptions, &c., along its route seems decisive on the point. His description of the wall and its accompaniments, with the stations upon it, is well done, and the same may be said of his account of the wall built between the Forth and Clyde by Lollius Urbicus, in the reign of Antoninus Pius, and hence known as the "Antonine Wall." We doubt, however, whether the area of the Roman station at

Newcastle-upon-Tyne (p. 80) could have been sixteen acres. Mr. Scarth's previous statement (p. 76) that the stations on Hadrian's Wall averaged from three to six acres is correct; and Newcastle (*Pons Aelii*), though now obliterated, was not likely to have exceeded these dimensions. We must also take exception to the statement (p. 84) that Lollius Urbicus "held his office in Britain for twenty years." That legate appears to have come over to Britain soon after the accession of Antoninus Pius in 138; and the Scotch wall was built, as inscriptions prove, between 140 and 144; while in the year 146 we find another legate, Papirius Aelianus, in command, so that Lollius Urbicus could not have held the office more than eight years at the utmost. The campaign of Severus against the Caledonii, the usurpation of Carausius and the causes of it, the re-union of Britain to the Roman empire by Constantius Chlorus, and its subsequent history to the reign of Honorius are all treated of at length; and a well-written chapter is devoted to a summary and estimate of the strength of the Roman forces in the island.

A chapter on the Roman roads embraces, as might be expected, the Itinerary of Antoninus, which is very correctly given, though in two instances we think the allocations of the stations are at least open to doubt. One of these is making Flamborough Head the termination of the 1st iter. Wherever this terminus was, it must have been at a large walled station, named *Prætorium*; but no suitable site has yet been discovered. The other allocation is that of *Glanventa*, the starting-point of the much discussed 10th iter. Mr. Scarth prefers either Horsley's selection, Lanchester, or the station at Ellenborough (Maryport), though we think that most antiquaries have long discarded these sites, the latter being identified as *Axelodunum*. In connexion with the roads, a summary is given of the Roman milestones which have been found in modern times.

In his chapters on the chief Britanno-Roman cities—London, Bath, Colchester, Lincoln, Silchester, Caerleon, Cirencester, Wroxeter, &c.—Mr. Scarth shows his complete mastery of all the known facts concerning them. It is singular that burning seems to have been the fate of most of the stations and villas in Britain. The large bath and temples at Bath, the fine Forum at Silchester, the massive buildings at Wroxeter and Caerleon are all noticed in these chapters, while the ports communicating with the Continent—Richborough, Dover, Lymne, &c.—are specially treated of. So, also, in chap. xviii., are the villas, particularly those at Lydney and Woodchester. There is no doubt that the remains of many of these handsome mansions, with rich tessellated pavements, still lie beneath the surface of the ground. Mining operations, potteries, descriptions of domestic utensils, jewels, *ex voto* offerings, coins, are all included in Mr. Scarth's subsequent chapters, in which he also enters into the "Lex Colonica," and concludes with a description of the complex Roman mythology and the earlier introduction of Christianity into Britain. Of the various sculptured or inscribed remains of the Roman period found in Britain, altars are the most numerous. Except Venus and

Saturn, dedications to all the chief deities of the Roman pantheon have been found, with a host of native gods and others from Continental tribes, showing that "gods many and lords many" was more than a mere expression.

In his Appendices Mr. Scarth has an essay on Roman influences existing in Britain after the departure of the Roman forces, and a number of inscriptions bearing upon the work generally. The latter are carefully selected, and form a valuable corollary. With regard to one of them, a medicine stamp found at Bath in 1731, it is said (p. 151): "The word after T. IVNIANVS is read *DIEXVM* or *DRYXVM*." This point was, we believe, settled in 1873 by the discovery at Biggleswade of a similar stamp, in which the word occurs plainly as *DIOXVM*.

As an introductory guide to the study of the Roman epoch in Britain, we consider Mr. Scarth's work all that could be wished. Its plan and execution are alike excellent; and, until a new and complete *Britannia Romana* is issued from the English press, it will no doubt hold its ground as an able synopsis of the first four centuries of English history.

W. THOMPSON WATKIN.

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*Early-English Literature.* By Bernhard ten Brink. Translated from the German by Horace M. Kennedy. (Bell.)

MR. KENNEDY has done a great service to students of Early-English literature in translating this excellent work. The period covered by Prof. ten Brink's History may be roughly described as the pre-Chaucerian; he begins with *Beowulf* and ends with *Piers the Plowman*. None of our own scholars has yet furnished a satisfactory guide to this obscure period of our literature. Availing himself of their editorial labours in portions of the field, the Strassburg Professor has anticipated them in providing a closely connected view of the whole. The work is done in a most painstaking, thorough, and masterly way. The amount of erudition packed into this small space—Mr. Kennedy's translation occupies less than four hundred pages—is astounding; only less so than the author's comprehensive vigilant alertness to all aspects of the productions passed under review—textual, metrical, aesthetic, historical. Nothing escapes him; the diction, the rhythm, the artistic merits, the relations with predecessors and contemporaries, the general character of the various epochs, the personal character of the most prominent writers, the substance as well as the style of their compositions, the influences, external and internal, that went to make them what they are, are all considered with patience and described with acute judgment. The author speaks of one of his aims as being to interest "wider circles" in the history of English literature. If by "wider circles" he means that vaguely understood personality "the general reader," it may be doubted whether this part of his wishes is likely to be realised. This closely packed compendium of laboriously excavated facts, minute criticisms, and profound speculations is emphatically a book for the student and not for the general reader. The general reader will seek his

general ideas of the course of English literature before Chaucer in much more sketchy performances. In fact, unless the student reads with Prof. ten Brink's volume in one hand and the works criticised in the other, he is likely to be bewildered rather than edified by the minute distinctions of merit and character which the critic sees where eyes less familiar with the obscure light would be conscious only of a uniform level of harsh, crude, artless, unattractive composition.

An extract from his account of *The Owl and the Nightingale*, which we give all the rather that it contains one of the few touches of fancy by which the severely businesslike style is relieved, may serve as a sample of the author's treatment. After a succinct description of the substance of the poem, enlivened by a quotation, and after giving his reasons for assigning it to the reign of Henry III., he proceeds:—

"In this connexion the question rises whether some of the religious lyrics considered in the last chapter did not come from the hand of the same poet. We lack materials for a decisive answer. But few of the songs extant could quite correspond to the personality of the man as we know him from the *Owl and the Nightingale*. He certainly had lyrical talent. His smooth, melodious versification, his copious and redundant language, his frequent musical repetition of phrase and theme, betoken a poet who well knew how to make a strophic song. He employs the short couplet, the metre used by the author of the *Eleven Pains of Hell*; no one has constructed it better than he, and scarcely any before Gower more regularly.

"He is certainly the equal of the best lyrists of the epoch.

"In his, as in their, verse dwells a peculiar charm. This poetry is comparable to a maiden who returns to the parental house which she forsook as a child. Joyous in her foreign training and experience, she nevertheless thinks of her childhood again, and unconsciously practises many a former habit, many a long-forgotten pastime. So the English muse, having scarcely outgrown the Norman school, returned to her ancestral home and contemplated the past."

The best lyrists of the epoch of Henry III. ! A good deal of the pedagogic and scholarly energy now spent on Greek and Latin will have to be turned in the direction of Early English before many are in a position to feel, as Prof. ten Brink feels, their "peculiar charm." His book should help to show men of scholarly faculty what a rich and comparatively fresh field there is for them in Old English and Early English, what texts there are to be critically revised, what questions of date and authorship to be settled, what various literary growths to be traced through all the stages of their development and decay.

Prof. ten Brink's History of the thirteenth century is particularly valuable. Characteristic productions of the period have been made generally accessible by the Early-English Text Society, to whose president, Mr. Furnivall, the author very fitly dedicates his work. These productions are here grouped and shown in their relations to dominant literary and political influences, the various strains of popular literature, scholastic literature, and courtly literature being separated with a clearness that has never before been attempted. But, indeed, the work is through-

out the work of a master long familiar with his materials and free and bold in the treatment of them. In his Preface Prof. ten Brink apologises for putting forward some of his speculations without the supporting proofs, and says he has reserved these for another work. The apology is an index to his caution in theorising, but it was really unnecessary. In the first few pages, he sketches the state of things literary and political out of which the epic style of *Beowulf* grew; and this is the only part of the work where he is likely to be accused of withholding proofs. Elsewhere he at least indicates them. In imagining the various prehistoric stages of the development of Anglo-Saxon poetry he does seem to follow too much the method of *a priori* deduction. But the documents are so scanty that no other method is possible if the thing is to be done at all, and Prof. ten Brink may at least claim the merit of great plausibility. The arguments on which he founds his views about Cædmon and Cynewulf are given at some length in Appendices. There is, by-the-way, one possibility about the poems ascribed to Cædmon which, so far as I am aware, has never been considered. This is, not that there never was such a person as Cædmon, the cowherd to the monastery at Whitby, but that the literary monks really wrote the poems and ascribed them to the old cowherd to increase the fame of their monastery as being honoured with a miracle. In the days when rival monasteries did not hesitate to steal the bones of fashionable saints to enhance the fame and the profitableness of their own shrines, it may be presumed that the moral sense was not sufficiently acute to prevent the perpetration of a literary forgery for a pious purpose. We must, of course, postulate a man of great genius among the monks, to initiate a style which dominated Anglo-Saxon poetry for four centuries. But, if such a man there was at Streoneshalh, it is much more likely that his genius was nourished to its full strength in the scriptorium than in the ox-stable. Is it credible that such mastery of verse should have suddenly appeared in an old cowherd, who had previously been incapable of making a secular song? By a miracle, yes; and Bede believed that a miracle had been wrought. Bede recounts several miracles that happened *almost* within his own knowledge, miracles of which he had been told by persons who had heard the facts from eye-witnesses. It would be a pity, however, not to credit the beautiful legend of Cædmon, though the hypothesis of a band of poetical brothers at Whitby, who made the cowherd the father of their pious alliterations, might meet some of the difficulties of the authorship. Nobody now believes that all the poems which it has been the custom for some time to treat as Cædmon's were written by the same hand, although the subjects correspond very closely with the subjects as described by Bede.

It remains to compliment Mr. Kennedy on the good English of his translation. Its accuracy is guaranteed by the author's revisal. Not the least difficult part of Mr. Kennedy's work must have been the translation of the Old- and Early-English extracts into lines of the same rhythm with the originals. In this

he has been very successful. His rendering of Thomas de Hales's *Lure Ron* strikes us as particularly happy.

WILLIAM MINTO.

*British Honduras: an Historical and Descriptive Account of the Colony from its Settlement, 1670.* By Archibald Robertson Gibbs. (Sampson Low.)

BRITISH HONDURAS, or British Yucatan, as it used to be called, cannot claim to be "one of the pearls in the British Crown." It is a tropical colony, and our countrymen seek fortunes, not permanent residences, in the tropics. They encamp for a time, make money or lose it, and then, if perchance yellow fever or the other plagues which are bred out of the sun and the dank vegetation spare them, come "home" to "enjoy" the competency which they have accumulated. Unhappily, however, from even that prospect they have of late been debarred, for the Antilles and Central America are no longer the lands in which doubloons can be picked up by every roamer. The Pagoda-tree of the West has been as wearily shaken as its representative in the East; so that the planter is fortunate nowadays who can make both ends meet at the close of a sultry year. In Jamaica, which in many respects is superior to Honduras, estates can be bought for the value of the machinery on them. It has, of course, "boundless resources," and "one of the best climates in the world"—as all colonies have in the books of their historians—yet, somehow, people do not care to develop the one or to enjoy the other. There is no immigration of fresh enthusiasts, and some emigration of old ones who have had enough of the "boundless resources," which they cannot get labour to profit by, and, after the second attack of "vomito," find the "splendid climate" not to agree with them.

British Honduras can scarcely be compared with Jamaica. The entire population of the colony does not exceed twenty-eight thousand, while those who can reasonably claim to be whites number only 375. Of these, 271 are males, and include among them Germans, Frenchmen, Belgians, Spaniards, Italians, Swiss, Danes, Swedes, Norwegians, Finns, Poles, and "the three varieties of the insular-minded Briton." The remainder are coloured Creoles, Yucatecanos, Hispano-Indians or Mestizos, Sambos, pure Africans, the aboriginal Waikas and Caribs, the imported Mayas, Hindus, and Chinese, and the mongrel crew who spring from this indescribable miscegenation. These people, fewer in number than many a fifth-rate English town, cut logwood and mahogany, though that business, which at one time was the staple industry of the "Baymen," is every year getting more and more difficult, owing to the trees in the vicinity of the sea-coast and the river-banks having disappeared. Labour has become scarce since slavery was abolished, while the changed fashion in furniture and in dyes makes the trade no longer so lucrative as it once was, though mahogany, owing to the whim for walnut and maple having had its day, is again rising in price. Sugar cultivation is, however, promising to recompense the colonists somewhat; still, for the



present, it is well not to be too sanguine. Cocoa-nuts, bananas, plantains, oranges, and other tropical fruits for the supply of the New Orleans market are also rousing great expectations in the bosom of British Honduras; and there is some talk of mines, tobacco, cotton, and the varied crops which can flourish under a tropical sun.

The climate is, however, more sub-tropical than tropical; and, as becomes an historian who is "bound by the immemorial law of his tenure" to render homage, aid, relief, and other customary service to the country which he is trying to serve, Mr. Gibbs is loud in his praise of its salubrity, "immunity from pestilence in an epidemic and endemic form," and from the hurricanes and earthquakes which devastate the adjoining regions. He supplies in a commendably brief space a fair account of the rise and progress of the colony, its bickers with autocratic Governors and Chief Justices, who seem to have possessed an extremely elementary idea of the duties of their office; its dispute with Spain, who regarded the settlement as an infringement of her sovereign rights; with the Indians, who plundered the colonists; and with the United States, which still consider British Honduras, which was in existence more than a century before the Great Republic was dreamt of, an infringement of the *ex post facto* "doctrine" associated with the name of President Monroe. This narrative—looking at it from the outsider's point of view—is, we confess, a chronicle of very small beer, though it bears ample evidence in favour of the energy of our countrymen under circumstances which were often adverse to the struggles against hard fortune.

In several instances Mr. Gibbs displays considerable graphic power. His hints of life in slavery times, and the glimpses he affords us of the manners of the logwood and mahogany cutters, are indeed so good as to make the reader regret that the author has not seen his way to supply fuller accounts of what, after all, is more interesting to the world at large than the materials with which he occupies so much of his little book. However, he is apparently anxious to attract attention to the "resources" of the colony, and hence his occasional dullness. He displays little sense of proportion, and regards the arrival of a chaplain, the building of a new brick store, or the erection of a Baptist meeting-house as of equal importance with the "Pork and Dough Boy War," the manumission of the bond-men, or the caning of a tyrannical judge in the main street of Belize. His sentences also are at times a little queerly constructed; and, from the old-fashioned manner in which he apporions the nominal dignities of "Mr." and "Esq.," it would seem that he regards them with the same anachronistic respect as the Select Men of Massachusetts, who in 1641 sentenced "one Plaistowe" to deprivation of the rank of "Mr." for stealing a bushel of Indian corn. As a rule, he is exceedingly accurate in points of detail, his slips seldom being serious. For instance, he mentions (p. 81)—and mentions with a brevity which only whets our appetite for fuller particulars—"Sir George M'Gregor," that picturesque adventurer who in 1820 managed to get himself declared Cacique of Poyais, and, like poor

Tonneins, the Attorney King of Araucania, played a leading part in the burlesque of savage royalty. The Christian name of "His Highness," who died in Caracas in 1845, after devoting the closing years of his lurid life to the propagation of silk-worms, was really "Gregor," and he had no claim to the title of "Sir," unless his Portuguese order of the Tower and Sword invested him with this grade of chivalry. Many unimproving anecdotes of his proceedings still linger along the Spanish Main, and any one who could collect the story of the Poyais Adventure would be doing good service to the history of English enterprise in America. Nor will Mr. Gibbs' description of the mahogany-tree (p. 116) command the appreciation of botanists; while his statement (p. 124) that "logwood belongs to the same class (*Decandria monogynia*) as its gigantic neighbour [logwood], order, *Lomentacea*, *L. haematoxylon*," will hardly bear criticism. It is also more than doubtful whether the indiarubber of Honduras is derived from *Septhonia elastica* (p. 125), *Castilloa elastica* growing everywhere in company with *C. Markamiana*. However, after making allowances for these and similar defects, Mr. Gibbs must be accorded the credit of supplying within the compass of 196 pages a very concise and useful account of a colony on which singularly little has ever been written; and had he thought fit to have added an index the value of his volume would have been appreciably enhanced.

ROBERT BROWN.

#### THE FOLK-LORE OF ROUMANIA.

*Rumänische Märchen.* Uebersetzt von Mite Kremnitz. (Leipzig: Friedrich.)

M<sup>D</sup>ME. KREM<sup>N</sup>ITZ, a Roumanian lady, who edited the *Rumänische Dichtungen* which the Queen of Roumania published recently under the pseudonym of "Carmen Sylva," and who is the author of several sketches and stories, the latter issued under the name of George Allan, has now brought out an excellent collection of Roumanian folk-tales. They are translated for the most part from the publications of P. Ispirescu and T. M. Arsenie, and from the columns of the periodical *Convorbiri Literare*; and they form a valuable supplement to the well-known *Walachische Märchen* published in 1845 by Arthur and Albert Schott. They are good specimens of the class of popular literature to which they belong, closely connected with the similar tales of the South of Europe, especially of Sicily and Greece, and offering in many of their features a clear proof of the effect produced upon them by neighbouring Slavonic influences. Their themes are, of course, for the most part familiar, but some of their details are curious and noteworthy. Among these may be mentioned the opening of some of the tales, resembling the fantastic preludes common in Hungary, such as "Once upon a time, after the flea had been shod on one foot with ninety-nine pounds of iron, and had sprung into heaven to fetch us down stories."

The most novel of the tales seems to be the eleventh, "The Voice of Death." By dint of incessant prayers a man became so rich that he objected to the thought of death. So he

set off to look for a land where people did not die. After wandering far he came to a country in which he found that no one knew what to die meant. So he settled there joyfully, along with his wife and children. It turned out, however, that although the inhabitants of that land did not die, yet they were from time to time summoned by a voice, uttered by an unseen speaker; and, having obeyed the summons, they were never seen again. He wondered greatly at the folly of the natives in thus obeying, and determined to act otherwise himself. Some time passed quietly by. But one day the man's wife suddenly began to cry out "I am coming," and attempted to leave the house. Her husband vainly tried first remonstrance, and then force. She tore herself from his grasp, leaving her cloak in his hands, fled out of doors, and disappeared for ever. Some years later, as the man was being shaved in a barber's shop, he began to cry aloud, "I will not go; do you hear, I will not go." This he repeated many times angrily. At last he jumped up, snatched the razor from the barber's hand, and rushed out of the shop, threatening to punish his unseen summoner. The barber ran after him to recover his razor, and chased him through the town, and out of it into the open country. There he saw the man he was pursuing fall into an abyss and disappear. When the barber had told his wondrous tale, crowds accompanied him to the spot where the man had disappeared; but no trace of the abyss could be found, far and wide on all sides stretched an unbroken plain. And from that time forward men began to die in that land after the fashion prevalent elsewhere.

Another of the stories about death is noteworthy, so far as its beginning and end are concerned, though the greater part of its machinery is commonplace. A princely infant, at a very early period of its existence, screamed so incessantly that its imperial father attempted to soothe it by promises. But they were vainly lavished upon it until, in despair, the emperor exclaimed: "Hold your tongue, my son, and I will give you youth without age and life without death." Thereupon it gave over crying, and all went well. When the prince grew up, he demanded from his father the fulfilment of his promise. When he found that he could not obtain it from the emperor, who pleaded that promises made to infants were not binding, he set out to look himself for the promised boon on which he had set his heart. Far did he wander, and with many adventures did he meet. Among the lands through which he passed, mounted on a magic steed, was one which was covered with human bones, its inhabitants having been killed by a female fiend. She had been a woman, but her parents, whom she refused to obey, turned her by a curse into a woodpecker. This demon the prince overcame, shooting off one of her feet, and compelling her to sign an agreement written in her blood. He then overcame a second fiend of the same kind, a "scorpion-bag," after which he bounded over a dense forest ring encircling a palace wherein a fairy dwelt. Having married her, he lived long with her in happiness. But at length he entered a forbidden Valley of Lamentation, and im-

mediately became home-sick. Although warned that a journey to his native land would be fatal to him, he insisted upon undertaking it, and set forth homewards on his magic steed. As he passed through the lands which had been devastated by the woodpecker and scorpion-hag, he found them all blooming and peopled by living inhabitants, who laughed him to scorn when he told them of what he had seen when he last was there. Such tales, they said, had come down to their grandfathers from their remote ancestors, but they looked upon them as fables. At length he reached his long-lost home, but could scarcely recognise it. All was changed, and the palace in which his parents used to live was a crumbling ruin. With tottering steps he wandered from one silent room to another. In one of these he found an old chest, which he opened. At first it seemed to be empty, but a voice called to him from within, saying, "Welcome! If you had kept me waiting much longer I must have perished." This was the voice of "his death," which laid its hand upon him, whereupon he immediately turned into a heap of dust.

In this instance a story of the Rip van Winkel class has been enlarged by the insertion of episodes taken from one of the numerous narratives about destructive demoniacal beings overcome by a hero whom some wondrous animal assists. Many of the Roumanian tales are evidently pieced together in a similar way. This is the case with No. 5, which is properly one of the great group of stories about husbands who are condemned to wear by day the appearance of inferior animals, but at night resume the brilliant shapes which they wore before they were transformed by a spell. But the opening of the tale belongs to a different set of stories—those in which three sisters predict what their fate will be in married life. According to the Roumanian story-teller, a certain king, before going out to fight, handed over the keys of his palace to his three daughters, and told them they might go where they liked except into one forbidden chamber. Into it they straightway went, and in it they found a book wherein it was written that the two elder sisters would marry princes, but that the youngest was to have a pig for her husband. These predictions came true, and the youngest princess was eventually married to a pig, but one which could lay aside its porcine husk when the day came to an end. The present variant of the story differs from most of the forms of the White Bear or the Psyche and Eros groups. The Roumanian wife lost her husband for a time, but not because she indiscreetly regarded him by artificial light. The fault which rendered her for a while a widow was her being induced to tie a thread round his left foot. As usual, she recovered him in the course of time, assisted by the Sun, the Moon, and the Wind. An explanation is given in the story of the fact that the Sun always comes home at night in a bad humour. In the morning, it seems, the Sun-god stands at the door of Paradise, and then he is gay and smiles. By mid-day he grows angry at the sight of all the sins of men, so he turns his genial warmth into a consuming fire. In the

evening he stands at the gates of Hell, whence he comes homewards sad and irritable.

Two of the stories turn upon the anger of a proud husband whose wife has humiliated him. They are both well-known tales, but the form which they take here is worthy of notice. The first (No. 7) tells how an ingenious maiden, whose hand was sought by a slow-witted suitor, amused herself by such merry jests as letting him drop into a deep cellar, or fall into a hole set with sharp knives, and other similar provocatives of mirth. After being considerably gashed and confused, her wooer swore solemnly that he would marry her, and would live with her happily, provided he did not kill her at once. Suspecting this, the clever Ileana, after accepting him, provided him with an image of herself made of sugar on which to expend his wrath. This he hewed in pieces, under the impression that it was his too facetious wife. At length a piece of sugar flew into his mouth, and he exclaimed, "Ah, Ileana! sweet were you in life, and sweet are you still in death," and burst into bitter tears. Whereupon Ileana came forward, stating that she was prepared to be a thousand times sweeter in future; and all went well. In the literary form of the story in Basile's *Pentameron* (iii. 4), the irritated husband greedily licks the dagger with which he has stabbed the sugar puppet, which he supposes to be his wife, and is so struck by the sweetness of what he takes to be her blood that he is on the point of killing himself, by way of making amends, when his wife comes forward and stays his hand. In two of Gonzenbach's Sicilian stories (Nos. 35, 36), the husband cuts the puppet's head off, and then licks his sword, "in order to cleanse it," and cries, "Ah! if I had only known how sweet you were, I would not have killed you," or words to that effect. In a Spanish variant the husband cuts off his supposed wife's nose. It falls into his mouth, and he at once recognises his wife's sweetness. The other Roumanian story about a husband's revenge (No. 8) tells how a princess married a fisher lad. She loved him dearly; but at the wedding breakfast, when an egg was brought, according to the custom of the country, for her and her husband to partake of, she insisted on having the first mouthful, on the ground that she was a princess and he was only a fisherman. He was so annoyed by this that he disappeared, and she long sought for him in vain. At length she discovered him in an inn, where he filled the post of waiter, professing to be deaf and dumb. She declared that she would make him speak within three days, and agreed that she was to be hanged if she failed. The three days had all but passed, her husband still remaining speechless; and she was on the point of being suspended when he drew near to her, and said, "Will you ever call me a fisherman again?" The moral is, of course, the same as that conveyed by all the stories of the class to which belong the German "König Drosselbart" (Grimm, No. 52), the Norwegian "Hacon Grizzlebeard" (Norse Tales, No. 6), the Neapolitan "Soperebia Castecata" (Basile, iv. 10), and many other kindred tales.

Of the rest of the twenty stories contained

in Mdme. Kremnitz's collection, the following account may be given. No. 1 describes the tricking of a demoniacal being, in this instance a dragon. No. 3 is a variant of the familiar calumniated-mother story, in which a princess is falsely accused of having brought into the world two puppies, and is buried up to the breast in the earth by way of punishment. Nos. 4 and 15 belong to the class of *Lügenmärchen*, the first relating the prowess of a pertinacious fowl, the second telling how two old people adopted a mouse, which, to their great grief, was scalded to death in boiling milk, whereupon a magpie pulled out all its feathers as a sign of grief, an empress, hearing the news, fell out of a balcony and was killed, and the emperor, her husband, became a monk "in the Cloister of Lies on the other side of the Truth." In No. 6 a heroic lad enables a friendly giant to recover his soul, which had been stolen from him by malicious fairies, and afterwards captures and marries a fairy maiden, who is unable to escape from him so long as he possesses a rose she was accustomed to wear on her head—just as Manohará, the heroine of one of Schiefner's *Tibetan Tales*, was unable to fly away to her heavenly home until she recovered her magic head-jewel. No. 9 is a borrowed tale, being the Russian form of the soldier who found heaven monotonous, and was turned out of hell for insubordination. No. 10 tells how a girl, whose beauty was so great that all things that saw it rejoiced thereat mightily, was carried off by a griffin to its nest, wherein she was discovered by a prince, who had much difficulty in luring her down from her lofty dwelling-place. No. 12 chronicles the follies of feeble-witted youth. In No. 13 a youth is persecuted by his stepmother, but is long saved from all perils by an ox, the right horn of which is a magic cornucopia. After the death of the ox, the youth is assisted by a dragon, to which he promises to give whatever it shall demand at the happiest moment of his life. What the dragon eventually demands is the princess whom the hero has just married. The bridegroom naturally objects to parting with his bride on his wedding-day, and thereby incurs the wrath of the dragon. Fortunately for him, in accordance with ancient custom, "a loaf, white as the visage of Christ," has been left by his father in the bridal chamber, and the loaf requests the dragon to burst. It does so, with an explosion which shakes the whole palace. No. 14 tells at great length how a youth went out to seek for his sister, whom a dragon had carried away, and found her, along with the sisters of two companions whose acquaintance he made on the way, secluded from the world in a tower of glass. The most remarkable incidents in the story are the recognition of the hero by his long-lost sister, and the discomfiture of a usually invisible dragon. The first was brought about by a cake which had been made for the purpose by the youth's mother, consisting of ashes from the hearth mixed with milk from her breast. As soon as it was tasted it produced a recollection of home in the maiden's mind. For the second the hero was indebted to the friendly information that if he turned to the right and spat three times he would be

able to see the dragon, and so to fight it without difficulty. No. 16 appears to be a combination of the stories of the grateful corpse and Puss-in-Boots. No. 19 is one of the common step-sisters stories, in which a good-natured girl renders aid to suppliants and is rewarded, and her ill-natured sister refuses it, and is punished. Nos. 17, 18, and 20 are stories full of adventures with swallowing or petrifying hags and other demoniacal beings. In each of them the rescuer is ungratefully treated by the rescued, two out of the tales taking the form known as the Three Brothers story. No. 20 is rendered remarkable by the fact that the hero, after riding through a zone of cold to the abode of Wednesday, a realm of heat, to that of Thursday, and a region in which it was neither too hot nor too cold, to the home of Friday, arrived at the palace in which dwelt "the Fairy of the Dawn," who became his wife.

W. R. S. RALSTON.

### CURRENT LITERATURE.

*Ballads of the Cid.* By the Rev. Gerrard Lewis. (Sampson Low.) Mr. Lewis gives us, in a dainty little volume, free translations—or, rather, imitations—of selected ballads from the *Romancero del Cid*. Neither the edition of the *Romancero* used nor the number of the particular ballads is given, so that it is difficult to follow the original closely. In selection our author allows himself great liberty; he weaves the matter of several ballads into one poem, and cuts out just as freely what does not suit his purpose. By this means his readers escape the tedium of the endless variations of the originals, while at the same time the translator conveys a very fair idea of what these ballads really are. By aiming at simplicity in language and in metre he reflects the tone of the originals better than by affected verbal archaism or by rigid adherence to Spanish measures; it is only occasionally that a too modern phrase slips in. "The preternatural light it made" and "Paints with bold bright brush the landscape" jar terribly in a ballad supposed to be of the twelfth century. The original poems at the end of the volume are a sad contrast to the translations; they are dolefully pointless and prosaic. We venture to suggest that in a second edition their place may be well supplied by more versions from the *Cid*, or by selections from the other *Romanceros*.

*Vienna, 1683: the History and Consequences of the Defeat of the Turks before Vienna.* By Henry Elliot Malden. (Kegan Paul, Trench and Co.) This is a useful and modest little book. Mr. Malden says that "the historical scholar will find nothing new in the following pages." To this statement we must assent, if by new we are meant to understand original views or fresh evidence derived from MSS. There is a good deal, however, that will be new to almost every English reader. How many of us have read Sobieski's *Letters*, Schimmer's *Sieges of Vienna*, or Starhemberg's *Life and Despatches*? The author has read these and many other books of a like character, and the result has been that he has produced a remarkably clear and picturesque narrative of an event of first-class importance of which few Englishmen know anything beyond the vaguest outline. Mr. Malden has no doubt as to the heroic qualities of the King of Poland. He has been slandered from malice and misrepresented from ignorance, but in Mr. Malden's view there is nothing to detract from his being "a man who above all others living fulfilled the character of a hero." We agree with him in

this, and are pleased to find the truth so clearly stated. We could have wished for a little more strong language of the same sort regarding those who thwarted Sobieski's designs for the good of his own country.

*Spinoza's Ethics.* By W. H. White. (Trübner.) It is doubtful whether a translation of Spinoza's *Ethics* was really wanted. Whoever can follow such an argument at all can learn with less labour to follow the clear scholastic Latin of Spinoza; while many can follow Hartmann, and even Schopenhauer, who would find it a labour to learn German. However, if the thing were to be done, Mr. White has done it very fairly well. His English is clear and manly, and he appears generally to represent Spinoza's meaning accurately enough, though there are some passages where revision might be useful. E.g., the 2nd corollary of the 16th proposition of the first part: "Sequitur Deum causam esse per se non vero per accidens" is translated "It follows that God is cause through Himself, and not through that which is contingent;" surely the meaning is that to be a cause belongs to God's essence, and is not a mere accident of His nature. Again, the 3rd axiom which follows the 16th proposition of the second part might have been turned more tersely; and perhaps, as Spinoza gives notice that he uses many words in a sense of his own, it might have been better to translate *existimatio* by "esteem" rather than by "over-estimation." The Preface deals chiefly with "the question which we have a right to ask of any person who professes to have anything to say to us, *Wherein can you help me?*" by an analysis of some of Spinoza's most edifying propositions, including those which treat of Immortality. Mr. White is not the least successful of the interpreters of the actual thought of Spinoza on this vexed question, perhaps because he is not too careful about his author's consistency.

*Gleanings in Ireland after the Land Acts.* By W. H. Bullock Hall. (Stanford.) The author claims, with truth, to be possessed of certain "exceptional advantages for forming an opinion on the Irish land question." He has a wide knowledge, at first hand, of the conditions of agriculture in many countries, a keen and rapid power of observation, and (above all) a warm sympathy with the Irish people. But having said so much, we are compelled to add that this little book is very disappointing. The question does not admit of being disposed of in some hundred pages, not a few of which are occupied with personal details of the most trivial character. In the hands of a literary craftsman such details may serve to give the right colour to the picture; but with Mr. Hall they are only blotches of paint. As for any practical suggestions, we have got up from the book more perplexed than when we sat down to it. But perhaps this is the very result which Mr. Hall meant to produce.

*The Handbook Dictionary, for the Use of Travellers and Students.* By George F. Chambers. (John Murray.) If anybody wants to carry about with him a dictionary of English, French, and German, it is not likely that he will find one more complete and more condensed than this. By arranging three parallel columns in a tall duodecimo page, by adopting various typographical devices and—above all—thin paper, more than 700 pages and probably about 40,000 English words, with their equivalents in the other two languages, have been got into a pocket volume. On the other hand, it must be confessed that the printing is somewhat blurred. Our only other reservation is a doubt whether the compiler has not aimed at too much. The wants of a traveller are very different from the wants of a student.

*Handbook to the Cathedral of St. Paul.* By G. Phillips Bevan and John Stainer. (Griffith and

Farran.) This is a mere pamphlet of less than one hundred pages, and would hardly call for notice here if it were not for the sections treating of the organ, the choir, and the bells, which are presumably contributed by Dr. Stainer.

MR. H. J. S. COTTON, of the Bengal Civil Service, has published as a pamphlet (Kegan Paul, Trench and Co.) a lecture that he delivered at the Positivist School last June on "England and India." It consists of a searching examination of the existing connexion between the two countries, and of a courageous plan for the future—"a federation of states under the colonial supremacy of England." Among many suggestions that are novel, we can only allude to the defence of the caste system and to the proposal that the English and Eurasian settlers should be constituted into independent communities after the pattern of the free cities of Germany. Now that the whole question of our position in India seems to be coming up for consideration, there is some hope that views which appear revolutionary only because they are far-reaching may attract the attention they deserve. The pessimist critics have had their say; it is time that those who hold a constructive policy should likewise be heard.

RICHMOND PARK during the Commonwealth was in the possession, and under the control, of the Corporation of London; and Sir Thomas Nelson has obtained the consent of that body to the printing of the extracts from the official records of the City which bear on its management of the park from 1649 to 1660. To these extracts—which relate to such things as the purchase of fallow deer and the provision of food for them in the winter, to the repair of the fences and walls, and to the payment of taxes and tithes—is prefixed a brief history of the park itself. The volume is adorned with five photographs of some of the loveliest pieces of scenery within the confines of the enclosure, and with a facsimile of Van der Gucht's engraving after Hollar of the King's palace at Richmond, a portion of which may still be seen on the Green. At the Restoration the park was restored to the King. Charles II. thereupon declared that "the City of London were still loading him with their kindnesses," and that he looked "upon the said Parke . . . not as restored, but as freely given unto him." Yet he did not shrink, as Sir Thomas Nelson records, from seizing and revoking the City's charters a few years later. The volume is printed for private distribution, and does credit to the munificence of the Corporation.

VISITORS to the Channel Islands who wish to have a few characteristic specimens of the local dialects will find Mr. John Linwood Pitt's *Patois Poems of the Channel Islands*, the Norman-French Text with Parallel English Translation, Historical Introduction, and Notes (Guernsey), a handy little volume. It forms the first of a series projected under the auspices of the Guille-Alles Library, an institution founded and endowed by the two worthy Guernseymen after whom it is named. To their beneficent pertinacity of purpose the inhabitants of the erst bookless island are indebted for practically free access to more than 30,000 volumes in French and English. Other volumes promised in the series are *Witchcraft in Guernsey*, *Choice Excerpts from the Roman de Rou*, &c. It is a pity that Mr. Pitts has not kept the promise of his title-page more fully in the matter of "notes." There is only one note of a general kind giving the names of the principal writers in the *patois*; the peculiar words, forms, and phrases that occur in the poems might have suggested a hundred.

WE have received a copy of the catalogue of the Luther Exhibition now on view in the Grenville Library at the British Museum. It has been compiled for the most part by Mr.

Bullen, who has also prefixed a brief sketch of Luther's life; but Mr. Reid has written upon the portraits and Mr. Keary upon the medals.

### NOTES AND NEWS.

MESSRS. SMITH, ELDER AND Co. announce a new edition of the complete works of Thackeray, containing some of his early contributions to *Punch*, *Fraser's*, &c., that have never before been collected, with many additional illustrations. It will form twenty-six volumes, and is to be called the "Standard Edition."

THE same publishers also promise a new volume by Miss Thackeray (Mrs. Ritchie)—*A Book of Sibyls*: being Essays on Mrs. Barbauld, Miss Edgeworth, Mrs. Opie, and Miss Austen, reprinted from the *Cornhill*; and a popular edition of Mr. Matthew Arnold's *Literature and Dogma*, with a new Preface.

WE understand that the late Mr. James Thorne's son has completed his father's revised edition of Peter Cunningham's *Handbook of London, Past and Present*, and that Mr. John Murray has secured the services of Mr. Henry B. Wheatley to make certain additions to the book, and see it through the press. It will now form three volumes octavo. We hope, however, that Mr. Murray will some day give us a handy abridgement of the work, not larger than its convenient original form.

IN the November number of *Longman's Magazine* a story will be begun by Mr. W. Clark Russell, entitled "Jack's Courtship," and in the January number a new novel by Mrs. Oliphant.

*The Groundwork of Economics* is the title of a work by Mr. C. S. Devas which Messrs. Longmans have in the press. Mr. Devas follows the historical method of the German economists—with this difference, that he takes Christian ethics as a foundation.

THE text which Miss Kate Greenaway has taken to illustrate for her Christmas book this year is a selection from the poems of Jane and Ann Taylor, including "Little Ann," which ought to furnish an admirable field for her pencil.

COPIES of the speech delivered by Dr. W. W. Hunter, editor of the *Imperial Gazetteer*, and now member of the Viceroy's Legislative Council, in favour of what is known as the "Ilbert Bill," may be obtained in this country from Messrs. Trübner.

WE are glad to hear that the improved state of his wife's health has enabled Mr. Horace Howard Furness to begin work again at his variorum edition of "Othello."

THE New Shakspeare Society is, after all, not to lose Miss Teena Rochfort-Smith's *Four-Text Hamlet*, as we were last week informed it would. Her work will be finished by her friend Mr. Furnivall as soon as he can find time for it.

A WELL-KNOWN authoress of artistic and antiquarian tastes assures us that there is, in an Elizabethan wainscoted room in a Western cathedral town, a contemporary bust of Shakspeare on a splendidly carved mantel-piece, side by side with Queen Elizabeth, Sir Walter Raleigh, and other celebrities of the time; and that this bust is much more like the Stratford one than the Droeshout portrait. We receive this piece of information with interest, and hope to get a photograph of the mantel-piece as a specimen of Elizabethan carving; but the bust is, of course, no more Shakspeare's than the portrait of the bald and bearded Earl of Worcester in the Hunsdon-Procession picture is Shakspeare's portrait, though many folk have declared it such.

THE forthcoming number of the *Scottish Review* will contain papers on "Zola's Parisian Middle Classes," "Emerson's Social Philosophy," "Scottish Patriotism," and "Scotland in the Eighteenth Century."

MR. WALTER TREGELLAS is engaged on a work upon Cornish Worthies, which will be published in two volumes by Mr. Elliot Stock.

MESSRS. RIVINGTON will publish shortly the first volume of a new series, edited by Mrs. Creighton, to be called "Highways of History." Its aim is to detach from the chronological arrangement of the history of England certain important subjects which admit of consecutive treatment, such as the relations of England to Scotland and to Ireland. The volumes will be by different writers, and will consist of about 120 pages each. The first will treat of the Growth of the Colonies.

THE same publishers also announce, among their educational works, an *Introduction to Greek Verse Composition*, with Vocabulary, by Mr. A. Sidgwick and the Rev. F. D. Morice; a *Syntax of Attic Greek*, by Mr. F. E. Thompson, of Marlborough; *Graecula*, intended to serve as an introduction to Mr. Morice's *Stories in Attic Greek*, by Mr. H. B. Heatley, of Rugby; and *Chapters in the History of English Literature, from 1509 to 1625*, by Miss E. W. Crofts, of Newnham.

THE next volume in the "English Citizen" series will be *The State and the Land*, by Prof. Frederick Pollock.

MESSRS. HURST AND BLACKETT announce a new work by Mr. Percy Greg entitled *Without God*. The same firm will also issue during the coming month *In the West Country*, by the author of *Queenie*, and *Golden Girls*, by Mr. Alan Muir, each in three volumes.

MESSRS. F. V. WHITE AND Co. will publish at an early date a new novel by Mrs. George Linnæus Banks, entitled *Forbidden to Marry*. It is founded on a life history, and the scene is laid in Manchester, Cheshire, and Derbyshire.

SAMUEL BAGSTER AND SONS (LIMITED) have now nearly ready the *Handbook of the English Versions of the Bible*, with copious examples illustrating the ancestry and relationship of the several versions, and comparative tables, by the Rev. Dr. J. I. Mombert. This work, on which the author has spent years of research, presents an exhaustive view of the English versions from Anglo-Saxon times to the Revision of 1881, with information not contained in any single work extant. It will be published in America by Messrs. Anson D. F. Randolph and Co.

A COMPREHENSIVE critical History of Philosophy, by Dr. Asa Mahan, in two volumes, is announced by Mr. Elliot Stock.

MESSRS. W. H. ALLEN AND Co. will publish in this country the new edition of Dr. S. Wells Williams's *Middle Kingdom*, with coloured illustrations and original maps.

EARLY next month Messrs. Hamilton, Adams and Co. will publish a volume entitled *Curious Epitaphs*: collected from the Graveyards of Great Britain and Ireland, with biographical, genealogical, and historical notes, by Mr. William Andrews, of Hull. An important feature of the book will be "A Bibliography of Epitaphs" extending over twenty pages.

A HISTORY of that quaint old Scottish burgh, Culross, which once played an important part in ecclesiastical history north of the Tweed, has been written by Mr. David Beveridge. It will probably be published by subscription.

THE first annual issue of the *Railway Companies Directory*, edited by Mr. Percy L. Adley, giving a complete list of directors, offices, and

passenger and goods agents of the railways of the United Kingdom, with the capital, dividends, mileage, and weekly traffic receipts for the last five years, will be published in December.

MESSRS. GILLESPIE BROS., of Glasgow, will commence next month a new penny serial entitled *Sunday Talk*. The attractive publication entitled *Summer Talk* is to be resumed next year.

THE *Wakefield Free Press* has passed into the hands of Mr. James McInnes, and will henceforth be published daily.

DR. LORENZ MORSBACH, of Bonn, is compiling for the Early-English Text Society a volume of Early-English deeds, as a companion to Mr. Furnivall's "Fifty Earliest English Wills in the Court of Probate, Somerset House." He has as yet found only a few before A.D. 1450 among the "Additional Charters" in the British Museum, and he will be much obliged to any English antiquary for notices of other early deeds, to be sent to him at 31 Weberstrasse, Bonn. He would like to get ten English deeds from 1150 to 1450 for every county in England, and then arrange them chronologically by dialects.

PROF. SCHURMAN, of Dalhousie College, Halifax, Nova Scotia, has paid a long visit to Germany and England this vacation, and has obtained a grant of the Early-English Text and New Shakspeare Societies' yearly prizes for his English classes in the college. His last Shakspeare class numbered sixty-two. His examination-paper is a most refreshing contrast to the Cambridge and usual English papers. He pays his pupils the compliment of believing that they have perception, judgment, and imagination.

A FEW days ago, in cataloguing some books in the Christ Church Library, a fine autograph of Montaigne was discovered on the title-page of Paolo Giovio's *Istorie* (Italian translation by L. Domenichi); two autographs of Walton on the fly-leaves of English theological pamphlets were also found.

AT the recent meeting of the American Library Association at Buffalo, under the presidency of Mr. Justin Winsor, it was announced that a school for training library assistants will shortly be established as a "postgraduate course" in Columbia College, New York.

THE important collection of documents relating to Savonarola which had been got together by Count Capponi has been acquired for the Magliabechiana Library at Florence. The Italian Government has also bought a collection of historical papers belonging to the Palla-Strozzi family at Florence, some of which go back to the twelfth and fourteenth centuries, and others complete the correspondence of the Florentine ambassadors at the Court of Spain.

THE *Athenaeum belge* states that M. Emile de Laveleye's recent work on the Elements of Political Economy is being translated into the following eight languages:—English, German, Russian, Spanish, Polish, Servian, Bulgarian, and Greek. His short sketch of the life of Garfield, originally written for Swiss schools, has already been translated into Dutch, Swedish, and Portuguese.

ROUMANIA can now boast of two Reviews, one monthly and the other quarterly. The first is entitled the *Columna lui Traian*, and is edited by M. Hasdeu, Professor of Comparative Philology at Bucharest. The other is called generally *Revista pentru istorie, arheologie, si filologie*. It is edited by M. Tocilescu, the Professor of Epigraphy and Ancient History; and it gives plates of inscriptions and antiquarian remains.



## FRENCH JOTTINGS.

M. HENRI MARTIN, the veteran French historian, has been undertaking excavations at Carnac, in Brittany, during the past few weeks.

M. MASPERO has promised to contribute to an early number of the *Revue historique* a paper on the feudal system in ancient Egypt.

M. E. DE PRESSENSÉ is preparing a new edition of his *Vie de Jésus*.

HACHETTE announces a bibliography of the sources of French history, by MM. Gabriel Monod and Emile Molinier.

It is stated that Henri Rivière left instructions to a friend, an officer of marines now in France, to publish such of his papers as he might think to be of public interest. Meanwhile, a sketch of his life is announced by Calmann Lévy, written by M. Delannay, with letters addressed by him to M. Alexandre Dumas and other friends.

At the suggestion of M. Aucoc, the Académie des Sciences morales et politiques has appointed a commission to resume the publication of the ordinances of the French kings—a work which stopped about thirty years ago with the reign of Louis XII. It is now proposed to continue it down to the Revolution.

The annual public meeting of the five Académies which constitute the Institut will be held this year on October 25, under the presidency of M. Heuzey, of the Académie des Inscriptions, when an address will be delivered by M. Cherbuliez.

THE prix Jean Reynaud, of the value of 10,000 frs. (£400), has been awarded by the Académie des Sciences morales et politiques to M. Perrens, inspector-general of the University of Paris, and author of (among other works) a History of Florence.

PROF. CHARLES JORET, of Aix, will shortly publish a work upon the popular flora of Normandy.

THE French papers comment upon the fact that, out of fifty cadets at the Ecole polytechnique who have just received commissions in the Engineers, not a single name bears an aristocratic prefix.

THE Minister of Public Instruction has ordered that revaccination shall be compulsory in all the lycées and colleges throughout France.

THE September number of *Le Livre* prints two copies of French verses by Mary Queen of Scots which, though not absolutely unknown, have not before been attributed to her by those who have written on the subject.

THE *Revue politique et littéraire* of September 8 contains a translation into French of the last story written by Turgenev. It was first published at St. Petersburg in the early part of the present year, in a collection of tales for the young edited by Count L. Tolstoi. The title is "La Caille: Impressions d'Enfance;" and it describes the incident of a hen quail, caught by a dog and killed while trying to divert attention from its chickens after the manner of the lapwing.

## ACKNOWLEDGMENTS.

WE have on our table the following:—*The British Fisheries Directory, 1883-84* (Sampson Low); *A Critical History of Philosophy*, by the Rev. Dr. Asa Mahan, in 2 vols. (Elliot Stock); *A System of Subjective Political Economy*, by Arthur M. Smith (Williams and Norgate); *A Summary of Military Law*, by H. F. Morgan (Marcus Ward); *Elementary Applied Mechanics*, Part II., by Thomas Alexander and Arthur Watson Thomson, with numerous Diagrams and a series of Graduated

Examples (Macmillan); *Accented Five-Figure Logarithms*, of Numbers from 1 to 99999, without Differences, Arranged and Accented by Lewis D'A. Jackson (W. H. Allen); *My Home Farm*, by Mrs. J. H. Burton (Longmans); *One Thousand Medical Maxims and Surgical Hints*, by N. E. Davies (Chatto and Windus); *Health Resorts and Spas*; or, Climatic and Hygienic Treatment of Disease, by Herbert Junius Hardwicke (W. H. Allen); *The Limping Pilgrim on his Wanderings*, by Edwin Waugh (Heywood); *The Red Cross: its Past and its Future*, by Gustave Moynier, Translated by John Furley (Cassells); *Queer Fish: Character Sketches*, by Robert Overton (Dean); *Aesthetical Sanitation*, by William White (Stanford); 6 by 4: "A Technical Tale" of Tone, by A. Neutral-Tint (Tinsley Bros.); *Chiromancy*; or, the Science of Palmistry, by Henry Firth and Ed. Heron Allen (Routledge); *Wortfolge*; or, Rules and Exercises on the Order of Words in German Sentences, with a Vocabulary, by Frederick Stock (Bell); *Macaulay's Warren Hastings*, Edited, with Introduction and Notes, by S. Hales (Longmans); *Code-Book of Gymnastic Exercises*, by Ludwig Paritz, Translated by O. Knoke and J. W. Macqueen, with 268 Wood-cuts (Triebner); *The Manual of Compendious Shorthand*; or, Universal Visible Speech: a Practical System of Stenography, by Edwin Guest (Wyman); *Catechism of Shorthand*, with Special Reference to the Question—Which is the Best English System of Shorthand? by Thomas Anderson (W. H. Allen); *Mushroom Culture for Amateurs*, by W. J. May (Upcott Gill); *Proceedings of the Royal Colonial Institute*, Vol. XIV. (Sampson Low); *Transactions of the Royal Historical Society*, New Series, Vol. I., Parts I. and II.; *Report of the Council of the City and Guilds of London Institute for the Advancement of Technical Education*; *Eclecticism: an Historical Dissertation* (Calcutta: Central Press); *The Barrow Route to the Isle of Man*, by E. P. Stokes (Hazell, Watson and Viney); *Holiday Handbooks*, Edited by Percy Lindley—*The Ardennes*, Holland, The Moselle; *A Day in the Columbia: a Summer Idyll* (Glasgow: Wilson and Mc Cormick); *Transactions of the Philological Society for 1882-3-4*, Part II. (Triebner); *Calendar of the Royal University of Ireland for 1883* (Dublin: Thom; London: Longmans); *Calendar of the Durham College of Science*, Newcastle-upon-Tyne, for 1883-84; &c., &c.

WE have also received the following New Editions, &c.:—*Vers de Société and Parody*, with other Essays, by H. A. Page (Fisher Unwin); *366 Menus and 1,200 Recipes of the Baron Briaie*, in French and English, Translated by Mrs. Matthew Clark (Sampson Low); *Mademoiselle de Mersac*, by W. E. Norris (Smith, Elder and Co.); *San Bemo*, Climatically and Medically Considered, by Arthur Hill Hassall, with numerous Illustrations (Longmans); *The Republic of Uruguay: its Geography, History, Rural Industries, Commerce, and General Statistics*, Issued by Authority of the Consulate-General (Stanford); *The Chairman's Handbook*, by Reginald F. D. Palgrave, Fifth and Enlarged Edition (Sampson Low); *London in 1883*, by Herbert Fry, Third Year of Publication (W. H. Allen); *The Irish Educational Guide and Scholastic Directory, 1883-84* (Dublin: Mara); *Socrates: a Translation of the Apology, Crito, and Parts of the Phædo of Plato* (New York: Scribner's); *The Sportsman's and Tourist's Time-Tables and Guide*, Edited by J. Watson Lyall, Eleventh Year of Publication (Simpkin, Marshall and Co.); *The Great-Eastern Railway Company's Tourist-Guide to the Continent*, Edited by Percy Lindley, with Sepia and Pen-and-ink Sketches by F. Butler and A. Bryan, Fifth Annual Issue; &c., &c.

## A TRANSLATION.

FOLK-SONG FROM OLD FRENCH.

WHAT shall one do if Love depart?  
I sleep not night nor day:  
All night I think of my true-love,  
Him who is far away.

I gat me from my restless bed,  
And donn'd my gown of grey,  
And went out through the postern gate  
To the garden at break of day.

I heard the bonny laverock then,  
The nightingale did sing,  
And thus she spake in her own speech,  
"Behold my love coming

"In a brave boat up the Seine river,  
Wrought of the pleasant pine;  
The sails are all of satin sheen,  
The ropes of silken twine:  
The mainmast is of ivory,  
The rudder of gold so fine.

"The good sailors who man the bark  
Are not of this country;  
The one is the son o' the King o' France,  
He wears the fleur-de-lis;  
The other's the son—but what care I?  
My own true-love is he."

EMILY H. HICKRY.

## OBITUARY.

IVAN TURGENEV.

THE death of Ivan Sergiyvitch Turgenev, which took place at Bougival on September 3, has removed the greatest writer that Russia has yet produced, and the chief of European novelists since Balzac.

Turgenev was born at Orel in 1818, where his father, who was a cavalry officer, was then quartered. The family of Turgenev was noble and wealthy; and, though he lost his father while yet a lad, he received the education of a Russian gentleman of fortune. He was surrounded by tutors in every language but his own, and he has said himself that he owed his first introduction to Russian literature to an old servant. Turgenev entered the University of Moscow about the year 1834, but remained there for only one year, proceeding to St. Petersburg. His academical course in that city terminated in 1838, when he entered the University of Berlin, where he studied for two years, following with attention Werder's lectures upon Hegel. On his return to Russia Turgenev seems to have led for some years the life of a country gentleman, residing chiefly on his own estates, and indulging—a rare taste for a Russian—in sporting excursions through his native land. While yet at college he had tried his hand at poetry, and it is said that one of his pieces pleased the poet and critic Bielinski. Turgenev, however, felt that poetry was not his calling, and he had resolved to leave literature alone when one day he was asked to fill up a few pages by the editor of the *Severnenik*, a Moscow literary magazine. Turgenev contributed a prose sketch, destined to be the first in the series afterwards translated into French as *Récits d'un Chasseur*. The truth to nature in these pictures from Russian peasant life, and the literary grace with which they were clothed, at once made a mark. The success of the *Sportsman* tales was all the greater because the author—unconsciously, perhaps—preached in eloquent words on the evils of serfdom. Turgenev painted the lot of the serf as he saw it, and his vivid sketches stung the conscience of Russia to the quick. Alexander II., then heir-apparent, showed some of these stories to his father, and insisted that serfdom ought to be abolished. "That is true," replied the Emperor, "but it will cause a revolution." This series of stories, which mark the first period of Turgenev's literary career, finished in

1851. We believe their author had then been appointed to a post in the Ministry of the Interior; but his official life was brought to an abrupt close in consequence of a criticism on the dramatist Gogol, published in 1852. In this essay Turgenev laid stress on Gogol's services to his country in exposing official fraud and oppression. Nicholas considered such plain-speaking untimely. Turgenev lost his place, and spent a month in prison, followed by two years' enforced seclusion on his estate, after which his sentence was remitted through the good offices of the heir-apparent.

Between 1855 and 1860 Turgenev produced some excellent work; in 1858 he gave Russia *A Nest of Nobles*—a masterpiece of power and grace. This was followed by some brilliant sketches, and then *Fathers and Sons* began to appear in a magazine in 1861. In general artistic merit this novel was not equal to its predecessor, but its social success was far greater. It is next to impossible for a foreigner to realise the sensation which this book caused at the time by its vivid contrast between the Russia that was passing away and the Russia that was growing to take its place. "Where are we going?" was on the lips of every Russian. *Fathers and Sons* was followed by *Smoke* in 1865, to which succeeded several short stories. *Virgin Soil*, Turgenev's last great work, came out in 1877. The later writings of Turgenev show no loss of power, but they are pervaded by a profound depression whenever the author thinks of his country. In one of his very last pieces he apostrophises thus:—

"In the day of misgiving, in the day of anguished brooding over the fate of my country, thou alone art my staff and support, great, mighty, and free language of Russia. Were it not for thee, who would not despair at the sight of that which is done in my native land? But it cannot be that such a language has been given to any but a free people."

This apparently was the only gleam of light Turgenev saw on his native horizon. The last twenty years of his life was spent in self-exile. In 1868 he had settled at Baden; and there he lived till the close of the Franco-German War, when he sold his German villa, and migrated to Paris. France remained his adopted country till the last, with the exception of short annual visits to Russia.

Turgenev possessed in the highest degree that combination of imagination and the analytical faculty which is essential for the production of life-like fiction. He has been styled the chief of European realists. But he was a realist only in the sense that all great artists who borrow their inspiration direct from nature may be called realists. His art had not the least affinity either to that of the French school whose delight it is to rake together the garbage of life, or to that of some modern writers who painfully evolve "studies of character" out of their own consciousness. Turgenev's descriptive touches are as fresh as nature herself, and it may be truly said of his characters that they are more real than the people we meet every day. Though vitalised to the highest conceivable degree by a strong imagination, they are none the less controlled by rare power of cool, clear analysis. His pages are warmed and lighted by a poet's fancy, but at the same time the artist never loses sight of his models. Hence there is nothing grotesque about Turgenev's most original creations. We find in his works an endless gallery of bold and striking portraits; but Pecksniffs and Murdstones are not to be seen. Probably Turgenev's marvellous power for drawing a character and a type in one stroke came of this combination of the creative and critical faculties. Bazarof, the hard-headed and soft-hearted medical student, was a typical early Nihilist; in his day he counted his fellows by

the thousand, and yet his name at once calls up a living man. It has been said that Turgenev wrote with a purpose, but this is only true to a limited extent. He wrote in a time when his country was passing through a momentous crisis; and, as he drew from everyday life, he dealt perforce with burning questions. His insight into character—or, to use a convertible phrase, his power of human sympathy—was so great that he realised the inmost feelings of his characters with a marvellous distinctness. Hence his pictures of Russian life are at once eloquent sermons and delightful works of art. But Turgenev wrote with no set purpose. He studied life and human nature, and he presented his impressions to his fellow-men just as any other great artist might. Life is full of sermons if we have but eyes to see them. It was Turgenev's evil fortune to write in days when his truthful sketches of life aroused of necessity the angry passions of many different parties. His earlier work caused him to be regarded as a dangerous man—a kind of conspirator. His later work met with little sympathy from the younger Russian school. Such of his writings as appeared after the war of 1877-78 were greeted with manifest impatience. The critics said, "At a time like this Turgenev gives us love idylls." They asked a great artist to become a great social reformer and politician, which was as if they had asked nature to give them roses in January. It is probable that when in his early tales Turgenev painted serfdom in such ugly colours he did not contemplate the possibility of a full emancipation. His mission was to paint life as he found it; others drew the moral.

In this short notice it is only possible to glance at some of his other literary characteristics. His humour and pathos are as natural and artless as was the man himself. He had a keen love of nature, and some of his simple descriptions rise to the highest standard of prose poetry. Nothing human is perfect, and his art had a few technical blemishes. His story will now and then hang, and his canvas is apt to be too crowded. But these are trifling flaws in his work. If it be the function of the novelist to paint with truth the strength and weakness, the joys and sorrows, the hopes and fears of humanity, then Turgenev must rank with the greatest masters of fiction—with Fielding and Thackeray, with Balzac and Auerbach.

Turgenev belongs to Europe at least as much as to his native land. By virtue of that touch of nature which makes the whole world kin, his tales are enjoyed by the readers of all civilised countries. In France his works have long since acquired the rights of citizens; indeed, to Turgenev French was almost as his mother tongue, and he helped to translate many of his works into that language. English readers are fortunate in possessing versions of some of his masterpieces produced by such craftsmen as Mr. Ralston, Mr. Eugene Schuyler, and the late Mr. Ashton Dilke.

A. R. R. BARKER.

#### MAGAZINES AND REVIEWS.

In the September number of the *Antiquary* Mr. Hubert Hall continues his paper on "The Public Rights in the River Thames." It possesses a political as well as an historical value. Sir James Ramsay's extracts from the accounts of King Henry V. are important. The statistical information with regard to the revenue will be useful to any future historian who comprehends that the life of the people is of as much importance as the wars of nobles. Prof. Peroy Gardner discourses on early Oriental coins; his paper is a remarkably interesting one, as few but professed numismatists have anything beyond the most vague knowledge of the coins of Parthia, and know still less of the

Greek issues of India. The Rev. Henry Hayman's paper on Ilchester is of permanent value. It is hardly suited for a magazine, but should rather be expanded into a book. Mr. J. Theodore Bent contributes an account of Ireland written by a person named Haynes after the rebellion there in 1595. It contains some highly curious matter. We are sorry that the spelling has been modernised. We do not feel quite sure, also, that the English has not in some cases been made more modern than it was in the original.

The numbers of the *Revista Contemporanea* for August contain interesting recollections of Madrid at the beginning of the century by Dionisio Chauliá, and a chapter from the forthcoming work of M. R. Ferrer on Ouba, giving an account of Columbus's second visit to the island. The lecture of S. Jimenez on Goethe and Schiller, and the speculations of M. Mingues on Greek and Egyptian civilisation in America, are both concluded in these numbers. S. Gutiérrez begins a historico-critical sketch of the Ode, which promises well. He notices the close union of music and verse, but does not take sufficient account of dancing as a factor in the composition of the early ode. The Spanish Budget is treated of by T. Martinez, and there is a good verse translation of Barbier's "Malpome" by Aniceto Valdivia.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BELLING, E. Die Metrik Schillers. Breslau: Koebner. 8 M.  
 BIERLING, E. R. Zur Kritik der juristischen Grundbegriffe. 2. Thl. Gotha: Perthes. 6 M. 40 Pf.  
 BINDI, V. Artisti abruzzesi. Naples: Furchheim. 14 L.  
 DAHN, F. Eine Lanze f. Rumänien. Eine völkerrechtl. u. geschichtl. Betrachtung. Leipzig: Breitkopf & Härtel. 2 M. 40 Pf.  
 DARSTELLUNG, beschreibende, der älteren Bau- u. Kunstdenkmäler der Prov. Sachsen u. angrenzender Gebiete. 8. Hft. Halle: Hendel. 6 M.  
 FONTANA, B. Del Principe nelle Dottrine politiche del nostro Tempo. Rome: Bocca. 3 L.  
 HAVARD, H. L'Art dans la Maison: Grammaire de l'ameublement. Paris: Rouveyre. 25 fr.  
 LATINO, E. L'ultima Mostra universale, e i nuovi Bisogni della Vita scolastica. Rome: Botta. 20 L.  
 LAY, F. Ornamente südslavischer nationaler Haus- u. Kunstindustrie. 19. Lfg. Wien: Halm. 30 M.  
 MÉZIERES, A. En France: 18<sup>e</sup> et 19<sup>e</sup> Siècles. Paris: Hachette. 3 fr. 50 c.  
 OLLIVIER-BEAUREGARD, En Asie, Kachmir et Tibet: étude d'Ethnographie ancienne et moderne. Paris: Maisonneuve.  
 PRATANIA, P. Trattato d'Armonia. Milan: Lucca. 19 L.  
 REDTENBACHER, R. Die Architektonik der modernen Baukunst. Berlin: Ernst & Korn. 10 M.  
 SAURMA-JELISCH, H. v. Schlesische Münzen u. Medaillen. Breslau: Woywod. 10 M.

##### THEOLOGY.

- CURCI, C. M. Il Salterio. Rome: Bocca. 12 L.  
 GRUBHARDT, O. v. u. A. HARNACK. Texte u. Untersuchungen zur Geschichte der altchristlichen Literatur. 1. Bd. 1. Hft. Leipzig: Hinrichs. 7 M. 50 Pf.  
 GIZOTT, F. Spekulative Theologie in Verbindung m. der Religionsgeschichte. 1. Bd. 1. Hälfte. Gotha: Perthes. 9 M.  
 GUTH, H. Fragmente e. Lederhandschrift, enth. Moses letzte Rede an die Kinder Israel, mitgetheilt u. gedruckt. Leipzig: Breitkopf & Härtel. 2 M.  
 KLOSTERMANN, A. Probleme im Aposteltext, neu erörtert. Gotha: Perthes. 6 M.

##### HISTORY.

- CARDON, R. Svolgimento storico della Costituzione inglese. Vol. II. Turin: Loescher. 12 M.  
 CHELMCEK, J. König Johann Sobieski u. die Befreiung Wiens. Wien: Braumüller. 1 M.  
 HERBERT, K. Miscellen zur Geschichte Ostfrieslands. Norden: Braams. 6 M.  
 KLUZIOYKI, F. König Johann III vor Wien. Deutsch v. K. J. Petelens. Krakau. 3 M. 30 Pf.  
 MISCELLANEA di Storia italiana. T. XXI. Turin: Vigliardi. 12 L. 50 c.  
 MONUMENTA historico-juridica Slavorum meridionalium. Pars I. Vol. III. Agram: Hartman. 9 M.  
 SCHROEDER, E. Der Kampf um Wien 1683. Sein Verlauf u. seine Bedeutung f. die Geschichte d. Festsungskrieges. Berlin: Mittler. 1 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUERNFEIND, C. M. v. Neue Beobachtungen ü. die tägliche Periode barometrisch bestimmter Höhen. München: Franz. 1 M. 50 Pf.

- BOMI, A. *Studi algeologici*. Fasc. 1. Messina: Capra. 25 L.
- LESDIG, F. *Ueb. die einheimischen Schlangen*. Frankfurt-a-M.: Diesterweg. 8 M.
- MASTINI, A. *Manuale di Metrologia*. Turin: Loescher. 15 L.
- NOEL, F. *Entwicklungsgeschichte der Veronica-Büthe*. Frankfurt-a-M.: Diesterweg. 8 M.
- RITZ, J. *Untersuchungen ü. die Zusammensetzung der Klänge der Streichinstrumente*. München: Franz. 1 M. 50 Pf.
- WENGHOFFER, L. *Lehrbuch der anorganischen reinen u. technischen Chemie auf Grundlage der neuesten Forschgn. u. der Fortschritte der Technik*. 1. Abth. Stuttgart: Wiltwer. 8 M.
- ZINCKEN, O. F. *Die geologischen Horizonte der fossilen Kohlen*. Leipzig: Gloeckner. 12 M.

## PHILOLOGY, ETC.

- GRIGIS. *Stykker som findes i det Arnamagnæanske håndskrift Nr. 351 fol.* Copenhagen: Gyldendal. 10 Kr.
- LEHMERT, M. *De locis Plutarchi ad artem speculandus*. Königsberg: Gräfe. 1 M.
- LIVER (le) du roi Danous, *texte français inédit du 15<sup>e</sup> siècle*. Paris: Lib. du Bibliophile. 8 fr.

## CORRESPONDENCE.

DR. JOHN WALKER, BENTLEY'S COADJUTOR.

Oriel Lodgings, Rochester: Sept. 10, 1883.

I have lately been engaged in working out the history of Dr. John Walker, Bentley's coadjutor in the Græco-Latin Testament, and hope soon to publish some interesting facts about him. He appears to have been a man of great ability, extreme devotion to study, and delightful character; but, as he failed (I believe) to publish anything, he has not obtained a niche in any of the biographical dictionaries, and is only known as an appendage to Bentley. The most important of the facts I have recovered (I can hardly say discovered) about him is that he died November 9, 1741, about six months before Bentley, and, therefore, could not take up the work that had dropped from the great critic's hands, though he was deeply interested in it, and had gone on collating MSS. till within a few years of his death with the same energy as when he began in 1719. Prof. Jebb has pointed out a trace of his work as late as 1732 (*Bentley*, p. 163); but it is clear from the Bentleian collections at Trinity College, not to speak of other evidence, that he continued a good deal longer at the task, for his collations of nine Greek MSS. of the Gospels are found in a copy of the Greek Testament not published till 1735 (*Trin. Coll.*, B. 17, 44 and 45: see A. A. Ellis, *Bentleii Critica Sacra*, p. xxx., Camb. 1862).

At the time of his death, at the early age of forty-eight, he was Archdeacon of Hereford, Chancellor of St. David's. Dean and Rector of Boxford, Rector of St. Mary Aldermary, and chaplain to George II. He had also been chaplain to Archbishop Wake, with whom he seems to have been intimate since 1721. He married, probably in 1726, Charlotte (natural) daughter of Sheffield Duke of Buckinghamshire (whose epitaph in Westminster Abbey, ending "ens entium miserere mei," many of your readers will recollect). His own epitaph, with some particulars about his wife and children, is given by W. Cole, writing in the year 1762, on folios 118B and 119 of vol. xxxii. of his MS. collections (British Museum Add. MS. 5833). He was probably a Yorkshireman, having been educated at Wakefield, Bentley's own school.

The object of this letter is to elicit from any of your readers, either privately or through the medium of your columns, information on the following points:—

1. As to his birth and parentage. Was he brother of Richard Walker, the staunch vicar-master, and of Samuel, who was also fellow of Trinity in 1712, the year before he obtained his own fellowship?

2. Where he was buried. Cole says nothing on this point; but I am assured, on competent authority, that he was not buried at Hereford.

3. What became of his family? Are any of his descendants still living who, perhaps, possess papers or facts about him? My brother, by a process of exhaustion, has discovered that one of his sons, who was, according to Cole, "a fellow of a college in Cambridge," must have been Henry Walker, of King's, B.A. 1757, M.A. 1760; another was a beneficed clergyman, "preferred by my Lord Maynard;" another, "a supercargo, or in office in the East India trade;" another, "an officer in Germany." He also seems to have left two daughters.

4. Any other facts not contained in the ordinary Bentleian literature or in the Wake archives at Christ Church or in the British Museum, all of which I have searched, though I will not dare to say exhausted. Several Cambridge friends have also kindly informed me of all the official facts in their possession; and Prof. Mayor has added other interesting particulars.

I hope to publish what I have collected about him in the introduction and appendices to the St. Germain St. Matthew, the first of a series of "Old-Latin Biblical Texts," shortly to appear at the Oxford University Press.

JOHN WORDSWORTH.

## THE NAME OF ROBIN HOOD.

98 Rosbuck Road, Sheffield: Sept. 10, 1883.

According to Jacob Grimm, Robin Hood was originally the name of a supernatural being, identical with the wood-sprite known in Germany as Hodeken. With regard to the praenomen Robin, Grimm compares the case of Robin Goodfellow, whom indeed he seems inclined to consider as the same person with Hood. English writers on the Robin Hood story have generally treated Grimm's theory with ridicule, and it must be admitted that they have had some apparent grounds for their incredulity. It can scarcely be doubted that the incidents related in the famous ballad cycle are in the main not mythological, but are founded more or less on the actual history of the various real persons on whom the nickname of Robin Hood was conferred by popular fancy; and Grimm adduced no clear proof of the existence in English tradition of any other Hood than the semi-historical hero of the ballads. Nevertheless, I believe it is possible to show that the sagacity of the great German mythologist had led him, in this instance as in so many others, to the correct conclusion. One of Kemble's Anglo-Saxon charters mentions a place in Worcestershire called Hódas ác (Hód's oak). If this local name occurred only in a single instance, we might suppose that the oak in question, like many other trees mentioned in Anglo-Saxon charters, had received its name from a real person. But it happens that there is also in Nottinghamshire a village called Hodsock (Domesday *Odesach*). It is obviously improbable that two men, living in districts so widely apart, should each have given his name to an oak-tree. We may therefore safely conclude that "Hód's oak" is to be added to the scanty list of mythological allusions in English local nomenclature. Hudswell, in Yorkshire, and Hudspeth (preserved as a surname) seem to be of similar origin, and may be compared with the longer forms "Robin Hood's Well" and "Robin Hood's Path," which are common in various parts of England.

HENRY BRADLEY.

## THE AGE OF HOMER.

London: Sept. 10, 1883.

I have to thank Mr. Sayce for his full and prompt reply to my questions. I am only sorry that he has not answered my No. 4, as the

statement which he makes under that number is entirely wide of the important question which I asked. His views with regard to the relation of Plato to the two Homers are certainly stated clearly enough, and really form a very neat *reductio ad absurdum* of the whole theory, if we remember as we read them what the "literary Homer" was: a deliberate parody, or, as Mr. Sayce contemptuously calls it, a "Batrakhomyomakhia," which "holds up to mockery all that had once claimed the deepest reverence of the Greek people." For it would appear that Plato, being, of course, notoriously deficient in the sense of irony, though acquainted with the old Homer as well as with this irreverent parody, always spoke of both by the same name, and quoted the "Batrakhomyomakhia" times without number in the tone of an admirer, while sternly arraigning the "unconscious immorality" of the ancient songs. This is a supposition which can hardly be accepted except by those who, with Mr. Sayce, "see no reason to doubt" the story in Herodotus that the bones of Orestes were ten feet long and proved a talisman of victory to the Spartans.

Plato, moreover, as it happens, expressly contradicts Mr. Sayce. The first three points brought forward to prove that our Homer is a cynical parody are (1) "Agamemnon, king of men, himself is a mean-spirited poltroon, whom his subordinates treat with contempt;" (2) "Akhilles is a revengeful savage, who . . . insults his fallen enemy;" (3) "the depth of cynical unbelief betrayed in such gratuitous narratives as the 'charming' of Zeus by Hêrê." Now, it happens that the "indictment of Epic poetry" in the *Republic* 377-92 (books ii. and iii.) is a review of precisely what Mr. Sayce calls the "cynical" passages in Homer; he mentions, in particular, (1) Achilles' insolence to Agamemnon, 369E; (2) the charming of Zeus by Hêrê, 390B; (3) Achilles' treatment of the fallen Hector, 391B. It appears, therefore, that the passages on which "Plato could not have failed to dwell" if Mr. Sayce's theory is wrong are precisely those upon which he did dwell.

The process of modernising, too, which Mr. Sayce holds to have been applied to Homer seems to have consisted chiefly in filling the text with archaisms. To use Mr. Sayce's own illustration, this is as though Dryden had "modernised" Chaucer by filling his text with words out of *Beowulf*, or the best imitations of them that he was capable of making. In fact, Mr. Sayce attempts to uphold two inconsistent hypotheses—on the one hand, that the sceptic who rewrote Homer in the time of Perikles wanted to make it like an archaic poem; on the other, that he deliberately altered it to adapt it to contemporary ideas.

It would take too long to discuss the other highly disputable points which Mr. Sayce raises, nor do I think it necessary until a plausible hypothesis has been put forward to reconcile these inconsistencies. I would merely add that it is for our present purpose a matter of indifference whether "cheese-knife" or "cheese-scraper" is better English, as neither Mr. Sayce nor myself had employed either word; but I must protest, in the name of our common language, against the idea that what I expressed by a "grater" can be exactly the same as what Mr. Sayce calls "a particular kind of knife for cutting cheese." But I do not think that Mr. Sayce has caught the real aim of my remarks about the grater and the trained carver.

WALTER LEAF.

## HAVE ANIMALS MINDS?

With reference to Mr. H. H. Howorth's excellent review of Bishop Goodwin's *Walks in the Regions of Science and Faith* in the *ACADEMY* of September 8, may I be allowed to call his

attention to the following passage in Prof. Huxley's *Hume* (p. 104)?—

"We must admit that Hume does not express himself too strongly when he says, 'No truth appears to be more evident than that the beasts are endowed with thought and reason as well as men. The arguments are in this case so obvious that they never escape the most stupid and ignorant.'"

A CONSTANT READER.

### SCIENCE.

*The Chronicle of Joshua the Stylite.* Composed in Syriac A.D. 507. With a Translation and Notes by W. Wright. (Cambridge: University Press.)

THIS Chronicle, which had been hitherto only known by the Latin abstract of J. S. Assemani (*Bibl. Orient.*, vol. i.), was first published in the original Syriac, together with a French translation and notes, by the Abbé Martin in 1876. As a work in Syriac literature rarely advances beyond the *editio princeps*, it seemed not unlikely that the Chronicle of Joshua would share the fate of that of Bar-Hebraeus, and become the *corpus vile* on which a long succession of critics might exercise their skill in emendation. Prof. Nöldeke worthily led the way in one of his characteristic reviews; but the book having been set as one of the subjects for the Semitic Languages Tripos at Cambridge, it happily fell to the lot of the learned Professor of Arabic to lecture on it. His practical mind at once recognised that there were errors in the text which no mere critical sagacity could remove, and that a fresh collation of the MS. was indispensable. This was generously undertaken by Dr. Guidi, who patiently examined again and again the half-obliterated letters of the palimpsest. By the help of these collations, together with the emendations of himself and of literary friends, the editor has produced a text as perfect as we can reasonably expect, and added a vigorous translation with terse, scholarly notes, so that we can now enjoy, with comparative freedom from distraction, the vivid sketches of contemporary life penned by the earliest of Syriac historians.

The leading subject of the Chronicle is the war between the Romans and the Persians, A.D. 502-6. The origin of this war he assigns to two causes—viz., (1) the unwillingness of the Persians to restore Nisibis, which he says had been ceded to them for 120 years (a strange statement, which has lately received some illustration from the *Romance of Julian* published by Hoffmann, p. 220); and (2) the frequent refusals of the Emperor to aid the Persian monarch with grants of money in his struggle against their common foe. With this clue to the political relations of the two countries Joshua traces the history of each in the generation that preceded the rupture between them. Leaving the combatants standing, as it were, face to face, he then proceeds to describe, in a series of life-like pictures, the events which happened before his eyes in the district which was soon to become the theatre of hostilities. The chief interest in the war itself centres round the cities of Edessa and Amid. The former, true to its tradition of special blessedness, successfully baffled the repeated efforts of Kawād; the latter was

besieged and captured by the Persians, only to fall again into the hands of the Romans; thus, as Gibbon writes, "the same line, though marked with slaughter and devastation, still separated the two empires."

The following graphic description of the habits of the Gothic mercenaries may serve as a specimen of the style of the chronicler, which is well kept up in the English version:—

"Because they did not live at their own expense from the very first day they came, they became so gluttonous in their eating and drinking that some of them, who had regaled themselves on the tops of the houses, went forth by night, quite stupefied with too much wine, and stepped out into empty space, and fell headlong down, and so departed this life by an evil end. Others, as they were sitting and drinking, sank into slumber, and fell from the housetops, and died on the spot. Others again suffered agonies on their beds from eating too much. Some poured boiling water into the ears of those who waited upon them, for trifling faults. Others went into a garden to take vegetables, and when the gardener arose to prevent them from taking them, they slew him with an arrow, and his blood was not avenged. Others still, as their wickedness increased and there was no one to check them, since those on whom they were quartered behaved with great discretion and did everything exactly as they wished, because they gave them no opportunity for doing them harm, were overcome by their own rage, and slew one another. That there were among them others who lived decently is not concealed from thy knowledge; for it is impossible that in a large army like this there should not be some such persons found" (chap. xvi.).

Excellent as Dr. Wright's work really is, yet no one would be more ready than himself to acknowledge that difficulties, some apparently insoluble, still remain; this residuum it is the duty of those who review the work to attempt to diminish. Perhaps sufficient materials might in time be collected for a page of addenda, to which whatever is of value in the following remarks is offered as a slight contribution. We cannot forbear observing *en passant* that a facsimile specimen of the MS. would have been a welcome addition. This defect, however, may be remedied by Dr. Guidi when he publishes, as it is hoped that he will do, the rest of the MS. In the Preface (p. viii.) ambiguity might be avoided by omitting the epithet "larger" as applied to the work of Dionysius, since it is the shorter of his two Histories which contains the Chronicle of Joshua. A few lines lower down, the statement attributed to J. S. Assemani with regard to the date of the transcription of the MS. ("when Moses of Nisibis was abbot," &c.) does not seem to be borne out by the reference (*Bibl. Orient.*, t. ii., pp. 98, 99). Exception might be taken in chap. xii. to the reading כרם [כרש], adopted from Martin, since this involves an inversion of the usual order (comp. p. 88, l. 5); the lacuna, if there really be one, would be better filled up by גרשן. In a note to chap. lxi. it is stated that "A word is evidently wanting here;" but a reference to Nöldeke's *Syr. Gr.* (p. 257) will show that כרם by itself is used to denote "within a period of time." There is no occasion to alter the reading in chap. xvi. in order to harmonise it with another passage; the text as it stands may be rendered "to face a battle." Again, a needless alteration

has been introduced at the end of chap. xxviii., note 2, by the substitution of the masc. for the fem. form; the latter is justified by its recurrence p. 61, l. 21. In the translation of chap. xlix., reference should be made to Luke xxi. 9, instead of to the parallel passage in Matt. xxiv. 6; nor is it unworthy of notice that the quotation agrees in the order of the words (*primum hæc fieri*) with the Curetonian, and not with the Peshito. In the passage from Isaiah, cited at p. 76 of the translation, "before us" is an oversight for "before me." In chap. xxx., the translation "of whom beyond all others it was thought that he had taken upon him to labour in teaching" must be corrected thus: "to whom beyond all others it was thought to be an agreeable task to labour in teaching" (comp. Acts xxviii. 22, Pesh. and Duval, *Traité du Gram. Syr.*, p. 359). There is scarcely sufficient justification in the note on chap. lviii. for translating כרם (which from the context is part of a Roman officer's dress) by "a pair of trousers;" for in the Arabic quoted by way of illustration the second noun gives us the definite article of clothing, in the Syriac it does not. The same combination occurs in the Syro-Hexaplaric version of Judg. xvii. 10 as the rendering of ζυγος ἱματίων; and we have a similar phrase in the Peshito of Gen. xiv. 22, &c., where a *change of clothes* is meant. In no passage is the superiority of the present edition more conspicuous than in the account of the miraculous egg, inscribed with words prophetic of Roman triumph, which was laid by a goose on Good Friday (chap. lxviii.). By ascertaining the correct reading of the MS., and introducing necessary emendations, Dr. Wright has removed nearly every obscurity, and brought out for the first time the correct form of the inscription. Re-translated into the original Greek it was probably Πωμαίοι with νικῶσις written below. These letters, it is said, "were raised to the sight and touch, like the letters which monks trace on Eucharistic cups." This last word can only be looked on as a provisional rendering, since כרם does not occur in the Syriac Lexicons, and would be a very irregular transliteration of ποτήρια. Supposing the first and second letters to be correct, כרם (*panis frustum*), which has been doubtfully suggested by Dr. Nestle, would not be an unlikely conjecture. It is used in connexion with the administration of the elements in chap. xxxiv.; and the comparison with the Eucharistic cake would be singularly appropriate if, as we suppose, it bore, even at that time, the letters Ις Χς standing in relief with νικ below. In chap. xxxix. we are told that Mar Peter (Bishop of Edessa) appealed in person to Anastatius to remit the tax (συντέλεια). As, however, the money had already been extorted, the Emperor did not like to return it; "but, in order not to send our father away empty, he remitted *two folles* (φóλλεις) to the villagers." This rendering, which has been generally accepted, results from an ingenious suggestion of the Abbé Martin that the initial letter of the word כפלים should be detached, and taken to represent a numeral. But a concession which is stated to be "environ onze centimes" seems, in the absence of further explanation, scarcely ade-



quate to the occasion; and the context points to the remission, not of any part of the tax already paid, but of some special burden. Now, if we examine the strange combination of Syriac letters, we seem to detect, in a slightly distorted form, the Greek *ἐπιβολή*; and this we may with some confidence pronounce to be the right word, for the *ἐπιβολή* was looked upon as an especially hateful impost, since it designated the compulsory assignment of unoccupied and unproductive estates to neighbouring owners, in order that no land might be left without an occupier responsible to the government for the payment of taxes.

R. L. BENSLEY.

### CORRESPONDENCE.

DR. ISAAC TAYLOR'S "THE ALPHABET."

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In the Preface to his recent work, *The Alphabet*, Dr. Isaac Taylor remarks that, "in dealing with a subject so extensive, and with materials so copious, it has proved no easy task to keep the book within any reasonable limits." In the main portion of the book, which treats of the genealogy of letters, the author has carried out his plan with success, and has presented concisely a great number of interesting and instructive facts. Other parts, which treat of the application of alphabetic writing to language, and the relations which have existed or ought to exist between the two, might, however, be extended with advantage. Ordinary literary readers cannot safely be presumed to know anything about the historic values of the letters, about transliteration, about phonology, or about the theory of the alphabet as a notation for spoken sounds. To make these matters intelligible to them, a few further explanations would be useful, especially in the following passages.

With the remarks on p. 185, vol. ii., as to the difficulty of enlarging the Roman alphabet by means of new letters, all who know anything of the subject practically will agree. Fortunately, new letters are not necessary, as it is found possible to spell English phonetically and consistently with only the common twenty-eight types. This discovery, which greatly simplifies the problem of spelling reform, should be noted.

On p. 299 the inconvenience of using italics, in transliteration, to mark the "front" and "inverted point" consonants is referred to. The inconvenience is that in clarendon type there is no italic, and hence the printer must borrow from some other fount. Moreover, the relation of the two types has sometimes to be reversed, as when (*samskr̥t*) appears in roman and (*samskr̥t*) in italic. By means of these mixed founts, together with turned letters and digraphs, the most complete scientific alphabets have been constructed, such as Mr. Alexander J. Ellis's "Palaeotype" and Mr. Henry Sweet's "Narrow Romic."

Dealing with the alphabet of *Açoka* (p. 289), Dr. Taylor observes that "none of the artificial alphabets which have been proposed by modern phonologists excel it in delicacy, ingenuity, exactitude, and comprehensiveness." It has the additional merits of conciseness and simplicity, as it appears to represent all vowels by means of five letters and two modifiers; while in "Visible Speech" and "Narrow Romic" the number of vowel-symbols is more than seven times as great.

On p. 291 it is pointed out that the name of this Buddhist Rāgā is "variously spelt *Açoka*, *As'oka*, *Asoka*, *Açoka*, or *Asoka*, according to the system of transliteration adopted. . . . The second letter is the palatal sibilant *ṣ*, which is usually sounded like *s* in *sure*." This, of course, does not mean that such is the true sound of

this letter, or that it can be correctly transliterated in all these five different ways. To represent the consonant in *sure*, (*ś*) is the proper sign; (*s*) indicates an *s* with "front" modification; (*ṣ*) or (*ṣ*) can only mean the "inverted" or "cerebral" *s*; while (*ç*) is appropriated to the "front-open-breath" consonant in German *ich*. Translitterators will agree as to the spelling when the analysis of the native pronunciation by phoneticians becomes known.

Some peculiarities of the English alphabet are illustrated on p. 300. "In the words *ink*, *inch*, *under*, *plinth*, we employ the same symbol, *n*, to express four distinct nasals, whereas Indian languages have separate symbols for the guttural, palatal, cerebral, and dental sounds." The reasons for this difference of practice should be given—namely, that the value of *n* in *ink* is fixed by a rule of position; that the English *ch* is totally different from (*o*) the front stop; that the front nasal (*ñ*) is unknown in English; and that *ch* in the spelling *inch* is unphonetic. The modifications which *n* undergoes in *inch*, *under*, *plinth*, are "positional" or "euphonic." They are not "significant" in English—that is to say, they are not used independently to distinguish the meanings of words. Hence they would not be marked in our national orthography, however accurately phonetic it might become.

The names of the letters are employed on p. 84 to determine their ancient values. "If the Latin *V* had been pronounced as *v*, its name would have been *ev*, as in the case of *ef* and the other continuants. The name *ve* shows that it was a stopped consonant, and hence the sound must have been *w*." It might be remarked, further, that, though the name (*dablju*) begins with a stopped consonant (*d*), the phonetic power of *w* is that of an open consonant or continuant. In like manner, the order of consonant and vowel in the name (*wai*) would, on this theory, lead to the supposition that *y* formerly represented an explodent.

On p. 29, vol. i., Dr. Taylor enumerates the advantages of our historical spelling in providing variant symbols for homophones. To realise the full advantage of this principle, it should be more generally carried out. We should never have to rely for the meaning on the context, as in *right way*, *right of way*, *right line*, *right angle*, *right hand*, *right honorable*; where the one written symbol stands for six different senses. Even where variant spellings are now used for the same spoken word, such as *right*, *wright*, *writhe*, *rite*, they are not intentionally designed as such, but owe their existence entirely to the phonetic spelling of former times. They indicate the older pronunciations (*riht*, *wriht*, *wriit*, *riit*) which are now levelled under one form (*rait*). By this retention of the antiquarian symbols our spelling becomes historical in the sense that the title *Fidei Defensor* on our coins, or the religious ceremony of the *congé d'élire*, may be called historical. Also in the sense that our spelling offers an enigma to the historian, who is puzzled to discover what it does not record—namely, the course of evolution of English speech during the past three centuries. Again, it would be well if each of these spellings had some obvious connexion with the sense in which it is used, so that the association of symbol and meaning could be easily agreed on and recollected. At present we have disagreement; some authorities writing "silver brooch" (pp. 212, 392, vol. ii.); others "silver brooch." But these distinctions cannot well be carried out in alphabetic writing, which must, at least intentionally, always be phonetic. Hence, those who attach importance to the principle of symbolising not sound, but sense, are consistent when they advocate the disuse of the alphabet in favour of an ideographic system.

JAMES LECKY.

DR. ABEL'S "ILOHESTER LECTURES."

Oxford: Sept. 11, 1883.

My absence in the East of Europe has prevented my sending an earlier reply to Dr. Abel's letter (ACADEMY, July 28). I am only afraid that your readers will be weary of these Slavonic minutiae.

1, 2. As I appear to have mistaken Dr. Abel's meaning in these instances, of course I will withdraw my objections, merely remarking that Karamzin is of no authority as an ethnologist or philologist, whatever his merits may be as an historian.

3. Dr. Abel must acknowledge that it is exceedingly difficult to disentangle the Polish words which have crept into both Little and White Russian. As I have previously said, we must wait till we get a dictionary based on sound philological principles. At present we have nothing but flimsy and confused vocabularies, such as those by Piskounov and others. It is dangerous to build up theories with such inadequate materials.

4. As regards the pronunciation of the infinitive of the verb *veljet*, I write it as it sounds to me. "From considerable experience," Dr. Abel assures me that it is pronounced *velit*; but perhaps, if we compared dates, my own experience of twenty-nine years would prove a longer one than Dr. Abel's.

5. It does not appear safe to follow Schafarik in all his surmises about the realities of the Wilzen. Wilno on the Wilia, in a country occupied during the historical period by Lithuanians, does not seem to have more connexion with the Wilzen than our Wilton. The origin of many of these names is merely guess-work.

Lastly, one is surprised to see a mere political and party writer like M. Henri Martin quoted seriously as an authority on Slavonic history and literature. He certainly does not enjoy such a reputation in any Slavonic country. The anecdote about Frediakowski looks like mere spiteful gossip. On questioning a little while ago a Russian friend, well acquainted with the literature of his country, he unhesitatingly treated the story as a fiction.

W. R. MORFILL.

### SCIENCE NOTES.

MR. R. T. OMOND, assistant to Prof. Tait, of Edinburgh, has been appointed superintendent of the Ben Nevis Observatory out of nineteen candidates. The path to the summit of the mountain was finished last week, and the work of building the permanent observatory will be begun forthwith, so as to be finished before the winter.

As we have had occasion to remark more than once before, University College, Bristol, seems to be flourishing as a school for scientific and technical training, though it still stands in need of more pecuniary support. Laboratories are now open for chemistry, physics, and electricity; and the coming term will see laboratories for biology and geology likewise provided. As regards the engineering class, a special feature is made of practical work in connexion with the manufacturing engineers of the neighbourhood. Architectural drawing and surveying are also henceforth encouraged by similar means.

By the kindness of the trustees of the Gilchrist Fund, the committee of the Royal Victoria Coffee Hall have been able to arrange for the delivery of six "Penny Science Lectures." The lectures will be as follow:—October 2 and 9, "Ice, Water, and Steam," by Mr. W. Lant Carpenter; October 16, "Life," by Mr. P. H. Carpenter; October 23, "Comets," by Mr. E. B. Knobel; October 30, "The Rights

and Feelings of an Animal," by Mr. C. A. V. Conybeare; and November 6, "Food and Feeding," by Dr. R. W. Richardson. The lectures will be illustrated with the oxy-hydrogen lantern.

MESSRS. MACMILLAN have in the press the second volume of Prof. Gamgee's *Text-Book of Physiological Chemistry*.

In looking through the list of the "International Scientific Series," which now numbers forty-seven volumes, we find that Dr. Draper's *History of the Conflict between Religion and Science* has been distinctly the most successful, having reached seventeen editions; then comes Mr. Herbert Spencer's *Study of Sociology*, with eleven editions. Of recent issues, Sir John Lubbock's *Ants, Bees, and Wasps* is already in its sixth edition.

In this connexion we may mention that a fifteenth edition has just appeared of Dr. Ludwig Büchner's famous *Kraft und Stoff*.

In the *Boletín de la Institución Libre de Enseñanza* of August 31, Don Joaquín Costa claims a place among early inventors of fire-balloons for the Jesuit Bartolomé Lorenzo de Gusmão. More than seventy years before Montgolfier, he made an ascent in Lisbon, August 8, 1708, and was thereupon accused of sorcery, and imprisoned by the Inquisition; but, by the exertions of his Order, he got free, and escaped to Spain. He is not mentioned in the *Encyclopædia Britannica*, nor by French writers, except by Larousse, who acknowledges his priority.

#### PHILOLOGY NOTES.

THE third fasciculus of vol. vii. of Lane's Arabic Lexicon, edited by Mr. Stanley Lane-Poole, is well advanced, and will be published this autumn.

MR. QUARITCH has sent us a third edition, revised from the second edition prepared by the late Henry G. Williams, of the *Practical Grammar of the Arabic Language*, with interlinear reading lessons, dialogues, and vocabulary, by Faris Ash-Shidyāq.

THE Asiatic Society of Bengal have sanctioned the publication of the six following works in the "Bibliotheca Indica":—*Sankhāyana Śrauta Sūtra*, edited by Dr. A. Hillebrandt; *Saunaka's Śarvānukramanī* of the *Rig Veda*, edited by Dr. Rājendralāla Mitra; *Tattva Chintamani*, with the Commentary of Mathurā Nathā, edited by Pandit Kāmākhyānātha Tarkaratna; *Selections from old Commentaries on Manu*, edited by Prof. J. Jolly; and *Brahmagupta's Karanagrantha*, the so-called *Khanda-Khādyā*, edited, with translation and notes, by Dr. G. Thibaut.

A SECOND edition has just been published of Dr. F. Blass's treatise upon Greek pronunciation.

THE last number of Bursian's *Jahresbericht* contains an interesting report of recent books on numismatics by Dr. Weil. The other subjects treated are Greek tragedy, Latin grammar, and the Italian dialects (by Dr. Deecke).

AT a recent meeting of the Académie des Inscriptions, M. Maspero read a paper on two fragments of a Roman inscription of the period of the Antonines, found by him at Coptos in Upper Egypt, and now deposited in the Boulaq Museum. They record the work accomplished by the soldiers of two legions in constructing roads, and more especially in digging cisterns for the use of travellers.

In a recent number of the *Deutsche Literatur Zeitung*, Prof. Zupitza characterises the third edition of I. Schmidt's English Grammar as the best in existence.

#### FINE ART. ART BOOKS.

*Some of Aesop's Fables with Modern Instances.* Shown in Designs by Randolph Caldecott, from New Translations by Alfred Caldecott. The Engravings by J. D. Cooper. (Macmillan.) We confess to having delayed what must be on the whole an unfavourable notice of this book lest we should spoil the enjoyment that others may be able to derive from it. We yield to none in admiration for Mr. R. Caldecott's genius, which has added a gallery of new types to the nursery and the drawing-room. Aesop, it might have been anticipated, would have supplied just the appropriate field for his pencil, which seems to have an inexhaustible gift for depicting what is human and what is humorous in the animal kingdom. We regret to say it, but even in the pictorial representations of the Fables we do not think that Mr. Caldecott is here equal to his better self; and the "Modern Instances" are, in our judgment, the next thing to a failure. The only quite satisfactory bits are those in which Mr. Caldecott has repeated *more suo* the central motif in a little subordinate sketch, where a few strokes serve to tell the story far more effectively than an elaborate composition. It is to be hoped that Mr. Caldecott will not be encouraged to let his fancy condescend to the rough work of the political caricaturist.

*Wild Flowers of Switzerland; or, a Year among the Flowers of the Alps.* By H. C. W. (Sampson Low.) Though there are already not a few books describing, both botanically and pictorially, the flora of the Alps, no new work on the subject can ever be unwelcome. The characteristic of the present one is that the flowers have been painted of the natural size, and from living specimens. There are sixteen plates in all, grouped rather with regard to artificial effect than actual truth. Facing each plate is a skeleton outline, for the purpose of assisting identification; and at the end are four several Indexes, giving the Latin, English, French, and German names. The reproductions by chromo-lithography are on the whole satisfactory, with the exception of the Chinese monstrosity that forms the frontispiece.

MESSRS. LONGMANS have sent us a copy of the new edition of their *Illustrated New Testament*, which first appeared in 1863 at the price of ten guineas, and is now re-issued for one-tenth that sum. It is important to remark that the delicacy of the wood-engravings—by the help, we suppose, of some mechanical process of reproduction—has been marvellously preserved, so that the general public can now possess the equivalent of what was before reserved for the richest purses. It may be doubted whether the masterpieces of Italian painting are altogether fit subjects for woodcuts on this comparatively small scale; but no one who has examined these plates will deny that all has been accomplished that the material conditions permit. At a time when it is the fashion to overrate the work of the American schools, the republication of this handsome volume comes opportunely as a reminder of what English wood-cutters could achieve twenty years ago.

IN the ACADEMY of December 2 last (No. 552) appeared a notice of "The Book of Fortune," a series of drawings by the celebrated Jean Cousin, then in course of reproduction in the pages of *L'Art*. The series, completed some time since, has now been published in a single volume quarto. The issue is strictly limited to 200 "examples;" and, for the convenience of English readers, the Introduction and Notes, as they appeared in *L'Art* from the pen of M. Ludovic Lalanne, have been entrusted to Mr. Mainwaring Dunstan for translation. The

volume thus forms one of the admirable series of the "Librairie de l'Art." But, while we are glad to welcome the republication of these interesting sketches, we cannot but regret that the editor of *L'Art* has not devoted some few pages to a biographical account of this distinguished master. Jean Cousin, though too little remembered now, was, in his own day (the earlier and middle years of the sixteenth century), an artist of very considerable reputation, and, as we pointed out, stood in the van as an acknowledged leader in portraiture, in engraving, in sculpture, in ivory carving, and, above all, in painting upon glass. The life, as well as the art history, of such a man would be full of interest; and, though the materials are scanty, a certain amount of information is attainable. The drawings here reproduced, though to some extent marred by the monotony of the subject, will well repay a careful examination. They show great ingenuity of conception and a happy freedom of execution, neither of which qualities enliven the larger number of *Emblemata* which, about the same period, were so popular. The designs which border the Emblems, or enclose a space left blank for some verse or inscription, belonging, as they do, to a particular period and to the most distinctive French school, are in many instances singularly harmonious and graceful, and would, we think, prove admirably suggestive in ornamentation or wood-carving.

*Design in Textile Fabrics.* By Thomas R. Ashenhurst. (Cassell.) This is one of a series of *Manuals of Technology*, edited by Prof. Ayrton and Mr. Richard Wormell, which are designed to answer the demand for text-books describing the application of science to industry. It is somewhat surprising that this should be a new demand. If it had been the application of art, there would be less room for astonishment; but, as science has for one or more generations had it mostly its own way with our industries, it is strange that there should be a lack of educational literature on this subject. So, however, it seems to be, and the men who work the machines have become such machines themselves that it is necessary to inform them as to what they are doing. Nor is it only necessary to inform them, but it must be done in a simple and attractive way. The machine-man is not to be trusted to take great trouble to learn the reason of his existence. No doubt with much wisdom, the editors have determined that "the subjects will be treated analytically rather than synthetically—that is to say, the machine, as the workman knows it, will be taken as a whole and analysed; and special care will be taken to avoid the method so common in scientific books, according to which a number of abstract principles are first developed, while their practical application is deferred to the end of the book, which, probably, the practical man never reaches."

This, rightly understood, means that not only have the workmen hitherto been ignorant of the science of their industries, but the teachers have been ignorant of the science of instruction. Now, at last, we are to have a golden time. The teachers will place the intellectual pabulum before the workmen in such an attractive and digestible form that it shall indeed be the fault of the latter if they do not clearly apprehend what they are doing, and how it is done. We regret to find that Mr. Ashenhurst has yet found it necessary "to lay down the leading principles clearly and completely," and that "the reader must not expect to go through this work in a hurried manner, or to thoroughly grasp all the details of the subject without further effort." After all, we fear that the royal road to sound knowledge has not yet been discovered. But, if a royal road cannot be made, a high-road can, which shall take the shortest route, and make travelling comparatively quick and comfortable. This at

least is effected by such admirable treatises as this of Mr. Ashenurst, who combines thorough theoretical and practical knowledge with a singular faculty of clear statement. If the science of weaving is not abstruse, it is at least intricate, and few could explain it so shortly and so lucidly as the author of this book. Even without the practical experience of manufacture or the patent illustration of a loom, the ordinary reader who wishes to understand how cloth or lace or velvet is made can do so with the help of this book and a very slight intellectual effort. Indeed, if the rest of the series are like to this, it will be useful not only to the workman and the designer, but to the public in general, to whom some amount of technical knowledge as to how the things they use are and ought to be constructed will be not only interesting, but of practical benefit. Viewed as a text-book for technological examinations, it could scarcely be improved.

*Decorative Painting.* By B. C. Saward. (Upcott Gill.) If the delicate and graceful sprays of leaf and flower with which the particular pages of this book are adorned be specimens of Miss Saward's draughtsmanship, she may be at least congratulated on having done much to make her book charming to the eye; and she has certainly spared no pains to give useful information as to the various processes of decorative painting which form the subject of it. She writes so tersely and practically that there is scarcely more room for criticism than in a recipe-book. Moreover, we must confess that, even if we wished to do so, our knowledge would hardly entitle us to pronounce judgment upon her instructions for "Lustra," "Smoked China," "Sydertype," or "Pebble-painting." As to the colour of the paper and type, the buff and purple fly-leaves and text of brownish red on bluish gray are not to our taste, but the binding is pretty.

*Okuma.* Roman japonais illustré, par Félix Régamey, d'après le Texte de Takizava-Bakin et les Dessins de Cheguinoi. (Paris: Plon.) It would require an expert to determine how much both of the text and of the illustrations in this curious volume belong to the Japanese originals, and how much to the adaptive genius of M. Régamey. That the whole bears such a semblance of verisimilitude must be due partly to the admirable manner in which it has been produced by one of the first of Parisian publishers. The story, so far as it permits itself to be read, is of a truly horrible character, surpassing anything that could be conceived by the wildest imagination of the West. And, if the truth must be told, the greater number of the illustrations are worthy of the story. It is only the decorative tail-pieces and the initial letters that will approve themselves to a taste not corrupted by an absurd fashion. But these essential demerits do not blind us to the peculiar character of the work, nor render us ungrateful to the French editor and publisher who have lavished so much pains upon it. As a curiosity, *Okuma* has a reason for existence; and as an example of colour-printing on blocks it is not likely soon to be surpassed.

#### THE MANCHESTER ART GALLERY.

THE transformation of the old proprietary Manchester Royal Institution into the City of Manchester Art Gallery is completed, and the autumn exhibition now to be seen is the first under the new management. The occasion is one that calls for special notice, as it forms a new departure, and should be fruitful of good. The cotton city devised the art treasures exhibition of 1857, and no one who remembers that wonderful display will doubt that Northern energy can do a great deal when applied to art. It is to outsiders possibly a matter of surprise that

the impetus then given to the art feeling of the district did not result in a permanent gallery, but those who passed through the period of trouble and disaster that followed a few years later will know that sterner matters demanded immediate and absorbing attention. It is a fact that some fifty or sixty thousand pounds were promised; but, as the promoters had decided not to start unless they had a guarantee of £100,000, the project fell through. The work is now likely to be done by other agencies, though in a more gradual fashion. The Corporation came into possession of a fine building—one of Barry's best—and they have undertaken for the next twenty years to spend at least £2,000 annually on works of art. There is a confident expectation that many important gifts will be made; and this hope is justified by the fact that Lawson's "Minister's Garden," Hunt's "Shadow of Death," and Prinsep's "At the Golden Gate" have already been presented. The management of the gallery is entrusted to a committee of twenty-one persons, fourteen nominated by the Corporation, and seven by the representatives of the Royal Institution. There are plenty of men who have the requisite knowledge and public spirit, and the mixed committee promises to be a very useful arrangement. The building has had sundry alterations, and the result is a very well-lighted series of galleries, which, at the present moment, contain nearly a thousand objects of art. There is no necessity to criticise these in detail, as many of the most important have already been noticed in the columns of the ACADEMY. The general quality of the exhibition is high, and it is probably not an exaggeration to style it the most important that Manchester has seen since 1857. Among other notable pictures may be named the portraits of the "Duchess of Devonshire" and of the "Bishop of Manchester" by Millais, and the weird "Gray Lady" by the same artist; the "Prince Arthur" of Mr. Yeames; "The Ides of March," by Mr. Poynter; "Grandfather's Pet" of Mr. Herkomer; the "Trophies of Victory" of Mr. Gow; and the "Banquet" of Mr. Linton. The portrait-painters are well represented by Mr. Holl, Mr. G. F. Watts, and Miss Jopling, while among the local artists who shine in the same line Mr. J. H. E. Partington must be named. Messrs. F. J. Shields, Clarence Whaite, R. G. Somerset, Joseph Knight, Ward Heys, Anderson Hague, and many other Manchester artists are here in strength.

But, in addition to the temporary exhibition of pictures, there are various matters of interest to be named. In the lower suite of rooms has been placed the very remarkable and important series of textile fabrics collected by Dr. Bock. These have not only an archaeological interest as showing the course and progress of art when applied to these materials, but have also a present value for the educational aid they offer to the designers of the present day. It is a pleasant and a noteworthy fact that on the very first day they were open to the public the visitors included a number of earnest students whose future work in design will, it may be hoped, show the good influences thus received. Dr. Bock's collection is further supplemented by a series of Oriental textiles from the South Kensington Museum, which has also contributed pottery, &c. Another educational agency is supplied by an extensive series of casts of classical, Renaissance, and modern sculpture. These typical specimens of the best that has been done have an important function, but they will need much explanation and comment, which, so far, there has not been time to supply. The history of modern art from Cimabue downwards is shown by a long series of autotypes and engravings from pictures that are usually admitted to be art classics.

Manchester has therefore not only made an

important and beneficial change in the management of its autumn exhibition. It has secured the beginnings of a permanent gallery, and it has laid the foundation of an institution for the art education of the people. What the city library does for literature the city gallery is to do for art.

WILLIAM H. A. AXON.

#### THE ART FOR SCHOOLS ASSOCIATION.

A SCHEME, which seems as feasible as it is unassuming, has been set on foot with the object, by the gift of a careful selection of pictures, of relieving the grim ugliness that too often characterises our elementary school-rooms. The aim is not merely decoration, but education. That the constant vision of the finest creations of art exercises a refining influence upon the seer is not to be questioned, while the value to children of pictures which tell a history is readily understood. The surprising thing is that the artistic element should not have been already generally supplied to Board and other schools. The idea, indeed, occurred to the authorities of the Art Museum at Manchester, by whom collections of pictures, casts, and other objects of art are offered to the local schools on loan; but no general scheme of the kind was planned till Miss Christie, of Kew, mooted her proposal and gathered together a strong committee a month or so ago. The prospectus of the "Art for Schools Association" has just been issued; and we observe that Mr. Ruskin has accepted the position of president, while Messrs. Robert Browning, Matthew Arnold, William Morris, G. F. Watts, Stopford Brooke, Sidney Colvin, J. Cotter Morison, Comyns Carr, Sir Frederick Leighton, Messrs. W. E. Forster, A. J. Mundella, John Morley, George Howard, Lord Aberdare, and other well-known names in art and education appear among the vice-presidents and committee. The objects set forth in the prospectus, and endorsed by this influential list of supporters, are these:—

1. To negotiate with art publishers for the purchase of prints, photographs, etchings, chromolithographs, &c., on advantageous terms, and to supply them at the lowest possible price to schools.
  2. To reproduce, from time to time, by one or more of the processes familiar to engravers and printers, carefully selected examples likely to have a large circulation.
  3. To print a descriptive catalogue and price list of the examples which the committee are prepared to recommend to the notice of schools.
  4. To present to schools, in special cases, and as the funds of the association shall allow, small collections, and books explanatory of them.
  5. To arrange various loan collections to be placed at the disposal of schools, on such terms as may prove convenient.
  6. To bring together a number of examples to be exhibited in a suitable place as a tentative model of a standard collection. The collection to consist of (1) pictures of the simplest natural objects, birds and their nests and eggs, trees, wild flowers, and scenes of rural life such as town children seldom see, and country children often fail to enjoy consciously until their attention is specially called to them; (2) pictures of animals in friendly relation with human beings, especially with children; (3) pictures of the peasant and artisan life of our own and foreign countries, incidents of heroic adventure, &c.; (4) pictures of architectural works of historic or artistic interest; (5) landscapes and sea-pieces; (6) historical portraits; (7) scenes from history; (8) and last, but by no means least, such reproductions as are available of suitable subjects among the numerous works of the Italian, Dutch, and modern schools, especially of those in our English public galleries.
  7. To assist in, or otherwise promote, oral instruction such as may explain the works of art in our national collections, or those supplied to schools by the help of the association.
- "It is hoped that, by the middle of November, the committee will be in a position to exhibit a con-

siderable collection of pictures suitable to the objects of the association. But this progress must depend on the support received; those, therefore, who are in sympathy with the cause are invited to help by contributions of money and pictures.

"Presents of prints, photographs, etchings, chromo-lithographs, &c., should be sent to Mrs. Frederic Harrison, 38 Westbourne Terrace, W."

The notion is so obviously useful, and the sum required to begin with so moderate—£5 will supply a sufficient number of good autotypes for one school, and a couple of hundred pounds would set the association firmly on its feet—that we are glad to bring the subject before our readers.

#### NOTES ON ART AND ARCHAEOLOGY.

No one who was present at the meeting of the Society of Antiquaries on May 24, or the following week, can have forgotten the admirable series of rubbings of old German brasses then exhibited and explained by the Rev. W. F. Creeny, of Norwich (see *ACADEMY*, June 2). Encouraged by his reception on that occasion, Mr. Creeny has undertaken to publish a book (which has been long wanted) on the ornamental brasses of the Continent. While England possesses more than four thousand of these memorials, scarcely two hundred are known to exist on the Continent; but most of these are grand as to their dimensions, and luxuriously rich in diapered backgrounds and in architectural and heraldic details. Mr. Creeny purposes to make a selection of at least fifty which possess most merit as engravings or most historic interest, and to reproduce them in facsimile from accurate rubbings. They will be arranged chronologically, and short descriptive notes will be given of each. We have seen one of the proposed illustrations, and can vouch for the extraordinary accuracy with which the details are rendered; they bear examination with a magnifying glass. The subscription price is thirty shillings, to be reduced to one guinea if it should be found that the book can be produced at a lower cost.

This autumn will be published vol. viii. of the Catalogue of Oriental Coins in the British Museum, by Mr. Stanley Lane-Poole, containing the description of the coins of the Ottoman Turks, of which the British Museum has a fine series, numbering nearly 1,200. The volume also describes the Crimean and other Turkish war medals, and the Introduction deals with the intricate questions of Turkish metrology and monetary systems. It will be illustrated with twelve autotype plates, and will have two tables—one of the dynasties of Asia Minor; the other, drawn up by Mr. E. J. W. Gibb, showing the growth of the Ottoman empire and its chief divisions.

THE drop-scene of the Lyceum Theatre at Edinburgh, opened by Mr. Irving's company this week, is a reproduction in monochrome of Mr. Alma Tadema's picture of "Sappho," so well known from Mr. O. O. Murray's etching.

ON Monday last Mr. Henry Clark read a paper before the Liverpool Art Club on "Italian Medals of the Fifteenth and Sixteenth Centuries." This is intended to be the first of a series of similar addresses on special subjects.

WE may add to the notice of a Roman villa in Somerset, which appeared in the *ACADEMY* of September 1, that Mr. Elton has just brought to light a fine pavement with the well-known swastika in red.

A PLEASANT and characteristic etching, by R. W. Macbeth, of a sturdy Scotch girl feeding her ducks is the principal pictorial attraction of the *Art Journal*. Among the more interesting of the articles are "On and Off Shore," by

Grant Allen; "Technical Art Education," by A. Harris; and the "Museum of Arab Art at Cairo," by Stanley Lane-Poole.

A MASTERLY etching by Ch. Courty, after a portrait of an old lady by Franz Hals, is the most notable of recent plates in *L'Art*. Among the articles may be mentioned "Dilman Riemenschneider," by Mlle. V. M. Herwegen, "Les Pourbus," by Henri Hymans, and "Rubens au Musée de Munich," by Emile Michel.

PROF. A. C. MERRIAM has published an interesting little monograph on the Greek and Latin inscriptions upon the bronze crab which supported the obelisk now at New York. The inscriptions, and more especially the Latin one, were but half-legible when the crab was removed from Alexandria, and an erroneous reading of them led Mommsen to assign false dates to the Egyptian prefecture and Ethiopian expedition of Petronius. Aided by the application of acids, Prof. Merriam has succeeded in recovering the true reading of the texts, which is as follows:—

L. IH KAIZAPOZ  
BAPBAPOZ ANEΘHKKE  
APXITEKTONOYINTOZ  
PONTIOT

ANNO XVIII CAESARIS  
BARBARUS PRAEP  
AEGYPTI POSUIT  
ARCHITECTANTE PONTIO.

The dates are now clear, the eighteenth year being reckoned from the capture of Alexandria in 30 B.C. Petronius must have succeeded Cornelius Gallus as prefect of Egypt in 26 B.C., and have remained in that post at least as late as 20 B.C. He was probably followed first by Aelius, and then by Publius Rubrius Barbarus, whose name is recorded at Philae in an inscription of 13-12 B.C., the very year, in fact, as that in which we now find him to have been mentioned as prefect in the inscription on the crab. Prof. Merriam brings forward strong reasons for identifying him with a certain Publius Rubrius Barbarus who is named in an inscription of Oasinum the date of which is probably about 23 B.C. Pontius, the architect, seems to have been the Athenian artist who designed the beautiful fountains recently discovered on the site of the garden of Maecenas, which, according to Prof. Lumbroso, shows strongly the influence of Alexandrian art. He probably directed the removal of the two obelisks which were set up in the Capitol in 10-9 B.C., since Pliny (*N. H.* xxxvi. 14) mentions them in connexion with the obelisks at Alexandria, which we now know to have been erected by him three years before. Prof. Merriam is right in following Mr. Poole's explanation of the curious symbol which denotes "a year" on Egyptian monuments of the Greek period, and resembles a Latin L. It is clearly derived from the demotic form of the hieroglyphic representative of "a year."

#### THE STAGE.

WE regret to record the sudden death of Mr. Dutton Cook, which took place on Tuesday. Next week we hope to give some estimate of his position as a dramatic critic. Almost the last work that he did was to pass for the press a new series of studies of theatrical history, &c., which will be published in two volumes by Messrs. Sampson Low under the title of *On the Stage*.

#### MUSIC.

##### GLOUCESTER MUSICAL FESTIVAL.

###### II.

AFTER what we said last week about Dr. Arnold's new cantata, "Sennacherib," it will be unnecessary to describe the work in detail. The composer gives us an overture to repre-

sent Jerusalem, the besieged city. The presence of Sennacherib's army is indicated by a march; and, after various solos, duets, &c., allotted to the personages mentioned in the ancient Hebrew record, we have a musical picture of the destruction of the mighty host of the King of Assyria, followed by a concluding chorus, "The sword of the enemy." There are passages in this final number, and also in the chorus "O Lord, Thou art great," which show that Dr. Arnold can compose in a straightforward if not effective manner. He seems, indeed, to be aware that his style of writing is altogether too plain to be acceptable; and so he gives us extraordinary chords and modulations, peculiar phrases, and very original orchestration. But the harmonies are for the most part meaningless and the music disjointed; while the strings and wood-wind move about in mysterious ways as if frightened by the blatant noise of the trombones and the roll of the drum. The soloists were Mlle. Avigliana and Messrs. Newth and King; they all made the most they could of their respective parts. It will naturally be asked how such a work came to be chosen for a Festival. We fancy that it is easier to ask the question than to give any satisfactory answer. Beyond the facts that Dr. Arnold is organist of Winchester Cathedral and the composer of an Oratorio, "Ahab," and some church and chamber music, there seems no particular reason why he should have been commissioned to write a work for the Gloucester Festival. In accepting "Sennacherib" the authorities have scarcely helped on the cause of English musical art; and we think the composer will have reason to regret that he was tempted to try his hand at a form of art for which he had not sufficient strength.

The second part of the evening programme was devoted to Mendelssohn's "Hymn of Praise," with Miss M. Davies, Mrs. Warren, and Mr. E. Lloyd as vocalists.

ON Thursday morning the programme commenced with Mr. O. V. Stanford's "Elegiac Symphony." The work was first played at a concert of the Cambridge University Musical Society last year. It seemed as if we were to have a second opportunity of hearing Mr. Stanford's composition; but the press seats were placed close to the entrance door, and many of the large audience who crowded to the cathedral to hear "The Redemption" came late, and evidently only looked upon the instrumental music as a sort of opening voluntary while they were being shown to their seats. Thus much of the music was lost amid the clattering of feet and the noise of talking; and we cannot say anything about the performance, or add anything to what we wrote about the work when given at Cambridge. The wonderful success of "The Redemption" everywhere is most striking: for the Thursday morning's performance every seat in the cathedral was sold. The solo vocalists were Miss Hilda Wilson and Messrs. Lloyd and F. King, and all the music was interpreted in a careful and impressive manner. Gounod's Oratorio in a cathedral is certainly the right work in the right place.

ON Thursday evening the second concert took place in the Shire Hall. The principal feature of the programme was Mendelssohn's masterpiece, "The First Walpurgis-Night," with solo parts by Mme. Patey and Messrs. Newth and Santley.

ON Friday morning the customary performance of "The Messiah" was given in the cathedral; and in the evening the sacred edifice was crowded for the Special Nave Service, which closed in a fitting manner the week's work.

The charities have greatly benefited by the daily collections and sale of service-books.

J. S. SHEDLOCK.



SATURDAY, SEPTEMBER 22, 1883.

No. 594, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Prolegomena to Ethics.* By the late Thomas Hill Green. Edited by A. C. Bradley. (Oxford: Clarendon Press.)

(First Notice.)

THOSE to whom the name of the late Prof. Green is known through the testimony of his Oxford pupils, or through the few critical essays published by him before his untimely death in March 1882, will open this book with a keen interest, which must, I think, become keener during the perusal of it.

The editor (to whom the charge of the MS. was left by Mr. Green) explains in his Preface that at the author's death some twenty or thirty pages remained to be added; and, though the whole of the rest was written out nearly ready for printing, no part of it can be considered to have undergone the final revision. It was already divided into sections, and the editor has judiciously introduced a further division into books and chapters. He has also prefixed an excellent Table of Contents, giving in from one to five lines an abstract of each section. The average length of a section is a little more than a page.

After a brief Introduction on the idea of a natural science of morals, which indicates the opposition to be maintained to those who would include ethics in the domain of physical science, the first book proceeds to the task of establishing a scientific basis of ethical system in the existence of a "spiritual principle in knowledge and in nature," the relation of man as intelligence to this principle, and the "freedom of man as intelligence." The argument is first applied to showing that the question about a given thing, Is it real or not? means Is it *related* as it seems to be?—that this question implies the conception of reality or nature as a single and unalterable order of relations, and that this conception, or the consciousness of which it is a function, cannot be the product of experience, but is presupposed in it. Thus

"a form of consciousness, which we cannot explain as of natural origin, is necessary to our conceiving an order of nature, an objective world of fact from which illusion may be distinguished. In other words, an understanding—for that term seems as fit as any other to denote the principle of consciousness in question—irreducible to anything else, 'makes nature' for us, in the sense of enabling us to conceive that there is such a thing. Now, that which the understanding thus presents to itself consists, as we have seen, in certain relations regarded as forming a single system. The next question, then, will be whether understanding can be held to 'make nature' in the further sense that it is the source, or at any rate a condition, of there being those relations."

And this is pursued by means of an analysis of the meaning and implications of relation, and a search for "a principle which renders all relations possible and is itself determined by none of them," which is inferred to be some unifying principle analogous to that of our understanding. A discussion ensues of the views on "things in themselves" held by Kant, who interpreted his saying, that "understanding makes nature," as meaning that understanding, as the unifying principle which is the source of relations, acts formatively on feelings as on a material given to it from an opposite source called "things in themselves," rendering them into one system of phenomena called "nature," which is the sole object of experience, and to which all judgments as to matters of fact relate. Mr. Green demurs to the reality thus ascribed to feeling apart from thought, holding that all sensitive life is determined by relations which can only exist for a thinking consciousness, though it may not be the consciousness of the beings to whom such life belongs. As to what that consciousness in itself is, he admits that we can only speak negatively, but the latter part of § 51 is perhaps one of the very few places in which he slightly departs from his habitual lucidity and habitual caution. He then recapitulates, showing the importance to a theory of ethics of thus holding that nature implies something other than itself as the condition of its being what it is, and that that something else is a self-distinguishing consciousness. This he calls a principle which is not natural, explaining that hereby is meant "that it is neither included among the phenomena which through its presence to them form a nature, nor consists in their series, nor is itself determined by any of the relations which it constitutes among them." And in the second chapter he asks in what relation we ourselves stand to this principle, calling this the question which lies at the root of ethical enquiry. The greater part of this chapter is occupied by an exposition of those views on the relation of perception to sensation which appeared in earlier writings of Mr. Green. Besides showing that more is implied in perception than a succession of sensations, he here argues against the confusion of the stimulant of sensation with the perceived object, whereby the latter is imagined to be outside consciousness.

"An affection of the sentient organism by matter external to it is the condition of our experiencing the sort of consciousness called perception; a relation of externality between objects is often part of that which is perceived, but in no case is there such a relation, any more than a relation of before and after, between the object perceived and the consciousness of it, or between constituents of that consciousness."

Assent might with some reason be delayed to some propositions in the remainder of this chapter when the fact that

"the perception of this or that object depends on the presence of that which in occurrence is past as a fact united in one consciousness with the fact of the sensation now occurring"

is held to imply that

"the agent of this neutralisation of time can as little, it would seem, be itself subject to conditions in time as the constituents of the result-

ing whole, the facts united in consciousness into the nature of the perceived object are before or after each other."

And, further (§ 67), it is said,

"in the growth of our experience, an animal organism, which has its history in time, gradually becomes the vehicle of an eternally complete consciousness."

Can there be such a relation between one thing in time and another not in time, and can the latter be really conceived, or the word "eternal" be intelligibly applied to a conceivable thing, except comparatively—that is, as expressing permanence through a period in which other things change? Must not a thing which is "reproduced," whether by itself or not, be *ipso facto* in time? But, whatever be our final judgment as to the view here set forth, it could hardly be urged with more force and illustrative ingenuity than are employed in the concluding pages of this chapter. The last and shorter chapter of the first book deals with "the freedom of man as intelligence" or as "a free cause," the word "cause" being used to express a relation other than any existing in the determined world, where the determining thing is determined by something else. "The world has no character but that given it by this action; the agent no character but that which it gives itself in this action. This is what we mean by calling the agent a free cause." And to a fairly stated objection it is replied,

"To say that man in himself is *in part* an animal or product of nature, on the ground that the consciousness which distinguishes him is realised through natural processes, is not more true than to say that an animal is in part a machine, because the life which distinguishes it has mechanical structures for its organs."

Stating incidentally arguments in disproof of a materialist analysis of the mind, the chapter ends by touching on the bearing of the theory of evolution. Both here and in later passages the author seems in some expressions rather inclined to over-estimate the difference between the lower human and higher brute intelligences, and to recognise rather imperfectly the presumption in favour of a principle of gradation. But I do not know that more need be demanded on behalf of the principle of evolution than the admission in the last sentence of this first book—

"that there may have been a progressive development, through hereditary transmission, of the animal system which has become organic to the distinctive intelligence of man; that the particular modes of successive feeling upon which a unifying intelligence supervenes in man, rendering them for him into a related world, may be the result of a past experience on the part of beings in whom such intelligence had not yet supervened, and who were in that sense not human; and that certain modifications of the sensibility, arising from this pre-human history, may have been the condition, according to some unascertained law, of that supervention of intelligence in man."

The second book treats of the will; and no part of the whole work shows greater analytical subtlety than this. The world of moral action being a world in which the determining causes are motives, a motive is defined as the idea of an end which a self-conscious subject presents to itself, and which it strives and tends to realise. A motive is

thus distinguished from a mere want, which may condition a motive, but cannot be one, or part of one. Desires or aversions yield an act of will by the reaction of the self upon them and its formation of an object of will out of them. As against "indeterminists," it is maintained that there cannot be an unmotivated choice of motives; as against "determinists," that the motive of will is not co-ordinate with desires or aversions, and that a man's character and circumstances, expressed in an act of will, are not reducible to the physical antecedents of the act, the character being the man as distinguished by a "self-determining consciousness."

"It is difficult, no doubt, to understand the relation to man's self-determining consciousness of that in him which is merely natural (or, to speak properly, of that in him which would be merely natural if it were not related to such a consciousness); but we do not overcome the difficulty by ignoring the absolute difference between such a consciousness and everything else in the world—a difference which remains the same, whether we do or do not extend the meaning of 'nature' so as to include modes of being thus absolutely different. In its primitive, no less than in its most developed, form, the self-determining consciousness as little admits of derivation from that which has or is it not as life from that which has or is it not."

Even if the perusal of this chapter leaves the reader still preferring to content himself with the vaguer assurance that any fair analysis of an act of will leaves a residue unaccounted for in a chain of physical causes and effects—indeed, even if he holds an antagonistic view—he can hardly regret the time given to studying here once more the perplexities of this ancient question and the possibilities of its solution.

The second chapter proposes to remove the misapprehension that bad and good action are thus reduced to the same motive by a discussion of the nature of will in its relation to desire and reason. The desire, which is a factor in human experience, being distinguished from instinctive impulse, as involving a consciousness of its object, and thereby of self, it is further maintained that, as distinguished from particular desires, there is a real existence of

"desire as such, if by this we understand the one soul or subject, and that a self-conscious soul or subject, which desires in all the desires of each of us, and as belonging to which alone, as related to each other through relation to it, the several desires are what they are."

Desire is really the self or subject as desiring, intellect the self as understanding. Yet these are essentially distinct, though dependent on each other. We have to understand in desiring, and to desire in understanding. The comparison of desire and intellect is followed by that of desire and will, in which it is held that, though the will is other than any such desire as those which it is said to overcome, it is not other than desire in that sense in which desire is ever the principle or motive of an imputable human action, an action that has any moral quality, good or bad. The will "supervenes" on mere impulses

"through the self-conscious subject's identification of itself with one of them, just as a perception is not a sensation or congeries of

sensations, but supervenes on certain sensations through a man's attending to them, i.e., through his taking them into self-consciousness and determining them, as in it, by relation to others of its contents."

Perhaps this sentence indicates as well as any one sentence in the volume can do, the connexion set forth in it between a theory of knowledge and a theory of ethics.

Thirdly, a similar interfusion is shown to exist of the intellect and the will, there being no factor or element in an act of willing separable (except verbally) from thought.

"Desire of the kind which enters into willing involves thought; thought of the kind which enters into willing involves desire; for the desire is the direction of a self-conscious subject to the realisation of an idea, while the thought is the presence of an idea in such a subject impelling to its own realisation."

These sections conclude the second book.

ERNEST MYERS.

*The Life of Edward Lord Hawke, Admiral of the Fleet.* By Montagu Burrows. (W. H. Allen.)

In the last century Cornwall produced in proportion to its population a larger number of naval officers than any other English county. All of the ports on its southern sea-board, from Saltash to Penryn, were parliamentary boroughs, each returning a brace of representatives to the House of Commons, and many of their representatives were connected with the Admiralty either ashore or afloat. The voters naturally sent their sons into a service in which they could bring their influence to bear upon the bestowers of promotion. Sir Charles Wager, who presided over the Admiralty in Walpole's administration, was a burgess of West Looe long before he had attained to eminence in his profession; and, according to some accounts, he was a native of that town. Boscawen, the rival of Hawke in the race for distinction, belonged to a Cornish family which controlled the political opinions of seven of the members of the Lower House. The ancestors of Lord Hawke had long been resident in the county—their pedigree is contained in the 1620 Visitation of Cornwall; and the tomb of one of them, though it seems to have since perished at the hands of the destroyer, stood sixty years ago in the chancel of their parish church. Hawke's uncle, Martin Bladen, one of Walpole's warmest supporters, twice fought, but fought in vain, the Cornish borough of Saltash, in the Whig interest, against the redoubtable Shippen. "Cornwall," says Hawke's biographer, "has thus the honour of having produced the two greatest admirals of the period, Hawke and Boscawen."

This volume of Prof. Burrows is more than a memoir of a single admiral; it contains a short summary of the history of the British Navy at a period which still calls for a detailed account of the triumphs and failures of our seamen. Not a captain of a man-of-war rose into prominence during the fifty years between 1720 and 1770 but finds mention in its pages, with some new particulars of his career or some forgotten facts recovered from obscurity. If this circumstance adds,

as it undoubtedly does, to the value of the volume in the eyes of the historical or the biographical student, their gain is a loss to the general reader and to the popularity of the work. There is absent from this last literary labour of Prof. Burrows that singleness of purpose, that directness of aim, which would hit the mark of public favour and cause the narrative of the deeds of the gallant old Admiral to be read and re-read by the school-boy as often as the Life of Lord Nelson or the account of Anson's voyage round the world. The question which Prof. Burrows has set himself to solve is the reason for the comparative neglect from which Hawke's memory has suffered, but we doubt if the biographer himself would be found to contend that he had cut the Gordian knot. It is true that Hawke's fortunes and those of his uncle Bladen were identified with the success of the Whig party, and that it was the aim of their political opponents to depreciate the value of their services. But this could not by itself have been a sufficient reason for the decline of his posthumous reputation, for Anson, too, was a Whig, as well as a member of the Administration of the Pelhams, and Anson's name still finds a conspicuous place in the world's memory. Horace Walpole never lost an opportunity of depreciating the services of Lord Hawke, but neither in his times nor in our own have the epigrams of Arlington Street and of Strawberry Hill been treated as the expression of a new gospel. Something may have been due to the fact that within a year after his death "the gallant Rodney" crushed a French fleet out of existence and took captive a French admiral. A deed so decisive in its character as this, and so striking in the attendant circumstance that the English commander was at that very time under sentence of recall, may perchance have helped to stamp out of the popular fancy the recollection of its buried hero. On many occasions, moreover, Hawke had set himself in opposition to the wishes of the Lords of the Admiralty; he had called their attention to the remissness of the officials in furnishing the fleet with the necessary provisions for the health of the seamen, and had even ventured upon condemning the beer with which his squadron was supplied—a circumstance which caused their lordships great concern. It was by acts like these that he gained the dumb gratitude of his sailors and secured the eloquent hostility of the world of officialdom.

The actions with which Hawke's name are associated are three; but of these only the last was crowned with complete success. The battle off Ushant fell short of a brilliant victory through the incompetence of one of his subordinates; had the Admiral been supported, as he might have expected, by all his captains, the French fleet, large as were the ships and skilfully as they were handled, would no doubt all have fallen a prey to the English. The projected landing at Rochefort was doomed to failure from the first. There was long delay before the troops could be embarked, the expedition was detained in its passage across the Channel by fogs and calms, and the enemy had time to prepare themselves for the arrival of the attacking forces. When the fleet was off the coast of France, indecision

and differences of opinion between the commanders spoil any chance of victory which might have been left. For the Battle of Quiberon Hawke alone was responsible; had it ended in defeat, no one would have shared his disgrace, and, as the contest was crowned with victory, all the glory was his own. Though a strong gale was blowing on a lee shore, and the French admiral had sought safety from his pursuer amid the shoals and currents of that rock-bound coast, orders were given by the English commander that "he was for the old way of fighting, to make downright work" with the enemy; and nothing but night prevented their total destruction. For resolute courage, for cool decision in the hour of excitement, the fight has no rival in history. The joy of Hawke's countrymen exceeded all bounds: bonfires and illuminations testified to the delight of the populace; the magazines were full of odes and ballads, which Prof. Burrows has raised from their graves; aged statesmen awoke from their slumbers to send the Admiral their thanks; while children in the nursery—a charming letter from a son of the Duke of Rutland is printed on p. 420—wrote that they wished to go to sea with him. This was the brightest hour of his fame; it was somewhat dimmed a few years later by his administration of the Admiralty. Prof. Burrows finds some consolation in his retrospect of Hawke's career at the Board in the fact that Lord Shelburne closed a letter to him with the expression of his "unalterable respect and regard;" but even those who are disposed to take the most favourable view of Malagrida's character will doubt the correctness of the biographer's conclusion that those were words "which such a man would scarcely have used towards one who was occupying a post he could not properly fill." W. P. COURTNEY.

*James Fenimore Cooper.* By Thomas R. Lounsbury. (Boston, U.S.: Houghton, Mifflin & Co.; London: Sampson Low.)

THIS is a book well worth reading. It is the first complete biography of Fenimore Cooper, and the opening sentence of the Preface contains about the newest fact in the volume: "When Cooper lay on his death-bed, he enjoined his family to permit no authorised account of his life to be prepared." It is as complete as portrait, preface, index, and bibliography can make a book, and is rendered interesting by a spirited, decisive, and manly style, though it is hardly possible to produce agreeable reading out of Cooper's life-long quarrels with critics, his warfare with the press, his newspaper libel suits, his dissatisfaction with his countrymen and their dissatisfaction with him, and the consequent torrents of abuse and the tirades of personalities. The account of these form nearly the half of the book; and, although Mr. Lounsbury has, with wonderful diligence and judgment, gathered numerous bits of facts which do not go to alter the former grounds of judgments passed on Cooper, yet the biographer keeps himself and his reader wide awake and alive with interest all through his three hundred pages, which here and there would be still further improved by compression

and by a stricter adherence to historical sequence.

We regret that Mr. Lounsbury has not taken advantage of the opportunity of giving an informatory and critical chapter on the early American novels and stories of American life. He has described the life of "The Great Persecutor" of the American press, as he was certainly felt to be, as that of a loveable and laughable man. As about his novels, so about Cooper there is a bigness, a strongness, an open-air feeling, as of one who looked upon life and living on a large scale, and an imperious vanity and fondness for the commonplace that follow on the heels of self-help, that really make one with any humour in him good-natured to his failings. That he was a good hater and a good fighter the American journalists knew to their cost, though it is too much for any man, far less a novelist, to take upon his shoulders the single-handed and unremunerative duty of censor of the press—especially the American press in his day. No man fought so many law-suits in season and out of season as did Cooper, and no author made less by it. In fiction some think his best work was his *Pathfinder*; in life he certainly proved himself to be the greatest American Faultfinder. And, indeed, an American can, with some show of reason, be pardoned for not appreciating Cooper's patriotism at his own value; he had such a high-strung sense of patriotism that the more disagreeable the truth was the more delightful it was for him to tell it. Cooper had a number of strong and likeable features of which the public knew nothing, but he had as many weak points in his character which he took sure means to keep continually before them. He had, we are told, a growing distaste for the common appliances of common life, yet in fiction his strength comes out best in delineating characters of "low life"—his trappers and squatters, his Mohicans, Leather Stocking, Long Tom Coffin, his men of the forests. Indeed, his power in this respect is still unrivalled. His descriptions of "polite society" are absolute failures. His heart softened and his pen ran smooth the moment he wrote of simple life on sea or land, or sketched the big boyish characters which his heart loved. Had Cooper but stuck to his trappers and sailors, the Americans would have stuck to him. His Indians are, it may be, characters of his own invention, but they show Cooper's skill and picturesqueness at his very best. With him we see and feel for them, and no higher praise can be given. Already they are historic. He is one of the earliest American novelists who, like most wise men, found romance in his own country, about his own feet, and did not require to travel for it in foreign lands. His pages at times have that directness, that feeling of having been written on the spot, with the native's personal fondness for the scenery he describes, which are always valuable. We may not agree that by him "the life of the wilderness and the sea had been told as by no other writer," but no one will for a moment question that "over the fields and forests and streams of his native land he had thrown the glamour of romantic association and lofty deeds."

Mr. Lounsbury is not only fair in his

criticisms; at times he is humorous. "There is too much fiction in his fiction." The characters "engage in making love when they ought to be flying for their lives." But what will the new American novelists say to this quotation?—

"Cooper's best work has power, and power always fascinates, even though accompanied with much that would naturally excite repulsion or dislike. Moreover, poorly as he sometimes told his story, he had a story to tell. The permanence and universality of his reputation are largely due to this fact. In many modern creations full of subtle charm and beauty, the narrative, the material framework, of the fiction has been made so subordinate to the delineation of character and motive that the reader ceases to feel much interest in what men do in the study which is furnished him of why they do it. In this highly rarefied air of philosophic analysis, incident and event wither and die" (p. 281).

It not infrequently happens in biography that the biographer unintentionally projects himself into his pages and takes us into his confidence, and whispers in our ears short confiding sentences. Mr. Lounsbury buttonholes us at several stages, and we listen with pleasure to his clear, vivacious leaderettes. His views have an individuality and impartiality that never miss their mark; they are the pleasantest pages in the book. The liveliest bit of writing (pp. 278-81) naturally enough refers to Cooper's conventional types of women, which are, in truth, no better than lay figures or milliners' models. We English may consider it "bad form" to write, as the English Professor at Yale College has done, on such a subject, but there is unblushing truth and full-blooded manhood in these words:—

"The female characters of his earlier tales are never able to do anything successfully but to faint. In novels, at least, one longs for a ruddier life than flows in the veins of these pale, bleached-out personifications of the proprieties. Women like them may be far more useful members of society than the stormier characters of fiction that are dear to the carnal-minded. They may very possibly be far more agreeable to live with, but they are not usually the women for whom men are willing or anxious to die" (pp. 280-81).

Mr. Lounsbury neatly refers to a Wm. Sotheby who "had to endure the double degradation of being called a small poet by the small poets themselves" (p. 97). He has the courage of his own opinions, which, on the debated subject of international copyright, are expressed with considerable vigour. We have already said he is fair and impartial in his criticisms; let us add he is also just in his conclusions. English authors need not be without hope so long as there are in America men of letters like Mr. Lounsbury who can think so clearly and write so vigorously as he can on this vexed question. This quotation deserves to be made widely known:—

"Even at this day we have little to boast of if the average cultivation of the people, as well as its average morality, finds expression in the laws. The record in these matters of the highest legislative body in the land is still the most discreditable of that of any nation in Christendom. To gratify the greed of a few traders, it has never refused to lay heavy burdens upon scholarship and letters. It has steadily imposed

duties on the introduction of everything that could facilitate the acquisition of learning and further the development of art. It has persistently stabbed literature under the pretence of encouraging intelligence. It has never once been guilty of the weakness of yielding for a moment to the virtuous impulse that would even contemplate the enactment of a copyright law. If it ever does pass one, it will do so, not because foreign authors have rights, but because native publishers have quarrels. Thus consistent in its unwillingness to do an honest thing from an honest motive, it will even then grant to selfishness what has been invariably denied to justice" (p. 166).

JAMES PURVES.

*Teutonic Mythology.* By Jacob Grimm. Translated from the Fourth Edition, with Notes and Appendix, by James Steven Stallybrass. Vol. II. (Bell.)

It is a pity that we in England have had to wait so long for a translation of one of Jacob Grimm's most masterly and delightful works. Had it been accessible a generation ago, much of that extraordinary rubbish upon religion and etymology which disfigures the "literary corners" of our country newspapers, displays itself at large in more ambitious periodicals, and fosters such silly and pestilent manias as the Anglo-Israelite theory could never have been allowed or listened to. Even at the present day, "high-class" editors who would scorn to permit the flat-earth or anti-vaccination lunatics a place in their columns will gravely give admission to philological and mythological heresies of just as ludicrous a type, to the astonishment of the foreigner and the shame of the intelligent native. However, late though it appear, the book is very welcome, and its influence will no doubt be widely felt ere long. We shall all be glad to hail the forthcoming third volume, which completes the work. Mr. Stallybrass has put Grimm's charming and idiomatic German into good, clear, idiomatic English, in a style which shows him to be possessed by a thorough love and knowledge of his subject and of his author; and the few modest notes which he has added here and there are both helpful and suggestive.

Long ago as it is since the *Teutonic Mythology* appeared, it is still the best single book on the subject; nor is it ever likely to be wholly superseded. For not only is there in it a vast yet orderly mass of facts, references, and discoveries, but it is also pervaded by that heaven we call genius which is able to make drier subjects than this pleasant and nutritious; and it is touched by that magic craft which can turn the most ordinary work-a-day instrument—dictionary, paddle, drinking-cup, or the like—into a real masterpiece of art and beauty. But, though there is no book of the kind so useful and delightful as this, the student of to-day must supplement it by the fresh collections of material made since Grimm's time; and he must read it in the light of the new theories of which even Grimm had but a faint inkling, albeit his instinct was so sound that his work needs little correction, and is again and again found to anticipate unknowingly the latest results of modern research.

The comparative method applied to the

mythology of existing savages and to those dead religious systems of the far past, of which little or nothing was known when this book was written, has brought us to a new standpoint as it were, from which even the facts first discovered by Grimm appear under a different illumination and in a fresh perspective. Thus, though Grimm duly notices the mentions of Ancestor-worship in his authorities, he does not suspect how vast a part it has undoubtedly played in religious history. It is evident, too, that he was powerfully influenced and attracted by a phase of Scandinavian religion which, though brilliant and striking in itself, and set forth by imaginative genius in one or two old poems, is, after all, but late, transient, and saturated with borrowed elements. For Wal-hall and its Wal-cyries, its Ein-herjar and the whole Wodinic hierarchy, are not the trunk and stock of Teutonic mythology; they are certainly grafted, if fruitful, boughs. The admirable sections in this volume on Death, Destiny, the Seasons, the Trees, and Animals are alone sufficient to prove this, and to give the reader a truer view of the genuine religious feelings, thoughts, and outward expression thereof among perhaps the most earnest people of Aryan race. Further, it is to be noted that some of the documents used by Jacob Grimm, especially *Landnámabók*, the *Lives of the Kings of Norway*, and the older Northern and English poems, must be treated as critically and minutely as the Vedas, or Homer, or the Old Testament books if we would get at their true meaning and avoid mistakes in using them. In Grimm's days neither the means nor the method for this study existed, and he was obliged to make what he could out of the uncritical and half-understood texts before him.

A few notes are added here in hope that they may be of some use to the translator and his readers. P. 551, for "house" read "garth" or "yard;" it seems to be the stone-walled court which the giantess objects to Brunhild driving through. P. 565, Geofon is a goddess, not a god. P. 600, "askunna" is certainly wrong, and the half-line quoted, out of a magnificent passage, is senseless as it stands in the MS.; it might be corrected—"slag-giaold Ása," as Dr. Vigfússon suggests, these words occurring in a list of "kennings" in *Edda*. P. 638, for "caulculatores" read "calculatores." P. 640, Winland has nothing to do with Windland. P. 688, uht-sceaða is miswritten for niht-sceaða. P. 701, "fengari" is a loan-word from the Greek used by some Court poet (probably one of Harold Hardrede's panegyrist) in a metaphor, and from his now lost verse transferred to the Thulor. P. 810, "svigi" means a torch. P. 858, the note on "bonheur" is surely wrong.

There are several parallels and references which strike one in reading the book as explanatory of bits of English folk-lore, &c. Thus, our common omnibus-driver's story of the origin of Hanwell (Anvil) and Hammer-smith has its analogy in the tradition of the Homburg "hüne" on p. 543. That the Wise Men came originally from Gowkham, not Gotham, is shown by the parallels on p. 681—an observation which suggests the possibility of Gokstad being, after all, a corruption of Geir-stad, and so of identifying the rheumatic

bones of the Christiana wicking-ship corpse with those of the famous king who, according to the *Ynglinga-tal*, died of gout, and whom we know to have been buried with special splendour, and even worshipped after his death. Our Derby ram, so renowned in song, is evidently a cousin of Notker's sacred boar, while the account of this beast coming out of the sea recalls the vivid picture in one of the Japanese picture-books where the water is being churned into foam by the struggles of a huge pig. The Scottish "Billy blin" of the ballads is explained by the "blinde belien" of p. 473. As to "iviöja" (p. 483), Hrafnagald, or, as it should be written, Hrafnagald, is a modern forgery, and all references to it should be struck out; the real passage to supply is that of the English Chronicler's poem on Brunanburh, where he calls Constantine of Scotland "eald inwidda," old warlock. P. 525, it looks as if our "grisly" really came from "wrisilic;" "tussock-grass" seems to be "giants' grass" from the parallel passages on p. 532. The "waking of the well" was still kept up in England till the Reformation, as we learn from fifteenth-century song and tradition; the whole passages in *Landnámabók* with regard to water-worship should be quoted in this connexion; they are merely mentioned pp. 585-92. On p. 868 should be given a reference to the splendid dream of Arthur in that North-country alliterative Mort Arthur to which Sir Thomas Mallory is indebted for some of his best passages. On p. 544 the old communal custom of having axes, ladders, &c., belonging to the entire village (as in some places in Russia still) is alluded to. Divination by scales is noticed as one of the regular ordeals of old Indian law, and is represented down to the seventeenth century in England by the weighing of witches, the superstition against weighing babies prevailing even to this day—facts which might be added to those given on p. 860. On p. 507 the origin of our old nickname "Bodda," or "Budde," the modern "bodger," "bodge," will be found interesting from its connexion with a good story of King Caut. The "rán ok regin," p. 496, recalls our colloquial "devil and deep sea," and, by the way, the derivation of Ran (parallel to arachne and aranea) should be added. The English chap-book stories of Tom Tram's childhood (the Youthful Gretti of the late Icelandic saga) are given a German analogue on p. 553. A good late example of the "magic sark" tradition of p. 892 is to be found in the verses of Ragnar's Sons saga. The steel stang, "stahel stangon," of the mediæval giants is a common heroic weapon of Japanese legend. Modern British examples of the "need-fire" and of burnt-offerings since Grimm's day may be remembered in connexion with instances cited p. 604. That the two candlesticks between which the drinker stood when practising divination by the bowl or cup are the "ondugeissulor" of Ari's informants there can be little doubt. Throwing over the shoulder, after circling the head three times, is still a household rite in England among children, who practise it with orange-skins or apple-parings, just as divination or luck-wishing by piebald horses is constantly observed by children and servants—the last puerile survival of the sacred stud



kept for divination and as a religious observance by the old Teutons from the days of Tacitus to those of Sweyn Fork-beard.

It would be impossible here even to give fit references to those passages which by their humour, shrewd observation, delightful power of narrative, or sagacious and philosophic thought have especially delighted one in the repeated perusal of Grimm's charming book, so full is it of bits to be remembered; but the little French story of the woman who stayed behind when Hell was harrowed to give that goddess a piece of her mind, and so lost the benefit which all her fellow-prisoners took advantage of, and the naïve and dramatic account of the Dwarfs of the Ramsflue, will not easily be forgotten.

F. YORK POWELL.

#### NEW NOVELS.

*Phantom Fortune.* By the Author of "*Lady Audley's Secret*." In 3 vols. (Maxwell.)

*Society's Queen.* By Ina Leon Cassilis. In 3 vols. (White.)

*Adrian Bright.* By Mrs. Caddy. In 3 vols. (Hurst & Blackett.)

*His Dearest Wish.* By Mrs. Hibbert Ware. In 3 vols. (White.)

*Phantom Fortune* is a study of the manners of modern society, with just an infusion of that romantic element which dominated the fiction of twenty years ago. It occupies a half-way position between *Lady Audley's Secret* and the present still-life school. The story is introduced by a prologue, which is laid forty years since. In those days there flourished a certain Earl Maulevrier, who had been guilty of high crimes and misdemeanours as Governor of Madras. His chief offence consisted in selling English soldiers to a native Prince, and pocketing the gains of this transaction. He was, moreover, believed to have filled his coffers by every species of extortion and corruption; and on his return home an impeachment before the House of Lords appeared inevitable. The ex-Governor reached England in the autumn in shattered health; and his young wife, a woman of vigour and mind, hurried him away to the seclusion of Fellside, a delightful cottage among the lakes. The invalid, however, died on the road, and the pending disgrace was averted. Forty years later Lady Maulevrier is still living at Fellside, which she has made into a mansion, with a wild grandson and two charming grand-daughters. Lady Lesbia Haselden is being educated for the profession of beauty, as her shrewd grandmother is well aware that she is only fit to secure a splendid match by her personal attractions. Lady Mary Haselden has a more pleasing nature, and has been allowed to grow up like a wild flower. An element of farce is now introduced. The brother visits Fellside and brings a friend, a most excellent young man of the name of Hammond, possessed of every gift except birth and position. He proposes to Lesbia and is refused, and then succeeds in his courtship of Mary. Mary's unworldliness is rewarded by the discovery that the obscure Hammond is none other than a wealthy peer whom Lady Maulevrier had chosen almost from the very hour of his

birth as Lesbia's future husband. In the meantime, Lesbia, who has little mind and no heart, has been captivated by a shallow and scheming artist; but this courtship is interrupted by the appearance of a showy Spanish-American adventurer, who attracts the vain Lesbia as a candle draws a moth. The main story comes to a conventional conclusion; the good are made happy, and the wicked duly punished. But a tale by the author of *Lady Audley's Secret* would not be complete without a surprise. We find that the world-loving Lady Maulevrier has lived in retirement to conceal her husband, who quietly follows his wife to the tomb after forty years' seclusion in a living grave. The general execution of *Phantom Fortune* is equal to this author's literary standard. The English is firm and clear; the descriptions are short but to the purpose; and the dialogue is a good expression of character. What may be called the stage carpenter's work leaves room for criticism. Lord Hartfield's assumption of the character of Hammond is well conceived, but this thread is drawn out too fine, and the crowning sensation falls flat. The resuscitation of the old lord would be only legitimate if it explained an unnatural development of plot, whereas the Countess's long seclusion is perfectly intelligible otherwise.

*Society's Queen* is a sensational novel of the most pronounced type. Its plot is a very tangle of complications, the one more impossible than the other; but a reader who cares naught for probability may get through the book. The hero is a certain Vivian Chandos-Devereux, younger son of a Cornish baronet, and the possessor of a fortune of his own. Vivian is a very model of knightly grace. But then he inherits, through his mother, the blood of the Rohans, so hereditary transmission is again justified. His moral nature is on an equality with his physical perfections; still, no man can be perfect, and Vivian is given to a scornful curl of the lip, and possesses a temper as fiery, on occasion, as King Nebuchadnezzar's furnace. Vera Calderon, only daughter of a neighbour, is another paragon, and the well-matched pair begin a courtship hampered by stupendous complications. Vera's father, who will not hear of Vivian because he is a rake, falls over a steep cliff. Vivian's elder brother, Marmaduke, is murdered under circumstances which point to Vivian as the murderer. He is arrested, and escapes from prison to wander about the Continent (extradition treaties having apparently no existence for the author). He has left Vera and a foreign cousin trustees of his vast property, but the cousin dies, and Vivian returns to England in disguise. Vera, who is now a full-blown beauty and "society's queen," is plagued by two mysterious beings who have power over her. To escape unwelcome attentions she accuses herself of Marmaduke's murder, and is sentenced, in consideration of her youth and good looks, to six months' imprisonment as a first-class misdemeanant. Vivian, who gives himself up as soon as she confesses, is absolved by her conviction, and then the whole mystery is unravelled. Vera's father never fell over the cliff at all, but lay hid in order that he might slay Marmaduke,

against whom he bore a grudge, and thus at once rid himself of an enemy and separate Vera from her lover. The murderer confesses on his dying bed, Vera receives the Queen's pardon, the wretch who had held his knowledge of her father's crime in terror over her head is chastised by Vivian in a West End club, and everything is brought to a satisfactory end.

The reader who has got through the first few pages of *Adrian Bright* may imagine that he has lighted upon a mine of romance; if so, he will be disappointed. A young gentleman who joins an archaeological excursion, and suddenly finds himself locked up in the pitch-dark gallery of a Yorkshire castle in the company of a young lady he has never seen before, may esteem himself the hero of an adventure. This vein, however, is soon exhausted, and the rest of the three volumes concerns the humours of comfortable middle-class life. Adrian Bright, the hero, though an artist, is no Bohemian, but a steady-going young man who could fill the post of bank cashier with credit and safety. The book contains an abundance of gossip on the latest fashions in art and manners, and is an accurate photograph of certain phases of London life. If the author of *John Bull et son Ile* contemplates a second series of sketches, he might consult Mrs. Caddy's pages with profit. For the rest, the most practical moral to be drawn from this novel is that a clever girl who worships social position may after all marry a pawnbroker.

The title of Mrs. Ware's book has been supplied by a tradition of Jacobean Edinburgh. The story commences with Culloden, and the massacre in the streets of Inverness which followed the fight. An Inverness tavern, or, to use the Scotch word, "change," keeper conceals one of Prince Charlie's officers, and at the same time finds the body of his own son on Culloden Moor. The son of this Jacobite, who had been murdered, as he lay wounded on the field, by order of the Duke of Cumberland, is an infant nestling in his grandmother's lap, and he grows up to be the hero of the story. Mrs. Ware can write excellent and vigorous English, and she paints a certain type of character to perfection; she has also the art of filling a large room full of men whose talk is natural and entertaining; but she has not managed to tell a story. The ultimate fate of Charlie Fraser is a foregone conclusion; and we reach his happy marriage with the feeling that it had been ordained from the beginning of the world. Mrs. Ware deals with the superficial rather than with the deeper emotions; but her drawing is firm and true, and her narrative reveals a delightful fund of humour and pathos. The crazed but chivalrous laird of Kincairnie, whose life had been saved in the little tavern at Inverness, is a typical Highland gentleman; but in emphasising his unfortunate craze for a death in the Grassmarket after the Jacobite terror was at an end the authoress has made a mistake. His adventures in Edinburgh while seeking a martyr's crown are both humorous and pathetic; but his difficulties have more in common with comedy than with tragedy, and a three-volume novel is not the suitable place for farce.

ARTHUR R. R. BARKER.

## SOME ENGLISH BOOKS ON GERMAN.

*Outlines of German Literature.* By Joseph Gostwick and Robert Harrison. Second Edition. (Williams and Norgate.) The first edition of this book appeared ten years ago, and has held its place ever since as the best general history of German literature in the English language. This second edition, though revised and expanded, does little more than bring the history down to date. One important modification, however, is to be noted, and that is the curtailment of the disquisitions on philosophy, by which more space has been gained for pure literature. At the same time, the number of translations, which are entirely the work of the authors, has been considerably increased. Two chapters have been rewritten and a fresh chapter added, in which a clear idea is given of the proportion contributed by each part of Germany to the common stock of literature. Taken as a whole, the book affords a clear and complete view of German literature from its very birth until 1830. The modern period, which begins from that date, has, with a few important exceptions, been well summarised, but mere criticism of these latter days has been wisely avoided. The whole tone of the book is rather descriptive than critical, as befits a volume meant for students. The authors' point of view, it should be noted, is intensely German and national; hence more account has been taken of the mark made by each writer on the politics and social life of his time than of the literary value of his work. It is this bias which explains the extravagant estimate of Schiller, and the light account in which Heine and some other authors are held. On the other hand, the description of the literature of the war of independence is excellent. The prose and verse translations are fair; and, if some of the latter seem to bear the same relation to the originals which silver has to gold, allowance must be made for the great difficulty of preserving the indefinable mystic charm of German poetry. This is how the fourth verse of Heine's "Lorelei" has been rendered:—

"With a golden comb she combs her hair,  
And sings a charming lay;  
A melody of witchery rare,  
And echoing far away."

Whenever a third edition is taken in hand, the English should be diligently revised, as it is obscure in places, and this defect could be easily removed by a few verbal corrections. There are also enough misprints to cause serious trouble to the student. The Index of subjects and titles is well conceived, but would bear expansion.

*Students' Manual of German Literature.* By E. Nicholson. (Sonnenschein.) This little handbook is based on Kurz's *Geschichte der deutschen Litteratur*, of which the fourth and concluding volume appeared in 1873. Mr. Nicholson has to a great extent borrowed the plan as well as the facts and opinions of Kurz, dividing and subdividing his work into periods and typical authors. This minute analysis, which is a blemish in the great history of Kurz, may be accounted a virtue in a book meant to fix the outlines of German literature in the minds of beginners. The book practically terminates with the second classical period, as the few remarks on modern writers are quite inadequate and might well have been omitted. The want of an Index is a great fault, but this is partly compensated by a chronological table of authors and works which fills thirty-seven pages out of 209.

We have also to notice two additions to Messrs. Macmillan's series of "Foreign Classics"—Schiller's *Jungfrau von Orleans* edited by Mr. Gostwick, and *Selections from Uhland's Ballads and Romances* made by Mr. Eugène Fasnacht,

the editor of this series. Both books are well suited for school use, and have each received intelligent editing. Schiller's play is preceded by a biographical and critical notice, admirably adapted for those to whom they are addressed; and the notes of both editors are in general to the point, although we observe here and there easy passages made yet clearer and real difficulties left in the dark.

## CURRENT THEOLOGY.

*Romanism, Anglicanism, and Protestantism: a Layman's View of Some Questions of the Day.* By Oxoniensis. (Kegan Paul, Trench and Co.) This little book is so clear and manly in its main argument that it is a pity the author should have wasted so much strength upon false issues. The main thesis is that Card. Newman's history of his religious opinions is intended to prove two propositions—that a definite religious authority is necessary to combat the encroachments of Liberalism, which "Oxoniensis" translates Atheism, and that the only working authority is the Pope. In the opinion of "Oxoniensis" the first proposition is not established; the second is. He believes—and the belief is not uncommon—that the historical trustworthiness of the New Testament is sufficient foundation for Protestantism, which includes the Nicene Creed, and not sufficient foundation for Catholicism; but that there is no place anywhere for Anglicanism. He hardly makes sufficient allowance for the temperament which is convinced by the historical evidence that there is something—nay, a great deal—in Christianity, but that it is impossible for an individual enquirer to ascertain for his own use precisely what; nor for the strength of the argument that, taking the Gospels to be historical, it appears that a Person of superhuman power, wisdom, and goodness intended to establish a society for the perpetual guidance of men, and to leave St. Peter at its head in His place. On the other hand, he is as well entitled to argue from analogy that in religion, as in other things, we may expect to have to do our best and take our chance without infallible guidance, as the Tractarians were to argue that, if there be an authority entitled, in fact, to implicit obedience, we may expect to have only very imperfect evidence to recognize it by. The special polemic against Anglicanism is very unequal. "Oxoniensis" holds, like the Tractarians, that the theory of apostolical succession is the key to the Catholic position, and so is over-jubilant when he has proved that the Church of England, in any intelligible sense, has never held that there were no valid sacraments without specifically ordained ministers. He imagines that in doing so he has disproved the mystical view of the sacraments themselves so far as the Church of England is concerned. Yet it is obvious that if it were as well settled that laymen, in case of necessity, ought to give absolution (as Joinville did provisionally), and consecrate the bread and wine, as it is settled that they ought to baptize, the mystical view of those rites would be quite unaffected, while the sense of their necessity might well be stronger, as we see, in fact, that, where baptismal regeneration is denied, private baptism is discouraged and lay baptism unknown. The whole argument from "intention" might well be omitted, as it is settled Roman doctrine that, whoever baptizes with water, using the right words, intending to do what the Church of Geneva (which he takes to be a, or the, true Church) intends, really baptizes into the one Church—Catholic, Apostolic, and Roman. The space taken up by this argument and by sneers at probabilism—a hard name for the common-sense doctrine that ordinary people cannot be peremptorily forbidden to do doubtful things

—might well be devoted in a new edition to a fuller treatment of the argument from antiquity, which does more for Anglicanism than our author recognises, though it certainly does not supply a compendious rule of faith. The contrast drawn by the Tractarians between the religious world of their day and the Church of the fifth century was hardly less impressive than the contrast drawn by Wilberforce between the religious world of his day and the New Testament; and it would be hard to find a time, since the majority who preferred Catholicism conformed to Protestantism, when Anglicans were without some pride in the belief that of all existing Churches theirs came, or might come, nearest to the primitive model.

*Does Science aid Truth in regard to Creation?*

By Henry Cotterill, Bishop of Edinburgh. (Hodder and Stoughton.) Among the many books that are constantly offering themselves as "Christian apologetics," it is not often one meets with the argumentative ability and the fullness and accuracy of scientific knowledge that mark this work. Bishop Cotterill does not, indeed, profess to write with a view to convince unbelievers in Christianity, but only to strengthen the faith of those who are in danger of being perplexed by what have been alleged to be oppositions between science and the sacred Scriptures. Yet we believe that there is no candid reader, whether possessed or not of a creed, who can escape being, in some measure, impressed by the manner in which the subject is here dealt with. Not only is Bishop Cotterill thoroughly conversant with the results of recent researches in physical science, and with the large body of hypotheses that are too often passed off as results, but (which is altogether as important) he possesses a feeling for literature, as such, that saves him from mistaking, like too many "apologists," the drift and purport of the ancient documents embodied in the early chapters of Genesis. The history of creation as contained in Scripture is at once perceived to be not scientific. And even tempting current reconciliations of the difficulties of former days—such as that of the creation of light prior to that of the ordinary sources of light—are, with much wisdom, repelled. Bishop Cotterill entirely concurs with the late Clerk Maxwell "that, whatever temporary advantage might appear to be gained by the ingenious use of arguments suggested by modern scientific hypotheses, the permanent result may be injurious both to religion and to science." The law of evolution is not reluctantly accepted, but, on the contrary, is seen to apply, in its true sense, far beyond the region to which the researches of physicists are confined. We regret that the space at our disposal will not allow us to exhibit, by quotations of adequate length, the solid and elaborate argumentation of this able treatise. It is exactly fifty years since Henry Cotterill completed a distinguished undergraduate career at Cambridge by taking his degree as senior wrangler and a first class in classics. It will gratify many friends on both sides of the Tweed to find him still exercising his powers with the vigour, freedom, and ability that throughout characterise this book.

*The Gospel and its Witnesses: Some of the Chief Facts in the Life of our Lord and the Authority of the Evangelical Narratives considered in Lectures chiefly preached at St. James's, Westminster.* By Henry Wace. (John Murray.) The design of this book is, according to the author, "to exhibit the real character and results of modern criticism in respect to the authenticity of the Gospels, and, at the same time, to illustrate the credibility and spiritual significance of the main facts of the evangelical narratives." Remembering that these lectures were addressed to a general

audience, it may be acknowledged that they contain meritorious expositions of the methods of the modern "higher criticism" and their defects as seen by an orthodox Anglican divine. Prof. Wace has an effective chapter on the results of the admissions of M. Renan as to the early dates of the Gospels. And certainly those who have read the fascinating *Souvenirs d'Enfance et de Jeunesse* (which have appeared in their collected form since Prof. Wace's lectures were delivered) will be prepared to believe that no one can be more ready than M. Renan to acknowledge the singularly strong case that can be made for the Gospels. In truth, M. Renan obviously feels a hearty contempt for the vast majority of the "unbelievers." "En réalité," he exclaims, "peu de personnes ont le droit de ne pas croire au christianisme." M. Renan himself is, of course, one of the few; but Prof. Wace perhaps hardly makes sufficient allowance for the obvious pleasure M. Renan takes in taking down self-conceit in anyone, whether believer or sceptic.

*The Polity of the Christian Church of Early, Mediæval, and Modern Times.* By Alexius Aurelius Pellicia. Translated from the Latin by the Rev. J. O. Bellett. (Masters.) Since Pellicia's well-known treatise first appeared in 1777 at Naples, much has been done in research into the antiquities of the Christian Church; and, more especially of late years, the work done for Smith and Cheetham's *Dictionary* has turned the attention of many of the clergy of the Church of England in this direction. But Smith and Cheetham have made the year 800 the limit beyond which they do not come. It is more particularly in respect to the period subsequent to this date that information and many useful references may be looked for in Pellicia. The title, it should be added, for the sake of those unacquainted with Pellicia, is misleading to English readers. "Polity" includes not only the whole subject of church government and organisation, but also liturgies and ritual, *res vestimenta*, and the Kalendar. Mr. Bellett has omitted the chapter "De conjugum continentia inter Christianos." It might have been retained in the original if an English version were not thought desirable.

*The Westminster Assembly, its History and Standards:* being the Baird Lecture for 1882. By Alex. F. Mitchell. (Nisbet.) Prof. Mitchell probably knows as much as anyone living about the Westminster Assembly of Divines. He has already assisted in editing some of the "Minutes of the Westminster Assembly," and has the publication of the remainder in view. No one can complain that Prof. Mitchell, in the volume before us, does not write from a competent knowledge of his subject while he confines himself to the Westminster Assembly. But the first three lectures, on the earlier history of Puritanism in England under Edward VI., Elizabeth, and James I., do not exhibit the marks of full and careful study that might have been reasonably looked for. We have rather a eulogy on divines of the Puritan school than an accurate account of their doings and a dispassionate estimate of their worth. And, in truth, the place which is occupied in the Presbyterian Churches of Scotland by the Confession of Faith and the Larger and Shorter Catechisms as "standards" of faith has given the Westminster Assembly a position of importance in the eyes of Scotchmen which it cannot command south of the Tweed. For an ecclesiastical synod, its constitution was indeed strange. Prof. Mitchell concurs with the general opinion that the members of Parliament for each county, and the boroughs within it, recommended two divines in 1642. These formed the main bulk of the Assembly. The worst period of Byzantine "Erastianism" in the early history of Christendom has left no

instance so portentous of State interference in the things of the Church.

*Modern Laodiceans, and other Sermons;* chiefly preached to Bradfield Boys. By the Rev. H. B. Gray. (Rivingtons.) The Warden of Bradfield College has here given us a set of earnest, practical sermons. Those addressed to school-boys are good specimens of their kind, being simple, direct, and manly in tone. Most schoolmasters will agree with Mr. Gray that detailed expositions of Christian doctrine are not well adapted to the pulpit of a school chapel, but it is only right to add that Mr. Gray maintains that other opportunities should be secured for definite and detailed instruction.

*History of the Episcopal Church in Orkney, 1688-1882.* With some Notes on the Church at Caithness and Shetland during that Period. By the Rev. J. B. Craven. (Kirkwall: Peace.) After the Revolution of 1688 and the disestablishment of Episcopacy as the religion of the State, the Episcopal Church continued to keep a firm hold among the people in the North-eastern district of Scotland, where to this day it numbers many adherents among the farming and fishing populations. In the remoter Orkney, its position was less favourable, and the minute researches of Mr. Craven into an obscure and not very fruitful field of enquiry show that the Episcopal Church in the islands did scarcely more at the happiest period than maintain its existence. The failure of the Rebellion of 1745 was followed by the passing of the penal statutes against Episcopacy, and from the effects of these the Episcopal Church in Orkney did not revive till our own day.

*Selections from the Writings of Archbishop Leighton.* Edited, with a Memoir and Notes, by William Blair. (Edinburgh: Maoniven and Wallace.) The publishers have given us a pretty volume, admirably printed, and adorned with a charming vignette of Dunblane Cathedral reproduced by A. Durand's process. Unfortunately, the editor's work is marred by two ugly faults—a fondness for fine writing, and a partisan spirit, both faults being brought into especial prominence by contrast with the words of the gentle, dignified, and saintly Leighton. Dr. Blair has bestowed much study upon Leighton, and we could heartily wish some friend had been allowed to weed his flowers of rhetoric. Here is an amusing sentence:—"Walpole says of the poet Gray that 'he never was a boy.' Leighton was, on the contrary, a mere boy when, in 1627, he was sent down from London to the University of Edinburgh." Here is another:—

"Then came the slow news from the North that the leaders in power were lashing their fiery steeds up to a bloodier goal, because he, the bearer of the olive-branch, had lighted down from the chariot; that Claverhouse was riding red wet shod across the covenanting moorlands, leaving Drumclog, Bothwell Bridge, Greyfriars' Churchyard, and the Grassmarket as milestones of his progress."

We have received *Bible Partings*, by E. J. Hasell (Blackwood); *Life: Is it worth Living?* by the Rev. J. Marshall Lang (Hodder and Stoughton); *The Disruption, and other Studies*, Biographical, Philosophical, and Theological, by William Nicholson (Elliot Stock); *Leaves from the Annals of the Sisters of Mercy*, by a Member of the Order of Mercy, Vol. II. (New York: Catholic Publication Society); *The Dr. Parker Birthday Book*, Selected and Arranged by Amelia M. Fowler (L. N. Fowler); *The Freedom of Faith*, by Theodore T. Munger (James Clarke); *Sermons for Children*, by A. Decoppet, Translated from the French by Marie Taylor, with an Introduction by Mrs. Henry Reeve (Griffith and Farran); *Present Day Tracts*, on Subjects of Christian Evidence, Doctrine, and Morals, by Various Writers,

Vol. II. (Religious Tract Society); *A Companion to Holy Communion*, with a Prefatory Office for Confession, Translated and Arranged from the Ancient English Offices by A. Layman, Fifth Edition (Pickering); *Capital Letters in Holy Scripture: a Plea for their Further and Corrected Use*, by the Rev. E. T. Cardale (Rivingtons); *The Theory of Inspiration; or, Why Men do not Believe the Bible*, by the Rev. J. M. Wilson (S. P. C. K.); *The School in England, Century XIX.: a Letter to the Archbishop of Canterbury from Archdeacon Denison* (Parker); *Evolution in Church History*, by Dr. Alexander Macalister (Dublin: Hodges, Figgis and Co.); *The Country Gentleman and the Church of England in the Years 1628 to 1641*, by the Author of "The Creed of the Gospel of St. John" (Bickers); *The 'isms of the Day: being a Series of Six Lent Lectures*, by J. H. Buchanan (Ilkeston: Bourne); *The Claims of the Church of Rome and The Church of Rome and the Church of the Bible* (S. P. C. K.); &c.; &c.

#### NOTES AND NEWS.

WE are glad to hear that Mr. Browning is at work on a new poem in his delightful temporary mountain home in the Val d'Aosta.

A COMMITTEE has been formed, with the Duke of Devonshire at its head, to collect subscriptions for a memorial to Stanley Jevons, whose sudden death, in the very prime of his powers and the height of his activity in research, will be remembered as one of the losses which made 1882 a disastrous year in the annals of English science. It is suggested that the memorial might take the form of a studentship, of the annual value of not less than £100, the holder of which shall devote himself to economic or statistical research. A preliminary list of subscriptions already amounts to more than £500. The hon. secretaries of the committee are Prof. Foxwell, of University College, London; Prof. Adamson, of the Owens College, Manchester; and Prof. MacCunn, of University College, Liverpool.

THE fiftieth anniversary of the death of Rājā Rām Mohun Roy, the founder of the Brāhma Samāj, or reformed theistic sect of Hindus, is to be celebrated at Bristol on Thursday, September 27, when an address will be delivered in the Bristol Museum at 8 p.m. by Prof. Max Müller. To those interested in the movement we commend *The Brahma Year-book for 1882*, edited by Miss S. D. Collet (Williams and Norgate), which has just been published.

DR. FLÜGEL, of Leipzig, who has been working for seven years at a new and much enlarged edition of his father's English and German Dictionary, and has completed it to R, will begin to issue it in parts this winter. Dr. Flügel has added very largely to the old vocabulary, and will give a most useful set of examples from modern English novels, travels, &c. The grandson, Mr. Ewald Flügel, is now in England, training as a *privat-docent* and professor in Shakspeare and modern English literature and language.

WE understand that *The Life and Times of Jesus the Messiah*, on which Dr. Edersheim has been engaged for about seven years, will be published this autumn. Besides its primary object, which includes a sketch of society, life, and religious thought in the epoch of Christ, it is intended to meet recent objections to the Gospel narratives, and to furnish an informal commentary on the gospels themselves. The text has been written for popular reading, and the special information confined, so far as possible, to Notes and Appendices. The book is to be in two volumes, of six or seven hundred pages each, and will be published by Messrs. Longmans and Co.

MR. ELLIOT STOCK has in the press a new volume of poems by Mr. Philip Bourke Marston, entitled *Wind-Voices*. It consists of poems, ballads, and sonnets.

A TRANSLATION of Mr. Nemirovitch-Dantchenko's *Personal Reminiscences of General Skobelev* is being prepared for the press by Mr. E. A. Brayley Hodgetts, and will be issued in November next by Messrs. W. H. Allen. M. Nemirovitch-Dantchenko was a personal friend of Skobelev, and was war correspondent for one of the Russian papers during the war of 1877-78.

MESSERS. CHATTO AND WINDUS have in preparation for immediate publication a new book by Miss Elizabeth Stuart Phelps, author of *The Gates Ajar*, to be entitled *Beyond the Gates*. In order to secure copyright in Great Britain, it will be first published in this country and its dependencies by arrangement with the author.

THE same firm announce a new humorous work by Samuel L. Clemens ("Mark Twain"); *Wisdom, Wit, and Pathos*, selected from the works of Ouida by the Rev. F. Sydney Morris; a cheaper edition of the late Dutton Cook's last work, *Nights at the Play*, in one volume; *A Short History of our Own Times*, by Mr. Justin M'Carthy; Miss Gordon Cumming's new book, *In the Hebrides*, in one volume, with illustrations; a new collection of stories by Mr. W. Clark Russell, entitled *Round the Galley Fire*; a cheaper edition of Mrs. Haweis' *Art of Beauty*; an illustrated "Lowell Birthday-Book;" *The Starry Heavens: a Poetical Birthday-Book*; *Birthday Flowers, their Language and Legends*, containing 366 drawings in colours by Viola Boughton; a re-issue of Major's edition of *Robinson Crusoe*, with the original illustrations by George Cruikshank; a companion volume to *The Poets' Birds, The Poets' Beasts*, by Mr. Phil Robinson; *The Folk-Lore of Plants*, by Mr. J. F. Thisselton Dyer; Dr. Cobham Brewer's new *Dictionary of Miracles*; *The Poet's Sketch-Book*, by Mr. Robert Buchanan; *The Poetical Works of Robert Buchanan*, in one volume; *Playtime, Sayings, and Doings of Babyland*, by Mr. Edward Stanford, illustrated in colours; Mr. Browning's *Pied Piper of Hamelin*, illustrated in colours by Mr. George Carline; a new volume of poems by Dr. Chas. Mackay, entitled *Interludes and Undertones*; and Dumas' *Art Annual for 1883-84*, containing 300 facsimiles of drawings after the principal pictures in art exhibitions of the world.

AMONG the facsimiles of rare editions preparing for publication by Mr. Elliot Stock is one of Browne's *Religio Medici*. It is produced by a direct printing process, and will have a bibliographical introduction by Dr. W. A. Greenhill, of Hastings.

MESSERS. T. AND T. CLARK, of Edinburgh, announce the following works for publication during the forthcoming season:—*The Doctrine of Sacred Scripture: a Critical, Historical, and Dogmatic Enquiry into the Origin and Nature of the Old and New Testaments*, by Prof. G. T. Ladd, of Yale College; the fourth and concluding volume of Dr. Schaff's *Commentary on the New Testament*; the third and concluding volume of Herzog's *Encyclopaedia*; *The Lord's Prayer*, by the Rev. Newman Hall; *The Life of Christ* (Vol. II.), by Prof. Bernhard Weiss; Goebel on "The Parables of Jesus;" *Modern Physics*, by M. Ernest Naville; *Outlines of the History of Christian Doctrine*, by the Rev. T. G. Crippen; and "Lectures on St. Paul's Epistles to the Thessalonians."

IN connexion with the commemoration of the four-hundredth anniversary of Luther's birth, the Religious Tract Society are issuing the following books:—A revised edition of the *Homes and Haunts of Luther*, by the Rev. Dr. John Stoughton; *Luther Anecdotes: Memorable*

*Sayings and Doings of Martin Luther*, gathered from his Books, Letters, and History, by Dr. Macaulay; *Luther and the Cardinal: an Historiographical Tale*, given in English by Julie Sutter; and *Martin Luther, the Reformer of Germany*, with portrait, the first of a new series of penny biographical tracts.

THE *Expositor* for October will contain an essay by Dr. James Robertson, Professor of Oriental Languages in Glasgow University, on "The Graphic Element in the Old Testament," in which he illustrates some of the more dramatic passages of the Bible by the gestures with which Eastern races accompany and supplement their verbal utterances. His long residence in Syria furnished him with abundant materials for his purpose, and lends unusual interest to his treatment of the subject. The Rev. Edgar C. S. Gibson, principal of the Theological College, Wells, contributes the first of two papers in which he discusses the personal names in Genesis, and traces the historical circumstances which gave them an occult significance and force. The editor gives an exposition of Ps. xciv.; Atwaele Pelerai, an exposition of the much misunderstood passage, 1 Cor. ii. 9; Dr. Dykes continues his comment on the Epistle to Titus; and Archdeacon Farrar completes his series of articles on "The Exegesis of the Schoolmen."

MR. DOUGLAS, of Edinburgh, announces in his series of "American Authors" *Locusts and Wild Honey*, by Mr. John Burroughs; *Mingo, and other Stories*, by "Uncle Remus;" and *Madame Delphine*, by Mr. George W. Cable.

MESSERS. CHATTO AND WINDUS will issue during the season the following novels, each in three volumes:—*All in a Garden Fair*, by Mr. Walter Besant; *Maid of Athens*, by Mr. Justin M'Carthy; *The Land Leaguers*, by Anthony Trollope; *Annan Water*, by Mr. Robert Buchanan; *The Foreigners*, by Mr. E. C. Price; *Fancy Free*, by Mr. Chas. Gibbon; *Iona*, by Mrs. Lynn Linton; and *The Way of the World*, by Mr. D. Christie Murray; also popular editions, in one volume, of Mr. Wilkie Collins's *Heart and Science*, Dutton Cook's *Paul Foster's Daughter*, Mr. D. C. Murray's *Hearts*, Mr. Walter Besant's *The Captain's Room*, Mr. Chas. Gibbon's *Golden Shaft and Of High Degree*, Mr. Julian Hawthorne's *Dust*, Mr. H. W. Lucy's *Gideon Fleyce*, Mr. F. W. Robinson's *Hands of Justice and Women are Strange*, M. Daudet's *Port Salvation*, Anthony Trollope's *Mr. Scarborough's Family*; &c., &c.

MR. ALEXANDER GARDNER, of Paisley, will publish at an early date a volume entitled *Hints to Our Boys*, by Andrew James Symington. It will be a work to be placed in the hands of boys leaving school and entering on a profession or business.

DR. EVAN FRASER, Sheriff of Hull, will open the winter session of the Hull Literary Club with an address on "Dr. John Brown, author of *Rab and his Friends*." A paper on "Newspaper History," read before the Club by Mr. William Hunt, and afterwards issued as a booklet, will shortly be republished, with much additional information.

AN edition of the new Bankruptcy Act, by Mr. Thomas Brett, joint-author of a book on the Conveyancing Acts, will shortly be published by Messrs. Butterworth.

ANOTHER new magazine, with illustrations, and to be published at sixpence, is announced at Bradford. The title chosen is the *Yorkshire Magazine*, and the first number will appear in November.

A NEW weekly paper, to be called *The Voice of the People*, and "written by Radicals for the working classes," will be published at Glasgow on October 13. It is stated to have a connexion

with the chief trade societies, and to include among its contributors two well-known members of Parliament.

A PROJECT is on foot in Staffordshire to celebrate the centenary of Dr. Johnson's death (December 13, 1784) by the foundation of county scholarships, to be named after him, and to be enjoyed at his own university of Oxford.

IN the *Ipswich Journal* of September 15 is the first of a series of extracts reprinted from its own files, giving local notes, &c., for the corresponding weeks of various selected years since 1729. The files of the newspaper go back continuously to 1735.

MRS. NOTLEY's last novel, *Red Riding-Hood*, recently published by Messrs. Hurst and Blackett, and reviewed in the *ACADEMY* of August 11, will begin to appear shortly as a *feuilleton* in the *Indépendance belge*.

THE immense collection of documents preserved in the Archives of the Indies at Seville are now being arranged and classified. A list has been found of the names of all the companions of Columbus in his first voyage, except two; and much new light has been thrown on the relations between Columbus and the brothers Pinzon.

THE *Russische Revue* gives some statistics of the universities in Russia. As regards students, Moscow stands first with 2,400, then St. Petersburg 2,052, Kiev 1,475, Dorpat 1,426, Warsaw 1,003. Kazan, however, has the greatest number of teachers (109), and Warsaw the largest library (362,000 volumes), Dorpat coming next with 219,000 volumes.

OUR last week's paragraph asking for notices of Early-English deeds for Dr. Lorenz Morsbach has brought to Mr. Furnivall from Mr. Walford D. Selby a reminder that in the Record Office is an English Cartulary of Oseney Abbey, a translation, made in the second quarter of the fifteenth century, of all the abbey charters, grants, and deeds, which were in Latin or Old French. This is believed to be a unique collection of so early a date, and Mr. Furnivall has accordingly ordered its copying for the Early-English Text Society in order that the Cartulary may appear in Dr. Morsbach's book. But, as it will represent only one period and one dialect, notices of many other Early-English deeds are still wanted.

A CORRECTION.—In the review of Mr. Scarth's *Roman Britain* in the *ACADEMY* of last week, it was stated that that book was "the second volume of the series on 'Early Britain' now in course of publication by the S. P. C. K." So far as regards historical sequence, that statement is strictly true. But the editorial secretary of the S. P. C. K. writes to us to point out that two volumes of the series have been published previously—*Anglo-Saxon Britain*, by Mr. Grant Allen, and *Roman Britain*, by Prof. Rhys. He adds that "*Scandinavian Britain* and *Norman Britain* are in a fair way towards completion."

#### AMERICAN JOTTINGS.

THE long-promised *Life of Nathaniel Hawthorne*, by his son, Mr. Julian Hawthorne, is announced by Messrs. Osgood, of Boston. It will be in two volumes, with several new portraits and other illustrations.

THE last three numbers of the *Atlantic Monthly* for this year will each contain a paper selected from the unpublished writings of Emerson—"Historic Notes of Life and Letters in Massachusetts," "Dr. Ezra Ripley of Concord," and "Mary Moody Emerson"—an aunt of the writer.

IN the October number of *Harper's Magazine* will be begun a new novel by Mr. William



Black, illustrated by Mr. E. A. Abbey. It is called "Judith Shakspeare: her Love Affairs and other Adventures." The scene is laid at Stratford-on-Avon in the time of Shakspeare, who is himself introduced as one of the characters.

THE *Century* for October will have an essay on Longfellow by Mr. Stedman; and the November number will probably have a biographical and critical sketch of Turgenev by M. Alphonse Daudet, translated by Mr. Henry James. Both will be illustrated.

MR. EDWARD KING, author of *The Gentle Savage*, is said to be engaged upon a new novel, the scene of which is laid partly in Europe and partly in Florida.

MESSRS. PUTNAM'S SONS announce *Prose Masterpieces from Modern Essayists*: being Selections from English Writers of the Present Century from Charles Lamb to Mr. Leslie Stephen. The collection will be in three volumes; and we understand that it will also be published in this country, by arrangement.

A posthumous work by Henry James, the father of the novelist, is announced under the title of *Spiritual Creation and the Necessary Implication of Nature in it*: an Essay towards Ascertaining the Role of Evil in Divine House-keeping.

*Lucile* seems to enjoy quite a phenomenal reputation in America. Two years ago Messrs. Osgood's *édition de luxe* was one of the favourite gift-books of the season; and now the same publishers announce two new illustrated editions of "this perennially popular poem."

MESSRS. HOUGHTON, MIFFLIN AND CO. announce a collection of poems by Mr. Whittier called *The Bay of Seven Islands*, containing all that he has written since the publication of *The King's Missive* in 1881; a similar collection by Mr. W. W. Story, called *He and She*; a volume of travel in the Mediterranean by Mr. Charles Dudley Warner; and a new novel by Mr. Edgar Fawcett, *An Ambitious Woman*.

MESSRS. ESTES AND LAURIAT, of Boston, announce an illustrated edition of Carlyle in twenty volumes, at the price of 100 dollars (£20).

AMONG the gift-books to be published this coming season in America are a collection of twenty poems by Longfellow, illustrated from paintings by his son, Mr. Ernest Longfellow; an illustrated edition of Longfellow's posthumous drama, *Michael Angelo*; and Mr. Tennyson's *Princess*, with one hundred illustrations by American artists, to be bound "in crushed levant with silk linings," and published at twenty-five dollars (£5).

WE observe also that it has become quite the fashion in America to issue a limited number of copies of the more important books printed on hand-made paper with proofs of the illustrations. This is but one example out of many that the American book trade is now very flourishing.

IT is interesting to notice that the new "Riverside Edition" of Emerson's works is published in America at 1 dollar 75 cents (7s.) a volume, and is there called a duodecimo. In this country it is advertised at 3s. 6d. a volume, and called crown octavo. Similarly, the new *English Illustrated Magazine* will cost fifteen cents (7½d.) in America, as compared with sixpence here.

THE *Literary News* of New York awards prizes every month according to a plan which forms some test of the relative popularity of new books in America. The following was the result for July in class A, consisting of novels and poetry:—Mr. Black's *Yolande* and Miss Woolson's *For the Major* are bracketed first

with 61 votes each, closely followed by Mr. Crawford's *Dr. Claudius* (60); then come Trollope's *Mr. Scarborough's Family* (14) and Mr. Browning's *Jocoseria* (12). In class B, which comprises all other departments, Mr. Lodge's *Daniel Webster* is easily first, also with 61 votes; next follow Mr. J. A. Dix's *Memoirs* (36), M. Renan's *Recollections* (35), Mr. Phil Robinson's *Sinners and Saints* (16), Lord Ronald Gower's *Reminiscences* (11), Stepniak's *Underground Russia* (11), *Life of Samuel Wilberforce* (10), the Comte de Paris's *History of the Civil War* (8), and Mr. Colquhoun's *Across Chryse* (5).

ENGLISH authors, or expectant authors, may be interested to learn that the *Critic* of New York has begun a series of articles entitled "Some London Publishers." The first article treats of Messrs. Kegan Paul, Trench and Co.

### A TRANSLATION FROM TYPALDOS.

THE esteem which the late Julius Typaldos inspired in all his countrymen as a national poet has not been surpassed by any of the many writers who, in New Hellas, have devoted their talents to writing songs for the people in the language of the people. Thinking over this while the announcement of his death is fresh, it occurred to me that a translation of one of his lyrics might not be unacceptable. "Τὸ παῖδ' καὶ ὁ Χάρως," which is given below, is not so great a favourite, nor is it so powerful, as "Ἡ φύρῃ" or "Ὁ θάνατος τῆς Χαλκίδος," mentioned by Mr. Dionysius Loverdo in his notice in the *ACADEMY* of August 18; but it is interesting as possessing some analogy with the ideas expressed in the last number of the *Journal of Hellenic Studies*, in a paper entitled "Heracles and Geras," by Mr. Cecil Smith. This paper ably shows the connexion of ideas which made the "hoary sea" typical of old age among the ancient Greeks; and, from the nearness of old age to Death, how from the *δαίμων γέρων* arose the mythical conceptions of Nereus, Hades, Charon, &c. Traces of these old ideas are evidently present in this little poem of Typaldos, in which, although not of marine origin, yet Charos or Death arises out of a river and is an old man with white hair and beard.

THE CHILD AND DEATH.

(ΤΟ ΠΑΙΔΙ ΚΑΙ Ο ΧΑΡΩΣ.)

A child—a lovely bud of Spring—  
Sat by a flowing river's side,  
And in its midst did flowers fling  
To watch them o'er its waters glide.

The lucid stream o'er which he bent  
Flashed back his gold locks' perfum'd pride;  
Yet still the waters onward went,  
And tossed the rosy flowers aside.

CHILD.

"O, graceless river! myrtle banks  
And blossoms hast thou, yet thou flowest  
Onwards, onwards, void of thanks,  
Whilst to stranger lands thou goest.

"I, upon my mother's breast,  
Love within her arms to lie;  
But thy wave, where sought to rest  
My flowers, casts them coldly by."

From out amidst the limpid stream  
Then rose an old man hoary white,  
His silver beard did whitely gleam,  
His glance gave shudd'ring pale affright.

CHAROS.

"Why, child, sitt'st thou all lonely here?"

CHILD.

"It is my mother I await."

CHAROS.

"To these arms come; for thee, my dear,  
A dwelling I prepared but late."

CHILD.

"Thy garment and thy form is chill,  
Within thine arms is bitter cold."

CHAROS.

"The flow'rs thou'st strown upon me still  
Will serve to keep thee from the cold.

"So sweet an angel never yet  
Mine eyes have looked upon; then come—  
Fair toys and precious stones are met,  
Sweet strange songs heard, within my home."

CHILD.

"My mother she will sadly weep,  
Not finding when she seeks for me."

CHAROS.

"Thy mother knows my dwelling deep,  
And in my arms will meet with thee.

"And ever at the early dawn  
She'll come, and at the close of eve."

CHILD.

"To-morrow is the Holy morn,  
White robes she'll bring, and flowers wreath."

CHAROS.

"Within the church, like angel bright,  
Thou'lt be in shining raiment clad."

CHILD.

"Old man! whilst in her arms each night  
My mother sings to make me glad."

CHAROS.

"Throughout the still and lonely night  
I'll lull my baby—sweetly—sweet!  
She in her arms till morning light  
Will joy in dreams her child to meet."

CHILD.

"The flower I loved each morn to tend,  
Uncared will droop and fade away."

CHAROS.

"A thousand blooms shall round thee blend,  
Which stars at night with dew shall spray."

CHILD.

"Thy face is pale, thy glance is slow;  
Where I look on thee, shadows fall."

CHAROS.

"Thy rays upon my form will glow,  
And hide my features' darksome pall."

CHILD.

"I hear my mother's sobbing sighs;"

CHAROS.

"The air is whistling through the boughs."

CHILD.

"Whence brings the wind those wailing cries?"

CHAROS.

"Against the rock the wild breeze sighs."

CHILD.

"My mother! sleep hath found me here;  
Now on thy bosom will I rest."

CHAROS.

"A flower-woven bed is near;  
With sweet benzoin the earth is drest.

"Lie down, my child; thy mother now  
Gives thee her kiss and holdeth thee.  
When night shall come with darken'd brow,  
This blossom from its stalk will flee."

CHILD.

"The stream hath quenched the sun's rays bright;  
Around are flashing colours fair."

CHAROS.

"And nearly quenched another light,  
As falls a golden head thro' air."

CHORUS (on high).

"O Earth! O Stars! sing forth—rejoice!  
The Saviour—he is born to-day."

A VOICE.

"Your song divine—O Angels!—stay.  
Another little angel voice  
Cometh but now to swell the lay."

Her darling now the joyless mother seeks,  
And sees with trembling fears  
A broken lily 'mong the flowers—dead,  
And kisses it with tears.

E. M. EDMONDS.

### OBITUARY.

HENDRIK CONSCIENCE.

HENDRIK CONSCIENCE, who died at Brussels on September 10, has been called the father of modern Flemish literature. He was born at

Antwerp in 1812, and in that typical Flemish city he spent the greater portion of his life. His father was a Frenchman, and his mother a Fleming. While yet a boy he had composed some songs which are still popular in the barracks of Belgium. These compositions were in French, which appears to have been his mother tongue. But he now came under the influence of the young Flemish school, whose ideal was the creation of a national literature in the Flemish tongue, and the consolidation of a Flemish nation which should be distinct from Protestant Holland and independent of irreligious France. His first Flemish book was an historical romance, and appeared under the title of *In Het Wonderjaar* (The Year of Miracles) in 1837. From a literary point of view this was a success; but in those days buyers of books were rare in Belgium, and Conscience was fortunate in acquiring the friendship of the painter Wappers, who presented him to King Leopold, and was the means of procuring a subsidy which enabled him to write at his ease. He next published *De Leeuw van Vlaenderen* (The Lion of Flanders). Belgium now became aware that it possessed a great writer, who had fashioned into a literary language what had been little more than a provincial dialect. It was long, however, before Conscience reaped much direct profit from his writings, and probably no European author of equal fame has made less money. But his countrymen took care that he should not want, and from the time that his name first became known honours and emoluments were showered upon him. Antwerp made him the Keeper of its Records and registrar of its Academy of Fine Arts. In 1845 he received a professor's chair in the University of Ghent, and the King appointed him teacher of Flemish to the royal children. He was nominated Curator of the Wiertz Museum at Brussels—an office which he held at the time of his death.

Conscience was a most prolific writer. From 1837 until about a year ago he brought forth an endless succession of tales and romances. He also wrote a History of Belgium, and compiled a sort of treasury of Flemish literature, for which he received a subsidy from his Government. In 1855 M. Léon Wocquier, of Ghent, began to translate some of his novels and tales into French; and they were eagerly read by Frenchmen, who contend that the great Flemish writer was after all French to the core. In 1868 he contributed some personal reminiscences to the *Revue des Deux-Mondes*, expressing himself in that terse and clear style which has been the peculiar gift of the greatest masters of French. English readers know some of the writings of Conscience only by versions from the French, but a few of his tales had been rendered into our tongue from the originals as early as 1852. A German collection fills sixty-eight volumes.

The same broad features mark all the fiction produced by Conscience. Both in his historical romances and in his minor stories we find a brisk and easy narrative, brilliant description, striking characters, and plots cast in careful proportion. But it is his charming sketches of modern Flemish life which have endeared him to his countrymen and won him a European fame. While keeping true to nature, Conscience has invested the story of the toilers of the earth with a romance which has rarely been attained in fiction—perhaps only by Auerbach, Carleton, and Turgenev. In many points there is a close similarity between the art of Conscience and the art of Auerbach; both produce their effects by painting the passions and emotions of humble folk, with just enough idealisation to rest and charm the eye. The Fleming had, it may be, an equal share of strength, but he lacked the breadth of the German; nor was his detail so finished. Both writers possessed an especial faculty for portraying the noblest

qualities of womanhood—tenderness, charity, self-denial, courage, and patience. There are many beautiful figures in the tales of Conscience, but Kate, the conscript's sweetheart, shines forth among them all.

#### THE LIBRARY ASSOCIATION AT LIVERPOOL.

THE sixth annual meeting of the Library Association of the United Kingdom was opened on Tuesday, September 11, in the lecture hall of the Liverpool Free Public Library. Sir James Picton, president of the association, took the chair; and about 120 representatives of libraries in all parts of Great Britain and Ireland were present. Among them may be mentioned Mr. H. Bradshaw, Mr. Chancellor B. C. Christie, Mr. G. Bullen, Dr. Garnett, Mr. J. D. Mullins, Mr. E. Tonks, Mr. P. Cowell, Mr. C. E. Scarse, Mr. B. Harrison, Mr. C. W. Sutton, Mr. W. E. A. Axon, Mr. J. H. Nodal, Mr. H. Stevens, Mr. H. B. Wheatley, Mr. H. A. Eliot, Mr. T. G. Law, Mr. T. Archer, Mr. Alexander Ireland, Mr. W. J. Haggerston, Mr. Barrett, Mr. J. B. Bailey, Mr. J. Y. MacAlister, Mr. W. H. Overall, Mr. H. R. Tedder, Mr. H. T. Folkard, Mr. W. H. K. Wright, and Mr. E. C. Thomas (hon. secretary).

In his opening address, the President welcomed the members to the ancient and loyal city of Liverpool, where, in spite of the attention paid to trade and commerce, they would find that books and literature were not forgotten. They were brought together by their common interest in libraries and library-work; and the existence of the association was a striking illustration of the increasing interest taken by the public in literature and its accessories in every shape.

The Report of the council was then read. Satisfaction was expressed at the continued increase of the list of members, which now numbers about four hundred. Monthly meetings have been held during the year at the London Institution, and some useful professional work had been got through. Unfortunately, the pressure upon Parliament had prevented anything being done with the projected Free Public Libraries Bill. As regards the distribution of documents printed at the public expense, a first step had been taken in making an examination of the new Promulgation List. It is hoped that the projected examination of library assistants may take practical shape very speedily. The council had been requested last year to formulate a scheme of classification, but more difference of opinion had arisen than had even been expected, and no definite proposal could yet be put forth. The invitation to visit the United States had been renewed, and the Buffalo meeting of the American Library Association formally extended to the English association a hearty welcome for 1884.

After discussion on the Report, the first paper was read by Mr. T. E. Stephens, upon "The Rise and Growth of Public Libraries in America." The growth of the public library in the United States was the result of the extension of the public-school system. America was, in point of time, far in advance of us in extending education to the masses, so that her great libraries had by giant strides outstripped many of our own within the last twenty-five years. In 1723 there were only two printers in Philadelphia—one illiterate and the other ignorant of press work. It was under such circumstances that Franklin established the "mother of all the North American subscription libraries." In 1776 there were twenty-nine public libraries in the thirteen American colonies; in 1875 a grand total of over three thousand was recorded as existing in the United States. Mr. Peter Cowell followed with a paper on "The Origin and History of Some Liverpool Libraries." The

first glimpse of a disposition towards accumulating books appears in a donation of £30 given by John Fells, mariner, in 1715, to found a small theological library in St. Peter's church. The Liverpool Library Lyceum claims for itself the distinction of being the first circulating library, not only in England, but in Europe. It was founded in 1758, and the first catalogue was printed in the same year. The Athenaeum dates from 1799, and Mr. Roscoe, Dr. Currie, and Dr. Butler were among its founders. A paper by Prof. E. K. Douglas, on "Chinese Libraries," was read by Dr. Garnett. No nation in the world could boast of so long an unbroken literary history as China, with a current literature which took its rise more than two thousand years ago. There were imperial and official libraries, but no public libraries in our sense of the word, the nearest approach being the lending libraries which exist in the large cities. Mr. Henry Stevens read a paper on "James Lenox," the founder of the library bearing his name in the city of New York. He was born in 1800, and died three years ago. Succeeding to a large fortune, the late Mr. Lenox led a life of industry, and crowned a career of usefulness by founding one of the most valuable public libraries in the New World. In the afternoon the members visited Knowlsey Hall upon the invitation of the Earl of Derby; and in the evening the Library, Museum, and Arts Committee of the Corporation gave a *soirée* at the Walker Art Gallery in honour of the visit of the association to Liverpool.

The first paper on Wednesday morning was one by Chancellor Christie on "Old Church Libraries and School Libraries of Lancashire," based upon researches made in compiling a volume on those of that county and Cheshire for the Chetham Society. It had been the good fortune of his assistant in this enquiry, Mr. John Cree, to discover more than one-half of one of the most interesting of them—that of the Chetham Library at Bolton, which was supposed to be entirely lost. Traces had been found of fifteen church libraries in Lancashire existing before the beginning of the eighteenth century. In the course of the discussion it was observed that, when the old church libraries had disappeared, the dean, archdeacon, or vicar frequently possessed a specially fine private collection of his own. "The Functions and Operations of the Free Library System" was the title of an address by Mr. John Lovell; and Mr. Wm. Henman read a paper on "Free Library Buildings: their Arrangement and Fittings." Three methods were followed in planning such buildings—first, the single room; secondly, the simple division of library and reading-room; and, thirdly, a complex system; and the speaker recommended the second course as the best. Mr. Samuel Smith, librarian of the Public Library and Hastings Museum, Worcester, created some mild amusement with his remarks on "Library Pests," who were the bores, book-mutilators, and thieves from which scarcely any public institution is entirely exempt. It is to be hoped, however, that no "library bore" may retaliate by a disquisition on "The Librarian from the Reader's Point of View." Subsequently, an interesting excursion was made by steamer to inspect the seven miles of docks for which Liverpool is famous, followed by visits to the Inman liner *City of Chester* and the training-ship *Indefatigable*. In the evening the members were entertained at dinner by the local committee at the Adelphi Hotel.

On Thursday morning the proceedings commenced with a paper by Mr. W. R. Credland, sub-librarian of the Manchester Free Library, on "Starved Free Libraries," drawing attention to the inadequacy of the amount permitted by law to be raised from the rate-

payors. This was followed by Mr. Thomas Formby, sub-librarian, Free Public Library, Liverpool, on "A Proposed System of Differential Rating for Free Libraries." No library could exist on less than £200 per annum; and the proposal was that small towns should be allowed to tax themselves up to that sum, the rate in no case to exceed sixpence in the pound. This would enable sixty or seventy small towns to obtain libraries. Larger towns might be permitted to impose a twopenny rate, and bring their income up to £500. The School Board Act provided for differential rating. Many town councils and committees held ambitious views as to library buildings, museums, and art-galleries when they had not enough to keep up a decent library. The fact that in England and Wales alone two hundred towns were without free libraries showed that some modifications of the rating clauses were urgently needed. The discussion on these two papers tended to show that at present it would be undesirable to alter the provisions as to rating. In the afternoon Mr. John Southward read a paper on "Technical Literature and Free Public Libraries." It had been found that, whereas books of simple amusement formed some thirty per cent. of the contents of these libraries, and books of general instruction sixty per cent., the technical literature, in which nine-tenths of the readers were chiefly concerned, did not exceed ten per cent. of the whole. Mr. Cornelius Walford followed with an account of "Early Laws and Regulations concerning Books," dealing principally with the direct legislation in this country as revealed by Parliamentary records, proclamations, orders, and Star Chamber decrees. Afterwards, a party of the members visited Haigh Hall to view the splendid library of the Earl of Crawford and Balcarres, and others inspected the Mersey Tunnel works, the Guion liner *Alaska*, and the tobacco manufactory of Messrs. Cope.

On Friday, the concluding day of the meeting, the first business transacted was to pass a resolution congratulating the American Library Association upon the success of their recent conference at Buffalo, and promising that a deputation of English librarians should attend their meeting in 1884. The next matter was not upon the programme, but formed, perhaps, the most agreeable item of the proceedings. The President drew special attention to a paragraph in the council's Report thanking the honorary secretary for his valuable services to the association. He stated that a subscription had been set on foot among the members to present a testimonial to Mr. Thomas, and that he had much pleasure in handing him a book-case and books on their behalf. Mr. Thomas thanked the subscribers for the unexpected compliment they had paid him. It was unanimously agreed to hold the next meeting in Dublin; and Dr. J. K. Ingram, librarian of Trinity College, Dublin, was elected president for the ensuing year. The conference then came to an end with the usual votes of thanks to all and sundry.

A very useful feature of the meeting was a well-arranged exhibition of book-bindings, plans of library buildings, book-cases and shelves, appliances, &c. The bindings included a number of historical specimens lent by the South Kensington Museum, Mr. Edward Quail, the Earl of Derby, and others, and a variety of plain work suitable for public libraries. Mr. J. T. Gibson Craig showed the plates of his sumptuous volume (only twenty-five copies printed) relating to choice bindings in his own collection. The models of indicators, reading-decks, periodical-stands, long-reachers, &c., included a number of interesting novelties. A tribute of recognition should be paid to the members of the local committee, who succeeded

in making the social aspect of the meeting very enjoyable. The practical result as regards the progress made in library work was not quite so noticeable. Unfortunately, no satisfactory steps were taken with the important subjects of classification, the notation of the sizes of books, and the examination and training of library assistants—matters which have long called for serious attention. It must be confessed that the papers (except those of an historical nature) showed, as a rule, neither an abundance of new ideas nor much spirit of enterprise. Unless the members of the Library Association check a tendency to become fellows of an ordinary Mutual Admiration Society, and evince greater disposition to grapple with the burning questions of librarianship and less disposition to re-discuss the well-worn topics which have been talked to death in each successive programme, it is to be feared that these annual gatherings may degenerate into mere peripatetic pinnies.

HENRY B. TEDDER.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ABOUT, E. Tolla. Paris: Charpentier. 4 fr.  
BRAMBILLA, C. Monete di Pavia, Raccolte ed Ordinate-  
mente dichiarate. Turin: Loescher. 30 fr.  
CAIX DE SAINT-AYMOUR, Le Vicomte de. Les Pays  
Sud-Slaves de l'Autro-Hongrie. Paris: Plon. 4 fr.  
DUBARRY, A. Les Colons du Tanganika. Paris:  
Firmin-Didot. 3 fr.  
LIEBHABER-BIBLIOTHEK alter Illustrationen in Fac-  
simile-Reproduction. 6. Bdchn. Wittenberger  
Heilighthumsbuch. Illustrirt v. L. Cranach d. Aelt.  
1509. Leipzig: Hirth. 15 M.  
ROSENTHAL, L. A. Lazarus Geiger. Seine Lehre vom  
Ursprunge der Sprache u. Vernunft u. sein Leben.  
Stuttgart: Scheible. 8 M.  
SCHREFFLER, W. Die französische Volksdichtung u.  
Sage. 3. Lfg. Leipzig: Schölkke. 1 M. 80 Pf.  
SUDEB, Ch. Les Finances de la France au XIX<sup>e</sup> Siècle.  
Paris: Plon. 15 fr.  
VINSON, J. Le Folk-lore du Pays basque. Paris:  
Maisonnette. 7 fr. 50 c.

#### HISTORY.

- HERMINDARD, A. L. Correspondance des Réformateurs  
dans les Pays de Langue française. T. VI. 1539 à  
1640. Basel: Georg. 8 M.  
MONUMENTA Germaniae Historica. Auctorum an-  
tiquissimum tom I pars 2 et tom VI pars 2.  
Berlin: Weidmann. 22 M.  
SAUER, A. Rom u. Wien im J. 1688. Ausgewählte  
Actenstücke aus röm. Archiven. Wien: K. k. Hof-  
u. Staatsdruckerei. 8 M.  
SCHUBZ, W. De mutationibus in imperio romano  
ordinando ab imperatore Hadriano factis. Bonn:  
Strauss. 2 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- HESSE, E. Einleitung in die Lehre v. der Kugeltellung  
m. besond. Berücksicht. ihrer Anwendung auf die  
Theorie der gleichförmigen u. der gleichzeitigen  
Polyeder. Leipzig: Teubner. 14 M.  
NEUMANN, C. Hydrodynamische Untersuchungen.  
nebst e. Anh. üb. die Probleme der Elektrostatik  
u. der magnetischen Induction. Leipzig: Teubner.  
11 M. 30 Pf.  
RABENHOFER, L. Kryptogrammen-Flora v. Deutsch-  
land. 1. Bd. Pilze v. G. Winter. 18. Lfg. Hymeno-  
myces u. Gasteromyces. Leipzig: Kummer.  
2 M. 40 Pf.  
REPERTORIUM annum litteraturae botanicae periodicae,  
curavit G. O. W. Bohnsieg. Tom. VIII. 1878.  
Haarlem: de Erven Lohse. 14 fr.  
SCHWERTSCHLAGER, J. Kant u. Helmholtz. erkennt-  
nis-theoretisch verglichen. Freiburg-i-B.: Herder.  
1 M. 80 Pf.  
STIERLIN, G. 2. Nachtrag zur Fauna coleopterorum  
helvetica. Basel: Georg. 4 M.  
STREINTZ, H. Die physikalischen Grundlagen der  
Mechanik. Leipzig: Teubner. 3 M. 80 Pf.  
TAPPEINER, F. Studien zur Anthropologie Tirols u.  
der Sette Comuni. Innsbruck: Wagner. 6 M.  
WIEDERSHEIM, R. Lehrbuch der vergleichenden  
Anatomie der Wirbeltheorie, auf Grundlage der  
Entwicklungsgeschichte bearb. 2. Thl. Jena:  
Fischer. 12 M.

#### PHILOLOGY.

- ARISTOTELIS quae feruntur Magna Moralia. Recog-  
novit F. Susemihl. Leipzig: Teubner. 1 M. 30 Pf.  
BENCKEF, H. K. Studien u. Forschungen auf dem  
Gebiete der homerischen Gedichte u. ihrer Literatur.  
Das 12. u. 13. Lied vom Zorne des Achilleus in NEO  
der homerischen Illias. Innsbruck: Wagner. 44 M.  
BLOCH, P. Zur Kritik d. Petrus de Ebulo. Prenzlau:  
Vincent. 1 M. 50 Pf.  
CORPUS inscriptionum latinarum consilio et auctoritate  
academiae litterarum regiae borussicae editum.  
Vol. IX. Inscriptiones Calabriae, Aouliae, Samnii,  
Sabinorum, Piceni latinae, ed. Th. Mommsen.  
Berlin: Reimer. 80 M.  
GRÜNAUER, B. Kritische Bemerkungen zum Texte d.  
Livius. Winterthur. 1 fr.

- MUELLER, J. Der Stil d. älteren Plinius. Innsbruck:  
Wagner. 4 M.  
SERVIL Grammatici qui feruntur in Vergili carmina  
commentarii. Recensuerunt G. Thilo et H. Hagen.  
Vol. II, fasc. I. In Aeneidos libros VI—VIII com-  
mentarii. Leipzig: Teubner. 10 M.  
ZOTENBERG, H. Chronique de Jean, Evêque de Nîmes.  
Texte éthiopien et Traduction française. Paris:  
Maisonnette. 7 fr. 50 c.

### CORRESPONDENCE.

#### PITHOM AND RAMESES: A REPLY.

British Museum: Sept. 16, 1883.

To the last number of the *Zeitschrift für ägyptische Sprache*, &c., Prof. Lepsius contributes an interesting paper on the sites of Pithom and Rameses. As long ago as the year 1849 he placed Rameses at Tel-el-Maskhutah, and he now endeavours to support that attribution against M. Naville's identification of the site with Pithom-Succoth. Prof. Lepsius's leading argument is that the Thoum of the Itinerary of Antoninus bearing the same name in the *Notitia Imperii* (let the choice of various readings be conceded in both cases) and the Patumos of Herodotus lay at the western entrance of the Wadi-t-Tumeylât, and therefore cannot be identical with Heroöpolis, many miles eastward, which he agrees with M. Naville in placing at Tel-el-Maskhutah. If Thoum be correctly placed by the Itinerary, it undoubtedly was at the western entrance of the valley; and, if Herodotus be accurate, it was also called Patumos, and in Egyptian Pi-Tum. It would therefore correspond to "Pi-Tum at the gate of the East," unless, indeed, the outward extremity of the Nome intended is here meant. Having thus placed a Pithom twenty-four Roman miles by the Itinerary west of Heroöpolis, or Tel-el-Maskhutah, Prof. Lepsius thinks it necessary to dispose of M. Naville's identification of the *Biblical* Pithom. This is effected by the reasoning that, there being at Heroöpolis three leading divinities—Ra-Hor of the two Horizons (or, rather, Har-em-khu-ti), Rameses, and Tum—the city must have been a Pi-Ra (Abode of Ra), a Pi-Rameses, or a Pi-Tum. Pi-Ra (Heliopolis) and Pi-Tum (Thoum) being too near, this could only be Pi-Rameses, or Rameses, the great frontier city built by Rameses II., which, he adds, is designated a-nechtu, "the great of the strong ones," whence Heroöpolis (*Ἡρώων πόλις*). This designation is, however, applied by Brugsch to the king, not the place, as Prof. Lepsius admits, and is an impossible source of name when we know that the city at Tel-el-Maskhutah was called "Ar," the storehouse, which makes the Roman Hero perfectly intelligible.

Supposing the authority of the Itinerary and Herodotus to be of equal weight with the mentions of Pi-Tum found by M. Naville in the scanty monuments of Tel-el-Maskhutah, the result would be this—that there was a city called Pithom at either extremity of the Nome, named after the chief object of worship in the district. Tel-el-Maskhutah would, however, as a store-city, still represent the Pithom of Exodus. The existence of two Pithoms within twenty-four Roman miles of each other presents no difficulty, for one would be specially designated, as in parallel cases.

The identification of Tel-el-Maskhutah with Rameses, much as there was in its favour before the excavations of M. Naville, as was well shown by my colleague, Miss Amelia B. Edwards, must, as she has stated in the *ACADEMY* and also in *Knowledge*, now disappear. The name Pi-Rameses nowhere occurs in the remains unearthed; and that great and famous city, a favourite residence of Rameses II., cannot possibly be represented by the limited space within the strong walls at Tel-el-Maskhutah, great as a store-city, insignificant as a town.

I trust that this brief reply to a learned paper will not be thought wanting in respect. M. Naville alone can do finally that which I have

but slightly attempted; he has the materials and the power to handle them, and his memoir will close the discussion. But I am unwilling that Prof. Lepsius's argument should for a moment discredit M. Naville's discovery of the Pithom of the Bible, which rests on the unimpeachable testimony of monuments dug up on the spot. In my judgment, Prof. Lepsius has ably argued in favour of another Pithom without in any way invalidating the direct evidence adduced by M. Naville. We may all hope that, before the next cool season in Egypt has closed, the discovery of Rameses may induce Prof. Lepsius to abandon a position he has long and skilfully maintained.

In the absence of most of the members of the Committee of the Egypt Exploration Fund, I write on my own responsibility; but I may venture to add that the doubts of Prof. Lepsius make me feel the great desirability of not abandoning the neighbourhood of Tel-el-Maskhutah until every mound has been searched; and, if funds enough are forthcoming, something in this direction could now be effected without setting aside the claims of Zoan.

REGINALD STUART POOLE.

#### TEL ES-SAGUR.

Weston-super-Mare: Sept. 14, 1883.

A very interesting ancient name occurs in the War Office map in Tel es-Sagur, one mile east of Tel el-Kebir. This is the ancient Egyptian (Semitic) word *segar*, a fort. One would like to know something of the Tell. I suppose it can hardly be the *Segar en Theku* (or, rather, Seku), fortress of Sukkoth, where the Egyptian officer rested on his second night in his pursuit of the fugitive slaves (Pap. Anastasi V.). In the last *Zeit. f. äg. Spr.*, Dr. Lepsius identifies this with Pithom (p. 46); but he still, contrary to M. Naville, holds Tel abu Suliman, and not Tel el Maskhutah, to be Pithom. Sagur may be a generic name for forts, rather than a local proper name, but it is well worthy of attention, like many another of the Goshen region. Will our officers of Lord Wolseley's army tell us something of the spot?

HENRY GEORGE TOMKINS.

#### A SONNET BY POPE.

London: Sept. 17, 1883.

In the Return recently laid before Parliament of the papers relating to the Ashburnham MSS., reference is made at p. 27 to a copy of Lord Bacon's *Essays*, presented by Pope to a Mrs. Newsham, which contains the following sonnet in Pope's handwriting:—

"A WISH TO MRS. M. B. ON HER BIRTHDAY,  
JUNE 15, 1723.

"Oh be thou blest with all that Heaven can send!  
Long health, long youth, long pleasure, and a friend;  
Not with those joys the Woman-world admire,  
Riches that vex, and vanities that tire.  
Let joy, or ease, let affluence or content,  
And the gay conscience of a life well spent,  
Calme ev'ry thought, inspirit ev'ry grace,  
Glow in thy heart and smile upon thy face!  
Let day improve on day, and year on year,  
Without a pain, a trouble, or a fear.  
And oh! since Death must that dear frame destroy,  
Dye by a sudden extacy of joy!  
Let the mild soul in some soft dream remove,  
And be thy latest gasp a sigh of love."

These lines are interesting in that they appear to be the original version of this poem, which, according to a note in Elwin and Courthope's edition of Pope's works, first appeared in print in 1726. The two last lines, as then published, contained a reference to the death of Ool. Harry Mordaunt in 1724; and the note referred to adds: "It is obvious, therefore, that the verses could not have been sent to Martha Blount in

1723." It is possible, however, that the lines as given above were sent to M. B. in 1723, and were subsequently altered before they appeared in print.

According to our modern views, they are not what is usually termed a "sonnet," but they are thus entitled in the Parliamentary Return. They are similar in form to the so-called sonnets of William Habington, Waller, Cotton, Thomas Carew's "Love's Force," and Lyly's "Cupid and Campaspe." There is also a similar sonnet, or quatorzain, by Pope on his "Grotto at Twickenham," which is quoted in Deahler's treatise on sonnet-literature, as well as those which he wrote "To Mr. Gay" and "On a Fan."

SAMUEL WADDINGTON.

#### IRON IN EARLY GREECE.

Hawick, N.B.: Sept. 12, 1883.

The literary evidence as to the antiquity of the use of iron in Greece is not all on one side. From Herodotus's story (i. 67) of the Spartan and the Blacksmith it has been inferred that iron was strange to Sparta in the middle of the sixth century B.C. Consequently, the very frequent references to iron in Homer must have been introduced later by "modernisers," or by other persons who meddled with the text. As to the story of the Spartan and the Blacksmith, that is, possibly, a legend attached to, perhaps springing out of, a *devinette*—namely, the oracle which, in the usual style of a *devinette*, describes a blacksmith's forge. In any case, the legend (even if we understand it to mean that in the middle of the sixth century a Spartan was "astonished" at the sight of a smithy) has not more authority than the other legend (accepted by Curtius) that Lycurgus made iron money a legal tender in Sparta. The iron money must have been in use for some three centuries (according to one legend) before (according to the other legend) the sight of a man working iron astonished the Spartan. Iron was certainly not a precious metal in other Greek States, and if Sparta really possessed iron money Spartans must have been familiar with iron. The legend about iron money may be set off against the inference from the story of the Spartan's surprise at the sight of iron.

According to that inference, iron was a novelty in Sparta about 540 B.C. Pindar was born in 522 B.C., but there is no sign in his poems that iron was, in his time, a novel commodity. In the second Pythian ode, Pindar speaks of men and horses armed in iron:

ἀνδρῶν ἵππων τε σιδεραχαρμῶν  
δαμόνιαι τροφοί.

This ode was written about 476 B.C., and proves that if iron reached Greece late (say 540 B.C.) its use spread widely and rapidly. But Pindar is so far from thinking iron a new metal that he supposes iron to have been chiefly used in the fashioning of *Argo*, which he dates at about twenty-five generations before his own time:

ναῦν τέλειαν ἐν πλαγῇ  
σίδερον.—(Pyth. iv. 246.)

Would Pindar have been guilty of such an anachronism, and would he have described the plough of Aetes as made of "adamant," if iron was, in Greece, a metal only some twenty years older than himself? It is true that Pindar was no archaeologist. But were there many skilled archaeologists in Greece even in the time of Pericles? Prof. Paley's whole Homeric theory (so far as I can decipher it) takes for granted the existence of a school of highly trained forgers of archaisms in the descriptions of customs and in the use of proper names, as Pytho and Aegyptus for Delphi and Nile. Yet these very archaeological forgers seem to have also been "modernisers," or to have had accomplices who were

modernisers. Their motives and modes of action to a student of Prof. Paley's Homeric theories are alike mysterious. And this is really one of the points in Prof. Paley's theory which most needs elucidation. If the Periclean "cookers" (as he has called them) of the epics were really careful and troubled about inventing or recovering archaic forms—if they were really as learned as Dr. Tylor in the archaeology of customs and manners—how were they so foolish as to foist endless references to iron into the *Iliad* and *Odyssey*? For example, the Periclean restorers (or whatever we should call them) of the epics produced a singularly consistent description of archaic society. They understood, as Aristotle noted, that in old times Greeks bought their wives from each other. They understood the position of women—a position quite unlike that of women in Periclean Greece. They described an art in which Brunn and Helbig and most other modern archaeologists recognise Phoenician, Egyptian, and Assyrian elements. They never (like Pindar) allude to bronze anchors; the ships are always moored with stones. They retain or restore such a minute point as that old form of drill, the sticking of spears into the ground by a spike in the butt—a custom obsolete (in Aristotle's time) except among the Illyrians. The whole ancient art of war is retained or revived by the Periclean restorers. Coined money is not introduced, nor νόμοι, nor such vices as Aeschylus and the Therastis of Shakspeare attributed to Achilles, and the devout Pindar to the gods. All these things the Periclean meddlers with Homer did not find in the oral text, or suppressed if they did find them. They either did not find, or they suppressed, references to the political conditions of their age. Yet, despite all this skill and artfulness, they did fill the text with references to iron—a metal which, as they should have known (since they knew so much), was unknown to Greece till the time of Croesus. Perhaps it is still more odd that, if iron was really a new metal, Hesiod should not only have been familiar with it, but should have connected its origin with the myth of the mutilation of Cronus. But perhaps our Hesiod, too, may have been modernised in the same way as our Homer, and his references to iron may have been purposely inserted by restorers of the age of Pericles. Oddly enough, Thucydides says that the Athenians gave up "carrying iron" about or before the time when it is now inferred that iron was introduced! One may add a curious little point about bronze. In our Homer, as has been said, the ships are always moored with stone weights. But Pindar gives *Argo* a bronze anchor, though Jason's adventures, of course, were prior in time to the Trojan affairs. Is this because Pindar was no archaeologist, or because the Periclean editors of the epics were too clever, and invented for their heroes a "stone age," in which even anchors were mere heavy stones? Or, after all, were stones used to moor ships with when Homer sang, and had bronze anchors come in between his time and that of Pindar?

A. LANG.

#### "BIBLIOTHECA WIFFENIANA."

St-Jean-de-Luz: Sept. 10, 1883.

In a review of Dr. Boehmer's *Bibliotheca Wiffeniana*, vol. ii., in the *ACADEMY* of August 11, I wrote:

"Here and there, when a document is epitomised, the English given is such that all we can be sure of is that the author did not write what is given in the text. Wiffen, as a Friend, sometimes wrote quaint English, but he never penned such a sentence as this on p. 77: 'This man was a corrector to the print of such books as were printed at Geneva.'"

Through Mrs. Betts I have just heard from



Dr. Boehmer that "he has given word for word according to his autograph" what Wiffen wrote. Wiffen's papers were originally prepared for the use of Don Luis Usos, and, at the death of both, were left "incomplete and uncorrected." I beg therefore to apologise and to express regret for my too hasty inference.

WENTWORTH WEBSTER.

## SCIENCE.

### BEZZENBERGER'S STUDIES IN LITHUANIAN.

*Litauische Forschungen.* Beiträge zur Kenntniss der Sprache und des Volkstumes der Litauer. Von A. Bezzenberger. (Göttingen: Peppmüller.)

OF all the branches of the Indo-Germanic family of languages, the two which have at the present time most interest for comparative philologists are the Celtic and the Lithuanian. Of these there is least known, and, hence, from the investigation of them much may be hoped. While the comparative study of Sanskrit, Zend, Greek, Latin, Slavonian, and the Teutonic dialects was still undeveloped, and before the comparative study of language had grown to be a science, it was inevitable that the more obscure and less obviously interesting Indo-Germanic languages should be passed by. Now, however, that comparative philology claims to be not only a speculative but an exact science, now that a new generation has sprung up to profit by the labours of those who went before, now that there are at least twice as many workers as formerly, it is natural that some of the most gifted philologists of our day should have devoted themselves to the study of Celtic and Lithuanian. Thus we have Stokes, Rhys, Atkinson, Zimmer, and Windisch working at the Celtic dialects, while Schleicher, Nesselmann, Bezzenberger, and Leskien have worked, or are working, at Lithuanian and Lettish.

The investigation of Celtic, at least of the most important Celtic dialect, Irish (necessary, interesting, and useful though it be), is yet more than a little disheartening. Just as decay seems written on Irish towns and Irish castles, on Irish customs and Irish manners, so, too, Irish history, Irish literature, the Irish language, Irish grammar, lie before us almost in ruins. What we possess of the grammar, the language, the literature, is unsatisfying, often mysterious. What are we to say of the number of inexplicable Irish grammatical forms? What of the multitude of Irish roots which have no affinity with any known Indo-Germanic roots? With Lithuanian, however, it is very different; Lithuanian and Lettish are still the spoken and written languages of the Russian provinces of Vitebsk, Moghilev, Wilna, Grodno, Minsk, and also of the Prussian Gumbinnen. Though the recent history of these regions is an unhappy one, yet they have not suffered as Ireland has done from repeated conquest, or from inconsistent and mistaken systems of government. True, Russian is now compulsorily taught in the schools of Russian Lithuania, and German is taught in the schools of Prussian Lithuania, so that in another hundred years the languages and customs of both countries, it may be, will have fallen into disuse. But the language of

Lithuania and Lettland is still a living language; the literature and customs of both are carefully preserved.

Prof. Bezzenberger has been known for many years in Germany as perhaps the most illustrious of the modern school of comparative philologists. When still the pupil of Benfey at Göttingen, he worked at Sanskrit with great earnestness, so that Benfey hoped concerning him (as he used to hope about every pupil of whom he felt proud) that he might follow in his footsteps, and devote his life to the study of Sanskrit only. It is, indeed, a singular circumstance, and one of which Benfey, in his old age, has often spoken to me with regret, that not one of his many brilliant pupils has imitated his master and made Sanskrit the chief study of his life. Prof. Bezzenberger passed on from Sanskrit to the study of the Teutonic dialects, and as early as 1873 wrote a treatise, *Ueber die gotischen Adverbien und Partikeln*; this was followed in 1874 by a careful and original study, *Ueber die A-reihe der gotischen Sprache*. Already, however, he was turning his attention to Lithuanian, and in the following years he published and edited various short Lithuanian and Lettish tracts and treatises. In 1877-78 appeared his most important and now famous work: *Beiträge zur Geschichte der litauischen Sprache auf Grund litauischer Texte des 16. und 17. Jahrhunderts*. His latest work, *Litauische Forschungen*, published at the close of last year, now lies before me. These "Beiträge zur Kenntniss der Sprache und des Volkstumes der Litauer" are the result of careful and thoughtful original investigation. We have here not only a collection of forms and words illustrating differences of dialect and idiom, which are of interest chiefly to the scholar and the antiquary, but also a collection of popular poems, songs, stories, traditions, and melodies arranged artistically and with much good taste, supremely interesting to the comparative philologist, interesting likewise to all who feel sympathy with the poetry, the customs, or the lives of men of other nations. Still, the chief, if not the primary, aims which Prof. Bezzenberger proposed to himself were the completion, so far as possible, of the Lithuanian vocabulary, the calling attention to hitherto unnoticed uses and significations of words, the pointing out of dialectal distinctions and differences, as well as the confirmation of what was hitherto not sufficiently supported by evidence.

The early pages of the book contain sixty-seven dainas, or songs, which for the most part have not before been published. They were collected during the summers of 1879-81 by the writer himself, partly in Lithuania, partly in Königsberg, from the lips of native-born Lithuanians. They were sung or repeated to him by various persons in very different ranks of life. To these dainas are appended foot-notes explaining dialectal differences, suggesting interpretations of words and phrases, and solving metrical difficulties. But, in the versions given of the dainas themselves, Prof. Bezzenberger has been careful to give us the exact words and forms which he heard from the reciters. It must not be forgotten that the dainas were written solely as poems to be

sung; hence the daina and the daina-metre cannot be thought of apart from music. To illustrate this, Prof. Bezzenberger has given at the close of the volume a number of Lithuanian melodies not previously published. The melodies which he has here collected have this advantage, with others, that they will correct the common belief that all Lithuanian music is mournful. A careful study of the book will also, I think, remove the misapprehension that no pure Lithuanian daina is rhymed. Thus, in spite of the superfluity of diminutives which the language possesses, why should a Lithuanian poet choose to put *dönėle*, *bernýtis*, *saulùz'ė*,\* answering to the verse-endings *mergė's*, *mergýtė*, *auerùz'ė*, were it not for the rhyme's sake? The fact is that Lithuanian popular poetry is acquainted with rhyme, and often makes consistent use of it; but it does not necessarily require rhyme, and often neglects it and makes no use of it. Whether rhymed or unrhymed Lithuanian poetry be the earlier cannot as yet be decided on scientific ground. No true decision can be arrived at until a much larger number of primitive poems than we at present possess are collected from the different districts of Lettland and Lithuania. I say advisedly of Lettland as well as Lithuania, for the relationship between Lettish and Lithuanian popular poetry has been clearly demonstrated by Bielenstein and by Mannhardt. At pp. 16, 17, a striking example of this relationship is given in the Lithuanian poem beginning "Szyrau, z'irgėli(n) (n) strajėli(n) . . ." and in the corresponding Lettish poem beginning "Iveedf Ivedf si'rmais firdf'nach." Coincidences of this kind open out a wide historical perspective; and to bring forward more proof of the close primitive relationship between Lithuanian and Lettish poetry would be a work deserving the thanks of all students of these languages. It is well known that in later times Lettish poems and songs have largely found their way into Lithuania.

Prof. Bezzenberger's collection of dainas is followed by twelve Lithuanian stories, all of which he heard from natives of the country. He tells us particularly that in style and expression he has written them down exactly as they were related to him. Next follow Lithuanian riddles, many of which offer striking resemblances to certain well-known German riddles. Thus: "Kas tai, ko matiti galint nematai, o matite negalint matai" ("Wenn man mich sieht, so sieht man mich nicht, sieht man mich nicht, so sieht man mich"); or "Eit be kóju, mù:z be ránkù" ("Was schlägt ohne hände?").

Not the least interesting part of the book is Prof. Bezzenberger's account of Lithuanian superstitions, popular customs, and children's games. Not unfrequently attention is called to the close resemblance between these and the popular customs described by Grimm in his *Märchen*, showing how the same traditions and superstitions are still to be found among the Indo-Germanic tribes who settled in Lithuania and Lettland, and their kindred who wandered farther west. The Lithuanians stand in awe of five different kinds of spirits

\* As it was not possible to procure Lithuanian type, I have attempted to transcribe certain Lithuanian letters—not always successfully, I fear.

or goblins—the pūkys, the kaūks, the pikta, the aitvar, the spirūks. According to the legends of different districts, the pūkys is born from the egg of a seven-year-old fowl. The clothes of the pūkys must be prepared for it on a Thursday evening; the pūkys brings wealth to him who possesses it; it must be fed on milk and semmel. A peasant living in Wittauten had seen a pūkys; it had a long tail. Minute accounts are likewise given of the kaūks, the pikta, the aitvar, and the spirūks. Once a servant heard his master, a farmer, talking with a kaūks. The kaūks said he was weary, for he had brought two cart-loads of hay. "Where did you bring the hay to?" asked the farmer. "To the loft in the barn," said the kaūks. The servant went to see what the kaūks had brought, and found in the loft two straws; but, when these were beaten out, they produced two cart-loads. Concerning the wehr-wolf, which around Memel is called vilktriss, and around Prökuls vilkats, the following story is related:—A man drove with his daughter through a meadow to take up the out hay. While loading the cart he said to her, "What would you do if a wolf were to come now?" "I would strike him across the teeth with the rake," said the girl. Soon after the man went away into a thicket near at hand, forth from which immediately there sprang a wolf, who attacked the girl. She defended herself with the rake and struck him a blow on the head, so that he began to bleed, and ran away. Then the father returned with his face covered with blood; and, when the girl asked how he had wounded himself, he answered, "Why did you strike me with the rake?" Very delightful are the Lithuanian imitations of the songs of birds and sounds of animals as given at pp. 89–91. The nightingale sings: Jurgūt, jurgūt, jurgūt, kinkýk, kinkýk, kinkýk, paplāk, paplāk, paplāk, vaz'ók, vaz'ók, vaz'ók. The lark sings: Czirevý, czirevý, pavósaris! mesk kálinus [or vinda(n)] i(n) kókali(n) [Vanaglauken].

The second and larger half of the volume (*i.e.*, from p. 97 to p. 204) consists of additions and contributions to Nesselmann's Lithuanian Dictionary. The importance of these to Lithuanian students cannot be overrated. In every case the source from which the word is derived is given; and in many cases the equivalent word in kindred languages, or dialects, is referred to. Take, for example, the word "jódas":

"jódas = júdas braucht Mare Szeppat auch in der bedeutung 'schmutzig' (von einem tuche); die bedeutung 'teufel' hat jódas in der redensart tavi(n) jódas parais 'dich wird der teufel holen' (Bendike), die mein gewährsmann aber als 'mehr lettisch' bezeichnete (lett. lai vels vinu ráuj)."

To those who agree in thinking that a dictionary of a living language should give expression to its dialectal circumstances and relationships, to its usage as to single words, to the differences between the speech of the more cultivated and less cultivated classes, this part of the *Litauische Forschungen* cannot fail to be welcome. With but few exceptions, Prof. Bezzenberger has omitted mention of printed or already known Lithuanian literature. No one can reproach him with having consulted his own convenience, or with having

sought to spare himself trouble in this matter. Original investigation in Lithuania is attended with both privation and hardship; travelling there, though not exactly as Schleicher asserted, "unmöglich ohne sich entbehrungen und muhsalen zu unterziehen, von denen der cultur-mensch unserer tage in der regel kaum eine ahnung hat," is yet accompanied by very considerable difficulty.

I regret that I am not able to add an example, in musical notation, of one of the Lithuanian metres with which Prof. Bezzenberger ends the volume. JANE LEE.

### THE ORIENTAL CONGRESS.

THE Sixth Congress of Orientalists, which concluded its meeting at Leiden last Saturday, has been a very great success. The number of scholars who attended it was greater than at any previous gathering of the kind. England sent a large contingent, and representatives came from the Dutch colonies in the East, from India, from Turkey, from Greece, and from Portugal. Nothing could exceed the hospitality and kindness with which they were welcomed, or the efforts that were made to make their stay in Holland pleasant and profitable. The weather seconded the efforts of our kindly hosts; from the first it was thoroughly Oriental in its sunny serenity.

Thursday was spent at Amsterdam, where a warm reception was given to the members of the Congress by the official authorities, and the exhibition was thrown open to their inspection. On the other days of the week pleasure was agreeably mingled with the more serious duty of reading or listening to papers in the various sections of the Congress. As all the sections met in the same building—that of the University of Leiden, which its scholars have made famous throughout Europe—there was little difficulty in passing from one to the other, or in carrying out a system of organisation by which this Congress has been favourably distinguished above its predecessors. There is another point, also, in which the Leiden Congress has obtained the same honourable distinction, that must not be left unnoticed; the Dutch scholars filled the official posts of the sections not with themselves, but with their guests.

The Congress was opened on Monday, September 10, with a speech from the Minister of the Interior. Prof. Kuenen, the president, then explained the reasons which had caused a small country like Holland and a small city like Leiden to be chosen as its meeting-place. In doing so, he referred to the premature death of Prof. Dozy, who was the president-elect. Prof. Dozy is not the only Orientalist whose decease the Congress has been called upon to deplore. Only the week before it met, Spitta-Bey, the talented author of the well-known Grammar of Modern Egyptian Arabic, died of consumption; and a young Dutch scholar, M. Geerts, has not lived long enough to present in person his works on Japanese matters to the Congress. It is satisfactory to learn that Prof. Dozy has left MSS. behind him in a more or less finished state. Among these is a memoir containing new materials for the study of the religion of Harran, which was read before the Arabic section by Prof. de Goeje.

Though a good many papers were read, no very striking or important discovery was announced to the Congress. But much that was interesting was laid before its members, and the *Transactions* of the Congress when they appear will be in no way inferior to those which have preceded them. Special attention has naturally been given to that part of the Oriental world with which Holland is in close relation. Prof. Kern discoursed on the affinities of the Mafoian

language; while M. Marre endeavoured to point out the lexical relationship of Malagasy to Javanese, Malay, and the other chief languages of the Indian Archipelago. The Aryan section occupied itself with a long discussion on the origin and antiquity of Indian writing, a subject suggested by papers from Mr. Oust and Pandit Krishnavarmá. The advocates of rival theories, however, failed to convince one another. In the Semitic section, Prof. Tiele read a very interesting memoir on the goddess Istar, whom he regarded as the representative of the fecund earth; and Dr. Strassmayer gave an account of the cuneiform inscriptions, mostly contract tablets, now in the Liverpool Museum. Another Assyrian paper was one by Mr. MacCurdy, on the inflections of the perfect in Assyrian. M. Jules Oppert also offered translations of some unpublished Accadian texts of Gudea from Tell-Ho, now in the Louvre. Dr. Landberg, who has been living with the Bedouins, confirmed the statements of Wetzstein and others as to the purity with which the language of the Korán is still spoken by these wild nomads of Arabia; and M. Halévy gave the results of his decipherment of the Thamudite inscriptions, which has followed upon the decipherment of those of Safa. The Arab gamut was the subject of a paper by Prof. Land, in which he showed that it does not consist of tonic thirds, as is usually alleged, and that it has undergone a development very similar to that of European music. A good deal of work was done in the African section. Here I may mention interesting papers by Prof. Wiedemann, on the Menas-vases, to which he devoted particular attention when in Egypt; by Miss Amelia B. Edwards, on a fragment of a mummy-case in her possession; and by Prof. Eisenlohr, on the curious texts from Edfu relating to the measurements of fields. M. Oppert, after the latter paper had been read, drew attention to similarities between the Egyptian and Assyrian systems of land measurement.

The practical suggestions of the Congress have been three in number, two of them having an immediate reference to England. First of all, on the motion of Prof. de Goeje, it was determined to memorialise the authorities of the British Museum, or, rather, the British Government, to the following effect:—

"That the Congress hopes that henceforward scholars who are prevented from visiting the British Museum in person may be able to obtain the loan of the MSS. they need for their studies, under the conditions for their security which are in force elsewhere; and that the Congress authorise the Council to submit this hope to the Trustees of the British Museum, praying them, in the name of the Congress, to take it into favourable consideration, and to use their powerful intervention with the British Government on behalf of its realisation."

As is well known, MSS. are lent not only by Continental libraries, but also by the Bodleian; and, since their acquisition is presumably made in the interests of science, it seems hard that poor scholars who live at a distance should not have the opportunity of consulting them. On the other hand, it has happened before now that a scholar has come with considerable expense and difficulty to a library which lends its MSS., and has then discovered to his disgust that the very text he is in search of has been sent on loan to some foreign student. The second attempt at giving the Congress a practical turn was made by Dr. Schlegel, who read a memoir on the importance of employing the Dutch language in the interpretation of Chinese, and concluded with the hope that

"the Congress, convinced of the need of a complete Chinese-English and English-Chinese Dictionary equal to the scientific and practical requirements of the day, should request the

Government of her gracious Majesty the Queen of England to nominate a special commission, composed of the most eminent Sinologists in Europe, America, and China, who shall undertake the work of compiling a complete Chinese-English and English-Chinese Dictionary like that of the great Sanskrit Dictionary of MM. Boehtlingk and Roth, published under the auspices of the Russian Government."

The proposal is a good one, even if the *sequitur* is not very clear. Thirdly, and lastly, at the farewell banquet on Friday, Mr. Onst suggested that the members of the Congress should show their gratitude for the profuse kindness with which they had been entertained by a subscription in behalf of the sufferers from the recent volcanic eruption in Java. It hardly needs to be said that the suggestion was at once responded to. It was a fitting way of concluding a meeting of which all who took part in it will carry away the pleasantest memories.

A. H. SAYOR.

# CORRESPONDENCE.

## INDIAN TRANSLITERATION.

Settrington Rectory, York: Sept. 17, 1883.

Mr. Lecky must pardon me if in my book on the history of alphabetic forms I have endeavoured to restrict myself to the vast subject I had in hand, without needlessly plunging into the abysmal depths of universal phonology.

The "further explanations" which Mr. Lecky volunteers will, I think, suffice to illustrate the difficulties which beset even such a very limited subject as the transliteration of the Nagari letters—difficulties which, I venture to think, he hardly fully realises. To take the case which he brings forward, he will find that the sound of what is called the "palatal sibilant," ण, varies in different dialects, as well as in different words in the same dialect; while there is reason to believe that the Brahmans in reading their ancient texts do not give it the precise sound which it had when those texts were written. Hence any representation of this letter in the Roman alphabet must be to some extent arbitrary, rather than phonetically exact, since Mr. Lecky would, I presume, hardly contend that the Nagari letter should not be invariably transliterated by the same Roman symbol. Nor can I share Mr. Lecky's sanguine expectation that transliterators will speedily agree with him as to the symbol by which this letter should be represented. I find that Prof. Max Müller and the band of scholars who are engaged with him in bringing out "The Sacred Books of the East" have chosen one symbol (s); while the no less eminent Orientalists who are working with Mr. Thomas on the "Numismata Orientalia" have selected another (ś); Mr. Burgess and his fellow-labourers who are carrying out the Archaeological Survey for the Government of India agree with Prof. Monier Williams in adhering to the old notation of Sir William Jones (s'); while the late Dr. Burnell joined Weber, Pott, Burnouf, Lassen, and a host of German scholars in the selection of a fourth symbol (ç). On the other hand, the wholly different notation (ṣ) adopted by Lepsius for the "Standard Alphabet" is still extensively used in Germany, and is followed by the editor of the Vienna alphabets; Ballhorn, however, uses sh; and a seventh device (s) is found in the works of Schlegel and Humboldt; while, if I understand Mr. Lecky right, the only "proper" and "correct" equivalent is (ṣ), a sign employed, so far as I know, by no Indian scholar to represent the palatal sibilant, though it has been appropriated by Lepsius and his school to denote a different letter, the cerebral sibilant, ण. Of several of these notations, employed as they are by scholars of such

eminence, I should be sorry to affirm that they are "improper" or "incorrect," the real inconvenience being that it is impossible to get scholars to agree in adopting any one uniform notation.

As for the four Indian nasal consonants, I do not see how to amend what I have written. In Sanskrit, as in English and other languages, the nasal sounds depend mainly on "position"; the difference is that the Nagari alphabet, being more "accurately phonetic" than our own, denotes the four sounds by four differentiated symbols, whereas we are content with the convenience and simplicity of one.

Mr. Lecky will find, if he examines any of the Asoka inscriptions, that the vowel notation is much more elaborate than he supposes. I believe I must have unintentionally led him astray, as it was mechanically impossible, in my table of the Asoka letters, to insert the full notation used for the medial vowels.

I do not see the point of Mr. Lecky's observations on the variant spellings which we often use for homophones. The spellings *right*, *rite*, *wright*, *writes*, conveniently distinguish separate words, wholly unconnected in meaning, with a different history and a different etymology, which happen, in some parts of England, to have become undistinguishable in pronunciation; whereas, when we speak of the *right* way, or of a *right* line, we are using the same word, with a very slight variation of sense, so that variant spellings would here be unhistorical and inconvenient, as well as absurd.

ISAAC TAYLOR.

# SCIENCE NOTES.

THE September number of the *American Journal of Science* opens with a paper by Prof. A. Guyot, in which attention is directed to the existence of a zone of dry climate in both hemispheres. These sub-tropical dry belts include most of the so-called deserts of the world; their continuity, however, is by no means perfect, and it is notable that the interruptions are in all cases on the eastern side of the continents. Prof. Guyot seeks to explain the phenomenon of dry zones by reference to the distribution of the winds. The ascending equatorial current of air flows in the upper regions of the atmosphere, northwards and southwards, until each branch of it descends at about the thirtieth degree of latitude, when it divides into two streams—one flowing towards the equator, the other towards the pole. Between these two streams lies the neutral zone of sub-tropical calms. The descending currents are necessarily dry, while ascending currents that might bring rain are almost impossible. Secondary causes of desiccation no doubt contribute to produce the dry zones—especially the elevation of the desert-areas and the nature of their soil. The local interruptions are explained by an appeal to the distribution of the great masses of land and water.

WE have on our table New Editions of the following:—*Treatise on Natural Philosophy*, by Sir William Thomson and Peter Guthrie Tait, Vol. I., Part II. (Cambridge: University Press); *The Modern Applications of Electricity*, by E. Hospitalier, Translated and Enlarged by Julius Maier, Vol. I.—"Electric Generators: Electric Light," Vol. II.—"Telephone: Various Applications: Electrical Transmission of Energy," with numerous Illustrations (Kegan Paul, Trench and Co.); *Principles of Mechanics*, by T. M. Goodeve (Longmans); *The Sea-Fisheries of Great Britain and Ireland: an Account of the Practical Working of Various Fisheries around the British Islands*, by Edmund W. H. Holdsworth (Stanford); *Easy Lessons in Botany*, according to Requirements of New Code, by Edward Step, with 120 Illustrations (T. Fisher Unwin); *Natural*

*Philosophy popularly explained*, by the Rev. S. Haughton, with numerous Illustrations, Fifth Edition (Cassells); &c., &c.

# FINE ART.

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*Monnaies grecques.* Par F. Imhoof-Blumer. (Publié par l'Académie royale néerlandaise des Sciences.)

As long ago as 1871, Dr. Imhoof's Atlas of Greek coins, entitled *Choix de Monnaies grecques*, made its appearance; and for the last twelve years numismatists have been expecting the long-promised explanatory text, which now comes out in quarto form, accompanied by nine beautiful autotype plates and a sprinkling of cuts in the text, coarsely executed by one of the cheap processes with which the expensive but more delicate wood-engravings are nowadays frequently replaced. On the whole, however, it is not to be regretted that circumstances have compelled the learned writer to delay the publication of his MS. In the meantime he has had opportunities of visiting or revisiting most of the great national coin-cabinets of Europe; and his own private collection of Greek coins has assumed proportions which bring it up to the level of some of the chief European museums. Dr. Imhoof's collection now numbers some 16,000 original specimens, exclusive of casts, of which latter he possesses an enormous selection from every museum in Europe. If we include these, it may be safely affirmed that Switzerland may now boast that she has at Winterthur a collection of Greek numismatic records unrivalled either at Paris, London, or Berlin; for, although this collection is in private hands, it has never been, like some private collections which might be mentioned, inaccessible to students, or, what is little better, hedged round with rules and regulations which render, or have until quite lately rendered, some of our public collections practically useless for ordinary purposes of reference. Dr. Imhoof's house at Winterthur is a true museum of numismatics, presided over by a custodian whose wide knowledge of all the complicated and intricate by-paths of numismatic lore is always at the service of the genuine student, no matter whence he comes. It is much to be wished that our own British Museum could follow the excellent example of Dr. Imhoof and procure good casts of all such pieces in other museums as are wanting in our own cabinets. That this might be done at a very trifling cost can hardly be doubted; and until it is done, and done systematically, either at our own Museum or abroad, no general *Corpus nummorum Græcorum* can be even so much as attempted. Dr. Imhoof, with all the facilities at his disposal, has indeed endeavoured, and with eminent success, to compile complete catalogues of all the known coins of certain portions of the Greek world (Thessaly, for instance); but a numismatic "Boeckh" is, and must long remain, a work which the present generation of numismatists can hardly hope to see. No single worker in the vast

field of numismatics, except Eckhel, has done more to clear the ground and lay here and there a solid foundation-stone of the great edifice which future labourers may some day erect than the learned Swiss numismatist whose work now lies before me.

This book, which makes its appearance under the auspices of the Academy of Sciences at Amsterdam, is not one which it is possible to discuss in detail within the limits of a short review. All that I shall here attempt, therefore, will be to give the reader a general idea of its contents. In the outset I may mention that it contains descriptions of more than 2,200 coins of some 470 localities, arranged in the usual geographical order. Among these no less than forty appear for the first time as places of mintage. None, perhaps, but specialists can appreciate the full import of such additions to our stock of mints, or of the direct gain to science which newly discovered "types" continually afford. A single instance must here suffice to exemplify my meaning. Until quite lately it was an open question whether certain beautiful little bronze coins reading EPXOMENION should be attributed to Orchomenus in Boeotia or to Orchomenus in Arcadia. Dr. Friedländer (no mean authority on such matters) pronounced in favour of Boeotia (*Archäol. Zeitung*, 1864, p. 133), and interpreted the reverse-type as the death of Niobe. Dr. Imhoof, however, has brought to light a coin of Methydrium, in Arcadia, with the legend MEΘYΔPIEON, which has precisely the same reverse-type, thus proving beyond all doubt that the coins reading EPXOMENION belong to the neighbouring Arcadian city of Orchomenus, and not to the homonymous Boeotian town; and showing that the female figure falling backwards with hands uplifted and breast transfixed with an arrow, while an infant sits upon the ground beside her stretching out his arms to his mother, is not, as Friedländer supposed, Niobe and one of her children, but the Arcadian nymph Kallisto. Kallisto, as the story goes, was beloved of Zeus and metamorphosed by the jealous Hera into a she-bear, in which form she was slain by the arrow of Artemis. Zeus then sent Hermes to save the child Arkas to whom Kallisto had given birth, and translated Kallisto herself to the skies, where she became the constellation of the Great Bear. As Dr. Imhoof (p. 201) clearly points out, the coin-types of the three Arcadian towns, Orchomenus, Methydrium, and Phenêus, all bear upon one and the same local Arcadian myth. On those of Orchomenus we see, on one side, Artemis, who has just discharged the fatal arrow; and, on the other, Kallisto falling dead with the arrow in her breast and with the child Arkas beside her. On the Methydrian coin, with the same reverse, the figure of Artemis on the obverse is replaced by a head of Zeus, the father of Arkas; and on the beautiful silver staters of Phenêus, of Praxitelean style, we see the sequel of the story, Hermes carrying off in his arms the child of Zeus and Kallisto, the eponymous hero of Arcadia. The only remarkable point of divergence between the story as told by the coins and that which has been handed down to us by the writers (*cf.* Pausanias, viii. 3, 6, and

Dion Halic. *Ant. Rom.* i. 49) lies in the fact that the metamorphosis into a she-bear is omitted on the coins, probably as being repugnant to the spirit of ancient art, which, for obvious reasons, carefully avoided representations of completed metamorphoses of human beings into animals, contenting itself with some slight indication of the change of form, such as the addition of small horns to the head of Aktæon, &c. Whether some distinctive symbol of this kind was omitted on the Arcadian coins for want of space, as Dr. Imhoof supposes, or whether its absence indicates that in the native version of the myth the transformation took place after, instead of before, the death of the nymph, can hardly be decided.

Arcadia in the present volume has received special attention at Dr. Imhoof's hands, and he discusses at length (pp. 194 *seqq.*) the much vexed question as to the place of mintage of the long series of Arcadian hemi-drachms, usually considered to be Temple-money issued from the ancient sanctuary of the Lykaean Zeus in the territory of Lycosura. Here, in the opinion of Leake, Curtius, and Lenormant, money was struck probably on the occasions of the great festivals called Lykaea, in the name and for the use of the whole body of the Arcadians there assembled. This theory Dr. Imhoof rejects, and advances some weighty arguments in favour of attributing the archaic coinage reading Ἀρκαδικόν to the Arcadians of the scattered cantons about the town of Heraea, Heraea itself being the place of mintage. This hypothesis the author has been led to adopt by a minute comparison of the coins in question with the undoubted money of Heraea, of which there are two principal series—one, extremely archaic, with the legend ERA, &c., mostly retrograde (*circa* 550–500 B.C.); and the other of much later style, on which the inscriptions are EPA, HPA, and (still later) HPAEON, all probably subsequent to 400 B.C. Where, asks Dr. Imhoof, is the money of the fifth century? And he answers his own question by interpolating between the two series the federal coinage reading Ἀρκαδικόν, the earliest specimens of which are identical in style with the group reading ERA, while the latest agree both in style and type with the second group reading HPA. On this question there is something to be said on both sides; and Dr. Imhoof will probably fail to convince the believers in the "Temple-coinage" theory.

Among the names of kings or dynasts which must now take their place in the vast throng of princes whose names have been handed down to us by their coins Dr. Imhoof's new work gives us those of Kersobleptes of Thrace (357–341 B.C.) and of Skostokes of the same country and apparently of about the same time; also of Orsoaltius, a contemporary of Lysimachus, whose coins resemble those of Alexander the Great; and of Stasioecus, King of Marium in Cyprus, who was dethroned by Ptolemy Soter in 312 B.C. The coins of this monarch bear an inscription in the Cypriote character.

With regard to the difference of opinion between Dr. Imhoof and myself respecting the attribution of the well-known Macedonian tetradrachms reading ΒΑΣΙΛΕΩΣ ΑΝΤΙΠΟΝΟΥ (*obv.*, head of Poseidon; *rev.*, Apollo

seated on the prow of a galley), which he gives to Antigonus Gonatas (277–239 B.C.), and which I have elsewhere assigned to Antigonus Doson (229–220 B.C.) (*British Museum Guide to the Coins of the Ancients*, p. 75), I may be allowed to take this opportunity of stating that the arguments which Dr. Imhoof here adduces tell undoubtedly very strongly in favour of his attribution. I admit that they have almost convinced me, but I am not prepared as yet to grant that he has altogether proved his case. The subject is, however, too technical for discussion in this place.

One word more as to the system of transliterating Greek names which the learned author appears, after much hesitation, to have finally adopted. This, from p. 170 to the end of the volume, is uncompromisingly Greek, and will doubtless offend the eyes of many scholars of the old school. It must be confessed that "Syrakosai," "Opountioi," "Augousta Kaisareia," &c., are somewhat repelling at first sight; and most English readers will prefer the judicious, if inconsistent, compromise between the Greek and the Latin forms which Dr. Imhoof himself makes use of in the first portion of his work—a compromise which Grote felt himself also compelled to adopt.

Dr. Imhoof's *Monnaies grecques* is not a history of Greek coins, nor is it a manual of numismatics. But, as a selection of coins hitherto in great part unpublished or wrongly attributed, it is by far the most important work which has appeared since Leake's *Numismata Hellenica* half-a-century ago; and it will take its place among the standard works of reference on the shelves of every archaeological library in Europe.

BARCLAY V. HEAD.

#### CORRESPONDENCE.

THE "APOLLO AND MARSYAS" AT THE LOUVRE  
ATTRIBUTED TO RAPHAEL.

In the Salon carré of the Louvre now hangs the beautiful little oil painting on panel, representing the contest between Apollo and Marsyas, which the French Government lately bought from Mr. Morris Moore, of Rome. By him it was several times exhibited as a work of Raphael, and as such it has attracted considerable attention. In its new home it bears the same name, so that popular opinion seems likely once again to be misdirected by those who should not be blind leaders of the blind. Years may elapse before the actual painter of the picture will be credited with the honour that is his due, for assuredly Raphael is not he.

The picture represents two nude figures in the foreground of a beautiful landscape. At the right stands Apollo, holding in his left hand and leaning upon a long staff, his right bent and rested against his hip. He turns his head to one side a little, and looks down with a smile, careless and scornful, upon Marsyas, who sits on a mound at the left fingering with both hands the pipe through which he blows. Apollo's lyre is hung by a red-and-gold cord upon a stump near his right leg, and at his feet lie the full quiver and bow of the fardarter. The charm of the picture lurks in the two contrasted figures. That of Apollo is erect and bright in the full light; his skin is of a silvery tone, and the glossy hair flies in dancing ringlets from his brow and down his neck. Marsyas, on the contrary, is tawny, and sits rather in the shadow; his head, seen more nearly in profile,



is bent a little downward as he flutes. His expression of face is even dull as he plays carefully some simple little air that seems to require no great skill of execution, but evidently satisfies the performer. He does not appear to doubt of his own success, nor to dream of the serene disdain of the rivalled god. He of the lyre looks almost disappointed at his own so easy victory; there is something of wonder in his face—wonder at the stupidity of a man who could have pretended to surpass these enchanting strings with that sorannell-pipe, miserabel whistle. All the grassy foreground is brown but for the beautifully painted flowering plants that are dotted about it. Brown mounds rise behind the two figures, the one almost barren, the other thick with shrubs, and between them goes a pathway winding away down a bright green slope. Farther back is a river, slowly flowing between rich fields and under a bridge by a castle, and so away to the blue distance, where loftier mountains shut in the view on either side and carry the eye up to the white, transparent sky. Symbolism of a subtle kind is employed to indicate the result of the contest. Just by the mound upon which Marsyas sits there grows a poisonous plant with purple flowers and scarlet berries fatally ripe. The three trees in the background are employed to tell the same tale, for the lithe branches of that behind Apollo are covered with rich foliage, while the two behind Marsyas are more rigid in form, and one of them sends out a withered branch towards the other. Lastly, over Apollo's head is a hawk pouncing down upon a pheasant or some such bird of brilliant plumage. The figures are about twelve inches and the whole panel about eighteen inches high. The execution is perfect in finish; every detail is painted with extreme care. The flowers, on their tiny scale, are portraits from nature. The modelling of the flesh and the texture and tones of the skin are treated with the most patient skill.

The work has at different times been attributed to various artists. Otto Mündler ascribed it to Lorenzo Costa, Passavant to Timoteo Viti; Messrs. Crowe and Cavalcaselle in their recent *Life of Raphael* throw the weight of their authority with the popular predilection, and ascribe it to the brush of Raphael. The accomplished Italian writer known to all students of art history by the *nom de guerre* "Ivan Lermoloeff" states that he was at first inclined to accept Passavant's attribution; but his attention having been called to a little painting by Francesco Ubertini, a Florentine pupil of Perugino and afterwards of Francia Bigio, representing Adam and Eve, but otherwise borrowed from this "Apollo and Marsyas," he was unable to see how any work of a painter of Urbino could have come to be used as a model by such a man (*Repertorium*, Bd. v., p. 152 note). This and other considerations led him to the opinion that the work was produced by Perugino in his early period.

The main reason for assigning the picture to Raphael is the existence of a somewhat similar drawing among the pages of the so-called Raphael sketch-book at Venice. It is, however, generally admitted now by the more accurate class of art students (Forscher) that this whole set of drawings is decidedly not by Raphael. The drawing in question is, at any rate,

"obwohl sehr verdorben, doch immer noch am meisten an sonstige Zeichnungen Perugino's aus den letzten Decennien des XV. Jahrhunderts erinnert, wie unter andern an jene zwei Engel mit dem Tobias in Oxford" (Lermoloeff).

It presents certain noteworthy points of difference when compared with the painting. Apollo, for instance, is crowned with a laurel wreath, and the smile is lacking in his expression. The draughtsman, moreover, has had two thoughts about giving Marsyas a faun's ear. Instead of

a stump with the harp hanging from it, there is a tree between the two figures, and the landscape background is quite different. The sharply pointed form of Marsyas' ear, recalling almost the manner of Fiorenzo di Lorenzo, is enough to prove that with the drawing, at any rate, Raphael had nothing whatever to do.

In a gallery so rich in Raphael's works as that of the Louvre there ought to be no difficulty in proving, by comparison with neighbouring pictures, whether a given work is by Raphael or not. But the unfortunate student who embarks upon the attempt is liable to many bitter disappointments, for such a line of investigation brings him at once face to face with the accursed destruction that restorers have wrought. Not one of the Louvre Raphaels has escaped these botchers, and the Peruginos have suffered almost as much. The student, however, may be directed to the following points of similarity and difference between this panel and the works of those two masters. I name such only as the restorers cannot have obliterated or changed, despite what other damage they have wrought. Let him compare the treatment of the foliage under Apollo's right arm with that in any of the Raphaels—he will find none at all similarly handled; but in the background of the early Perugino, "Madonna with Angels" (No. 426), he will find a piece of work almost identical with it. The air perspective and the white sky fading very gradually up into a faint blue are the same in this picture and in the "Apollo," but contrast strongly with corresponding features in all the Raphaels. Again, let him compare the right foot of Marsyas and the wide division between the great toe and the rest with any Raphael feet he can find—there is none like it; but in the Perugino "Combat of Love and Chastity" (No. 429), repainted though it be, he will swiftly discern feet altogether of this type. In the same picture, too, the hair of Chastity affords a close parallel to that of Apollo. The bowed form of Marsyas' little finger pressed against his pipe can hardly be enforced as evidence, but such a form is characteristic of Perugino, not of Raphael.

The ordinary run of students, however, rebel against the really crushing evidence of stylistics, and demand proof of general resemblances in design as a whole between a given picture and that of the other works of a master. Correspondence of such a kind is, of course, a field where opinions may differ, but I would ask anybody whose eye is entirely familiar with the works both of Raphael and Perugino to lay his hand over the body of Apollo and then see whether that straight right leg, with the foot awkwardly at right angles to it, could by any possibility be the work of Raphael, or of any painter but Perugino. Let him then regard the head of Apollo alone, and think of all similar heads that he has seen in Italian pictures; he will find that none come so close to it as Perugino's, and that some of his are of the self-same type. The body of the Sun-god has none of the subtle modelling that Raphael always strove after in his early years and always attained in his later. It is not the work of a struggling youth, but of a skilled and mature painter. Indeed, the same type of figure, if my memory does not deceive me, is to be found more nearly approached in the ceiling decorations of the Sala del Cambio at Perugia than anywhere else.

Whether, however, the actual painter of the picture be Perugino or no, the one fact that admits of demonstration is that the hand of Raphael had nothing to do with it. But the fame of the little gem does not depend upon any name that may be attached to it; it is one of those precious works which inevitably charm every eye that gazes upon them. In harmony of line and colour, in finish of detail, in sub-

ordination of the various parts one to another, it is little less than perfect; and the authorities of the Louvre may well be congratulated upon their acquisition, whatever the price they were courageous enough to pay for it.

Braun has already published a good photograph from the painting; the Venice drawing is photographed by Naya (No. 239).

W. M. CONWAY.

#### ST. JOHN THE BAPTIST AT TIMBERHILL, NORWICH.

Belle Vue Rise, Norwich: Sept. 15, 1883.

This church has been recently restored, and we gladly note that the memorials of the dead apparently remain *in situ*—a praiseworthy example in these iconoclastic days. One ancient brass inscription has been replaced, we believe, by the care of the urban dean. It bears the following inscription:—

Orate pro anima Katerine Dunnyng  
que oblit A° Dni M°CCCC°LXIX°

In all cases our dates refer to inscriptions on stone and marble memorials. In the church there are forty-four memorials, of which six have no inscriptions, nine are partially obliterated, and the rest commemorate fifty-eight persons. In the churchyard 106 stones remain, of which thirty-five have no inscription, thirteen are partially obliterated, and the rest commemorate 104 persons. There is much fear that of late years many memorials have been destroyed; consequently, much parish history is lost.

In the interior of the church the oldest memorial is dated 1648.

GRIDGORI BOOTHI  
DIED JANUARY Y° 27  
1648

SIC TV  
HERE LYETH Y° BODY OF  
BARBARA Y° WIFE OF RICHARD  
EVANS WHO DIED MAY Y° 29<sup>TH</sup>  
1656.

ELIZABETH EVANS Y°  
3<sup>D</sup> OF THAT NAME WHO  
DEPARTED THIS LIFE  
Y° 2<sup>D</sup> OF SEPTEMBER  
ANNO DOMINI 1681  
ÆTATIS SUE 6 YEARS  
AND 5 MONTHS

HERE LYETH THE BODY OF ELIZABETH  
THE SECOND WIFE OF RICHARD EVANS  
BY WHOME HER HUSBAND HAD ISSUE ONE SON  
AND FIVE DAUGHTERS SHE DEPARTED  
THIS LIFE THE 8 DAY OF JULY IN  
THE YEARE OF OUR LORD 166  
ÆTATIS SUE 30

HODIE MIRI  
CRAS, TIBI  
HERE LYETH THE BODY OF SIMON  
WHISITER LATE OF THE CITY OF  
NORWICH ALDERMAN WHO  
DEPARTED THIS LIFE THE 12 DAY  
OF AUGUST ANNO DOMINI 1682

HERE LYETH ALSO THE BODY OF  
SIMON HIS SON WHO DEPARTED  
THIS LIFE THE 2 OF APRIL 1673

Blomefield gives the name as "Whistler."

HERE LYETH  
BODY OF  
RTH RAND  
DEPARTED  
THIS LIFE THE  
DAY OF MAY  
ANNO DOM 1675

OWDEN who lieth the of ABET the body of THOMAS CO his wife who also the body of A COWDEN & of EL th (Covered by lectern.)

also the body of COWDEN & o daughter of wife who dyed July 1698

also daughter of THOMAS his wife who dyed 3 1699

Here Lyeth y<sup>e</sup> body of LIDYA y<sup>e</sup> wife of JOHN PERKINSON who dyed April y<sup>e</sup> 24<sup>th</sup> 1705 Aged 63 years

Here Layeth also the Body of JOHN PERKINSON who Departed this life the 21 of January 1705 Aged 60 Years

Here lieth y<sup>e</sup> body of ESTHER y<sup>e</sup> wife of CHRISTOPHER BROWNE who departed this Life y<sup>e</sup> 17: day of October 1710 Aged about 57: Here also Lyeth the body of CHRISTOPHER BROWNE who departed this life y<sup>e</sup> 8<sup>th</sup> of May 1718 Aged 61.

In Memory of ROBT the only Son of JAM<sup>s</sup> and ELIZ<sup>a</sup> PAGE he died in a Consumption July 4. 1776

In the 19<sup>th</sup> Year of his Age And on his right hand lieth Martha Fiddy his Coufin she died suddenly in the fame Houfe two Months before him In the 17<sup>th</sup> Year of her Age.

The wording of this inscription, together with the ages, favours the conjecture that more than cousinly feeling existed between these young people. There is a second memorial to them.

WILLIAM VINCENT.

#### NOTES ON ART AND ARCHAEOLOGY.

SENATORE MORELLI's well-known work on the Italian masters, as represented in the galleries of Dresden, Munich, and Berlin, is about to appear in an English form. The original was published in German under the Russian pseudonym of Lermolieff; but it was well known to be from the pen of one of the first Italian connoisseurs of the day, whose criticisms were at once acknowledged as epoch-making. The English edition will appear with the author's own name and with the advantage of revision by himself. The translation is by Mrs. J. P. Richter, who has naturally profited by her husband's supervision. The publishers are Messrs. George Bell and Son.

MR. CORNISH, of Manchester, announces for publication by subscription a work on the Old Halls of Lancashire and Cheshire, by Mr. Henry Taylor. It will consist of more than thirty plates, chiefly ground plans, architectural elevations, and bird's-eye pictures; and the letterpress will give detailed descriptions, as well as a general account, of the ancient domestic architecture of the counties palatine.

No more than £22 has as yet been subscribed towards the £60 required to preserve Neville's Cross, the ancient land-mark placed on the field of Neville's Cross to commemorate the battle of 1346. The memorial is much dilapidated, and this fund is being formed to protect and preserve its remains. The

cross which formerly surmounted the rubble foundation long since disappeared, and there now remains only a large octagonal stone, into which the cross was originally fixed. The socket is at present filled by a rough upright stone. The angles of the octagonal stone are sculptured with the emblems of the Evangelists. It is proposed to cover the mound with earth and turf, to make the stone secure, and to surround the memorial with an iron railing.

THREE marble statues will shortly be placed in the courtyard of the Louvre:—"Venus Triumphant," by M. Devaux; "Phryne," by M. Otlin; and "Venus," by M. Vilain.

AMONG the recent acquisitions of the Berlin Museum of Art Industry is the spinet once belonging to Duke Alfonso II. of Ferrara upon which Eleonora of Este played to Tasso. The key-board bears the motto "dum vixi tacui, mortua dulce cano."

#### THE STAGE.

##### OBITUARY.

##### DUTTON COOK.

By the death of Mr. Dutton Cook, which occurred last week very suddenly, we have lost a comrade valued wherever he was known—a novelist of mark and a critic of the first order. Mr. Dutton Cook, who was the son of a London solicitor, was educated for the law; but, though apparently always without the passionate ambition so common to the artistic temperament, he early deemed himself more at home in the world of painting and of letters than in any of the more accepted professions. Nearly a quarter-of-a-century ago, after having undergone some training in art, he published the novel of *Paul Foster's Daughter*—a story of Bohemian life in public art school and private studio. This romance, of which the literary success greatly exceeded that accorded to more widely read work, was in due time followed by *A Prodigal Son*, *Hobson's Choice*, and other stories, in which a peculiar vein of humour and considerable constructive power were apparent. A later novel—*Young Mr. Nightingale*—is, as the *Daily News* assures us, a more profound analysis of a single character, and a record of its growth. All Mr. Cook's writings in fiction deserved, and won, the liking of those familiar with the difficulties of the craft, but the popular success that they obtained was certainly not commensurate with the labour bestowed upon them by the careful literary artist who is now gone. Mr. Cook after a while addressed himself more particularly to critical writing. He had quite as much technical knowledge of art as is required by a critic who must be removed from the prejudices or prepossessions of a particular method. He was devoted to the theatre, and it did not take him long to obtain a more thorough knowledge of its history than was possessed by probably any of his brethren. His book *Art in England* is but one of the slighter evidences of his artistic acumen. His published works on the stage—*A Book of the Play and Hours with the Players*—though they display his fund of knowledge, do but inadequately present his shrewdness and his humour. There was something in his genius—for a vein of genius he undeniably had—that caused his very brightest work to be found in the vivid chronicle of his most recent impressions. Thus, many witty sayings and much wisdom are buried in the columns of the *Pall Mall Gazette* of ten years ago and in the *World* of the last few years. All real judges set great store by his criticism of the theatre, even though they knew—what it is pleasant to the dilettanti to affect to ignore—that he wrote in a day when

there is more of capable criticism of the theatre than there has been at any period of our stage history. Like an abundance of his brethren, Mr. Cook was perfectly impartial, to begin with; he took some pains to remain impartial by avoiding too much of the agreeable acquaintance of those with whom his efforts dealt. He did not, perhaps, possess a very facile sensibility; certainly he was not enthusiastic. But he was, above all things, just and keen; and the kindliness of his nature, the signs of which are to be traced in page after page of his writings, endowed him somehow with the art of avoiding offence even when he was most plain-spoken and severe. He has died only in middle age—he was fifty-one. If he was sometimes overworked, his labours in literature never betrayed any symptom of it, and the last lines he wrote in the *World* of last week were absolutely as fresh as the first contribution which he dropped into one knows not what editor's box more than twenty-five years ago. We lose in him a finished literary artist, and a comrade who deserved in every sense the high reputation he had won among those best able to confer reputation in the path of his peculiar work.

FREDERICK WEDMORE.

#### STAGE NOTE.

A VALUED correspondent writes:—

"The recollection of Mr. Hardy's novels suggested to me sometimes by the performances at the St. James's Theatre may be worth recording. It is not only suggested by the work of the dramatist or the playwright, but also by the player's interpretation of the drama; and I think it reveals a similarity between Mrs. Kendal's and Mr. Hardy's art—in the type of character and the method of interpretation. In the portrayal of every-day human passion, of delightful mood or sad emotion, Mrs. Kendal as an actress is unsurpassed—in England at least. But perhaps Mr. Thomas Hardy is, in a measure, her counterpart in this respect as a novelist; and it is at least curious to observe how much in his books the actress may find for her art ready to hand. Mr. Hardy's characters very possibly do not betray such profound emotion as Mrs. Kendal's impersonations—I suppose for the reason that the portrayal of emotion is more possible to the artist of manner and action than to the artist of literature; emotion is betrayed by behaviour rather than by words—but there is in the novelist's depiction of character a wealth of dramatic suggestiveness, nay, of dramatic invention, which might make the fame of any player who could see it and adapt it to his or her own histrionic means. Moreover, it may be that Mr. Hardy's specialty is his delineation of the winsome and the wayward woman, which is what, with of course much more besides, Mrs. Kendal can precisely portray. That Mrs. Kendal is alive to all this, I think we saw in 'The Squire,' and I think we have seen it lately in 'Impulse.' There was much in the St. James's Kate Verity which recalled the character and personality of Bathsheba Everdene; and in 'Impulse,' now revived at the St. James's, one scene at least—that in which the somewhat halting courtship attains its climax, affording to Mrs. Kendal her most delightful passage in the performance—it seems to me, is more than suggested by a page of *Under the Greenwood Tree*. For it was, I think, Fancy Day who, in the parlour of a Dorsetshire inn, first bestowed on her lover that gift which is the coveted prize of all innocent love as characteristically and engagingly as does now Mrs. Beresford on her Captain Orichton in a drawing-room of the Hôtel du Louvre. We may allow these similarities in different masters of two very kindred arts while we endorse to the full the universal verdict on Mrs. Kendal's originality and rare powers. Indeed, it is only a further evidence of her gift that she can vivify for us those delightful touches which by Mr. Hardy's writings are already presented to our imaginations. Genius here, like genius elsewhere, lies in the remarkable presentation of familiar experience."

SATURDAY, SEPTEMBER 29, 1883.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Prolegomena to Ethics.* By the late Thomas Hill Green. Edited by A. C. Bradley. (Oxford: Clarendon Press.)

(Second Notice.)

THE third book is entitled "The Moral Ideal and Moral Progress," and returns to the difficulty raised at the beginning of the last chapter as to the ground of distinction between the good and the bad will. This ground, it is stated, is to be sought in the specific difference of the objects willed; and the first chapter aims first at showing the error of Hedonism in holding that the object of desire is always pleasure—an error arising from the consciousness that self-satisfaction is sought in all desire that amounts to will, combined with the consciousness that in all self-satisfaction, if attained, there is pleasure. The good, it is pronounced, is not the pleasant, but that which satisfies some desire. In such satisfaction there is pleasure, but the pleasure depends on the goodness, not the goodness on the pleasure. On this principle the moral good will be that which satisfies the desire of a moral agent. The question, What is a moral agent or moral capability? cannot be finally answered without knowing what is the moral good to be realised by such capability; and this it is proposed to find in the moral progress already achieved by humanity. From this we are to infer also when a will is bad—namely, when

"the spirit which is in man seeks to satisfy itself or to realise its capabilities in modes in which, according to the law which its divine origin imposes on it, and which is equally the law of the universe and of human society, its self-satisfaction or self-realisation is not to be found."

The virtuous life is governed by the consciousness that there is some perfection to be attained in administering to which the agent seeks to satisfy himself. Reason, in the practical sense, is taken to be the capacity of conceiving an end of this kind; and, though reason is a condition of vicious self-seeking also, it initiates virtuous habit and action, and is developed in the gradual completion of the ideal of human perfection.

The second chapter treats of the characteristics of the moral ideal. Morality is only conceivable in a self-conscious personality; while it is only developed in man through his social relations, which at the same time limit his capacity of realising the ideal. When the idea of human progress is said to imply the "eternal realisation for or in the eternal mind of the capacities gradually realised in time," the same difficulties as to this phraseology recur which have been noted

in regard to its use in the first book. But, at the same time, force must be allowed to the remark that

"it does not appear how any idea should express or realise itself in an endless series of events, unless the series is relative to something beyond itself, which abides while it passes; and such mere endless series the history of mankind must be except so far as its results are gathered into the formation of the character of abiding persons."

Proceeding from the identification of the end for which a good man consciously lives with the end which human development implies, the difficulty is encountered that, in giving an account of the moral law, if we can only say that the unconditional good which it enjoins as an end is the good will, and then, again, that the good will is the will for the unconditional good, we are moving in a circle. But when Hedonistic Utilitarianism seems to avoid this circle by saying that the unconditional good is pleasure, it only does so by valuing the good will only as a means to an end wholly different to goodness, and its ideal is not a moral one if by that is meant "some type of man or character or personal activity, considered as an end in itself." In short, the circle is declared inevitable, and moral goodness is good because it makes for goodness—a conclusion which may lead some to question the value of moral philosophy.

The remainder of this book treats of the origin and development of the moral ideal, and begins by accepting as a primary fact the social interest which precludes a man's "contemplating himself as in a better state without contemplating others not merely as a means to that better state, but as sharing it with him," this interest being underived from forms of animal sympathy. Doubtless the author is right in saying that we have no means of *knowing* what the sympathy of the higher animals may be, but he seems rather to ignore a good deal of evidence tending to prove this to be more than he allows. He does, however, allow that "out of sympathies of animal origin, through their presence in a self-conscious soul, there arise interests as of a person in persons." In the most rudimentary community social requirements, moral and legal rights and duties arise, expressing man's idea of "the absolutely desirable" for himself or his human environment, and thus being founded on practical reason as before defined. In tracing the growth of a sense of duty to man as man, it is maintained that no gradual modification of selfish fear or hope could produce this, and that, though the area of a common good has been immensely enlarged, "it is not the sense of duty to a neighbour, but the practical answer to the question, Who is my neighbour? that has varied." The next chapter traces the gradual determination of the idea of good. The Hedonist position that the individual's idea of the greatest good must be the greatest sum of pleasure he can imagine, is rejected because there can be no such thing as a state of feeling made up of a sum of pleasures; and thus, if the only possible object of desire is, as a Hedonist would hold, a state of pleasant feeling, there can be no such thing as desire for a sum of pleasures. Such a thing can only be

on the theory that desire is for self-satisfaction, which might be conceived as the enjoyment of a sum of pleasures, or rather as a continuous enjoyable existence. But in the minds over which the idea of truer or higher good has any control, its content is ideal objects which those minds seek to realise, such as the welfare of a family, or some other object having the two qualities of exciting strong interest and being permanent like the self it has to satisfy. In such objects man's social nature compels him to identify his own good with that of others with whom he lives. Moral development is an increasing enlightenment as to what should be done to satisfy an unaccountable demand which at first is ignorant of what will satisfy it, and only finds out gradually by reflection on habits and laws created by itself and leading to the conclusion that the only good in which there can be no competition of interests is that which consists in "the universal will to be good," or virtue.

The conclusion of this book is mainly occupied by a comparison of the Greek and the modern conceptions of virtue. This is of at least equal excellence with the rest of the work; but, being less closely woven with the systematic argument, it may, under pressure of the limits of a review, be noticed here very briefly. It recognises the truth that the principle of the best Greek morality was the same as that of ours, finding the good in a pure will and heart, a thing "not external to the capacities virtuously exercised in its pursuit, but as their full realisation;" while, at the same time, our field of duties has greatly widened.

The fourth and last book treats of the application of moral philosophy to the guidance of conduct. After some remarks on the relation of the effects of an action to its motive (on which its moral quality is held to depend), the question is asked, Can enquiry into motives of our own acts give a truer knowledge of what we ought to do or a better disposition to do it? and answered affirmatively by identifying the spirit which moves us to such enquiry with that which moves us to social usefulness. "To the real reformer the thought of something which should be done is always at the same time the thought of something which he should be and seeks to be, but would not be if he did not do the work." Reference to conscience is reference to an ideal of human possibilities. The practical value of a theory of this ideal is next considered, and stated to be chiefly of a negative kind. A true theory may afford deliverance in the perplexity occasioned by conflicting moral formulae or rules evolved through social circumstances, and also where such formulae have been produced by an inadequate philosophy. It may disentangle moral ideas from their popular expression in the language of imagination and religion, and either justify or amend this language accordingly as it "worthily expresses the emotions of a soul in which the highest moral ideas have done their perfect work." But the proper function of moral philosophy is analysis, and it can only incidentally improve conduct where it finds already a well-formed moral habit. Of all moral theories that have had practical influence it is frankly allowed that Utilitarianism has done the best service;

but this, it is maintained, has been independent of its analysis of good and dependent on its giving a wider and juster range to the desire to do good. But in the case of the individual, though generally it would make no difference in his conduct whether he held the utilitarian theory or that supported in this work, in the exceptional cases a calculation of pleasures would be misleading or, at any rate, unavailing. "And how, it is asked, according to a Hedonist doctrine, should anyone try to change the course of life to which habit and inclination lead him" in order to alter the possibilities of human pleasure and so increase its sum?

"Such an attempt would imply that an alteration of what pleases or pains him most can be an object to a man to whom yet, on this hypothesis, desire for the pleasure which most attracts him, aversion from the pain which most repels him in imagination, is the only possible motive. And is not this a contradiction?"

Not only is this moral initiative claimed for the other theory which more vaguely bases morality on a desire to realise a perfect life, but it is argued also that it affords a criterion of the effects of actions and institutions truer and even more definite than pleasantness, inasmuch as there has been enough progress toward perfection already to assure us of the main lines on which it moves. Special discussion is devoted to the "Universalistic Hedonism" supported by Mr. H. Sidgwick in his *Methods of Ethics*, in which

"an office is ascribed to reason which, in ordinary Utilitarian doctrine, is explicitly denied to it. . . . Mr. Sidgwick asks why pleasure ought to be pursued, and answers that it is because reason pronounces it desirable; but that, since reason pronounces pleasure, if equal in amount, to be equally desirable by whatever being enjoyed, it is universal pleasure—the pleasure of all sentient beings—that ought to be pursued."

But Mr. Green asks whether it is

"in contemplation of the enjoyment of unbroken pleasure by all sentient beings that we are to think of the rational soul as saying to itself that at length its quest for ultimate good has found its goal,"

and urges again that such ultimate good must

"derive its meaning from the effort of the rational soul in us to become all that it is conscious of a capacity for becoming."

With regard to the guidance of conduct, it is argued that this view must encourage the sacrifice of pleasure for a good end, because

"the end for which the sacrifice is demanded is one which in the sacrifice itself is in some measure obtained—in some measure only, yet so that the sacrifice is related to the complete end, not as a means in itself valueless, but as a constituent to a whole which it helps to form,"

and the expansion and illustration of this argument conclude the work.

The first object of this review has been to present some continuous outline of Mr. Green's views, and no space is left for anything but a few hints at criticism. It may occur to some perhaps that certain of the author's own phrases—as when, for instance, he says (p. 118) that "the consciousness necessary to a character and exhibited in moral action has supervened from without

upon the supposed primitive being"—seem to indicate, as does the intuitive contrast of moral good and evil, that we may have to be content with a dual residue of analysis; and this is especially suggested when he introduces, as he sometimes does, language of a theological kind. He would hardly accept the demiurgic deity of Plato's *Timæus*, but his criticism of some such conception would have been interesting. In regard to the practical effect of the theory of the end as a perfection of human capabilities, an immoral person might perhaps justify his immorality by alleging that it was impossible for any one to develop all his capabilities equally, and that he chose to sacrifice his moral capabilities to others which could attain more perfection in him, as another person might sacrifice capacities, say, of an artistic kind to achieving moral excellence. Again, in the analysis of morality on Hedonistic principles (pp. 382–85), the pleasures of sympathy (and the converse pains) seem to be rather left out of account.

The simplicity and lucidity of the style are especially admirable when the complexity of much of the subject-matter is considered; the stream of argument is almost everywhere as clear as it is deep. From the entangled confusion, the Germanised jargon, the epigrammatic paradox, which render some metaphysical works insufferable, this treatise is entirely free. It is conspicuous for the modesty and candour with which conflicting theories are discussed. No one interested in the analysis of the capacities of the human soul is likely to read this book without genuine intellectual delight, or without feeling deeply the loss wrought to philosophy by the author's death.

ERNEST MYERS.

*A Roll of the Owners of Land in the Parts of Lindsey in Lincolnshire in the Reign of Henry I.* Translated, with a Commentary, and Compared with the Domesday Survey of Lindsey, by R. E. Chester Waters. Reprinted from the Associated Architectural Societies' Reports and Papers, 1882, Vol. XVI., Part II. (Lincoln: Williamson.)

MR. WATERS has brought out his book at an opportune moment. The formation of the new Pipe Roll Society has reminded the historical student, and also the lawyer concerned with the devolution of real estate, of the uncertainty which prevails in the domain of local history and of the difficulties of bridging over the gap between Domesday Book and the public records of the age of Richard I. We know something of the men who shared England between them at the Norman Conquest, but we are met with every kind of obstacle when we seek to know exactly what they and their sons and grandsons did in alteration of the existing customs. Our authorities break down as we try to use them. The Chronicle attributed to Ingulf has been well described as "a monkish forgery, with its charters composed in the library, its general history a patchwork of piracies, and its special anecdotes all fictitious." We can no longer believe in the story, which Spelman and Chief Justice Hale accepted, how bluff Edwin of Sherborne and others

who had lost their lands went off to King William and told how they had held themselves in peace "before the Conquest and in the Conquest and ever since till now," and were ready to prove it with their swords; and how the grim king made enquiry and restored all such men to their own. The heralds and pedigree-makers have given us a surprising amount of information about crests and coats of arms and blazoned shields, which Hotspur's phrase may describe when he was angered with hearing of the dreamer Merlin and his prophecies:—

"And of a dragon and a finless fish,  
A clip-winged griffin and a moulten raven,  
A couching lion and a ramping cat,  
And such a deal of skimble-skamble stuff  
As puts me from my faith."

The most authentic piece of evidence is the treatise entitled the *Dialogue of the Exchequer*, at one time called "The Lucubrations of Ockham," which was written by Richard de Beaumes, Bishop of London in the reign of Henry I. "When in those elder times," he says,

"the English were everywhere expelled from their possessions, a common complaint of the natives came to the king, that being hated of all and bereaved of their estates they should be enforced to betake themselves to foreign parts. At length, after consultation upon these matters, it was decreed that what, by their deservings and upon a lawful agreement, they could obtain of their lords should be their own by inviolable right."

But they were not to claim anything as a matter depending on titles before the Conquest. It was afterwards found impossible to maintain this rule in all its rigour, and the monks especially took advantage of its relaxation to base their titles to land on charters as old as the Heptarchy.

Mr. Waters has restored to usefulness an old record in the Cottonian Library which was printed in the last century, and spoiled in the printing, by Tom Hearne, the Oxford antiquary. It is a survey of Lindsey, the northern division of Lincolnshire, which gives the names of the landowners in the reign of Henry I., "with the locality and extent of their several estates, and in some cases the names of their under-tenants." Hearne wrongly attributed its date to the age of Henry II., though he should have been saved from the blunder by seeing the name of Richard Earl of Chester, who was drowned in the wreck of the *White Ship* on November 26, 1120, and of Stephen, afterwards King of England, but at that time only a "worthy peer" and a "wight of high renown." The date of the document is fixed by these considerations at some time between the years 1106 and 1120. Mr. Waters proceeds to a more minute examination of the Roll, which enables him to assign a narrower limit. He shows first that Peter de Valoins, who got an estate from the Conqueror, was dead when this record was compiled. But Peter was engaged in a lawsuit with the Bishop of Norwich at the end of 1108, so that we gain two years at this point. This Peter was a somewhat notable man, having been selected by the Conqueror as one of the twelve "law-men" or hereditary counsellors of Lincoln to check, as we may suppose, the tendency of that great city to a



' more than municipal independence." Mr. Freeman has lately reminded us, in his work on the English towns, that our own history might have been like that of the "imperial kingdoms" on the Continent if this tendency had not been checked by the Norman Conquest. The date of Stephen's visit to Oxford in 1114, and the ennobling of Robert fitz Roy in 1116, make it certain, by another train of reasoning, that the record was compiled between the years last mentioned.

Mr. Waters shows that the Roll was compiled by officials who were familiar with Domesday Book, and he gives an interesting account of the mode in which that great survey was returned into the Exchequer. The peculiar orthography of the local names is shown to be due to the employment of Italian clerks.

"It happened sometimes that a leaflet was lost on the road, or was misplaced in the arrangement. By a mistake of this kind, which has only just been detected, Drayton in Oxfordshire, one of the Domesday manors of Turchil of Warwick, was misplaced by the transcribing clerk in Staffordshire. It was mistaken, accordingly, for Drayton Bassett near Tamworth, and this has misled genealogists into supposing that the Domesday owner was the ancestor of the baronial family of Bassett."

Mr. Waters proves that the procedure of the different sets of Commissioners was by no means uniform, and he proves, by a series of minute observations, that Lincolnshire and several adjoining counties were surveyed by the same men.

"All the other counties except this group were divided into Hundreds, which were subdivided into hides; while Lincolnshire and the other counties similarly surveyed were divided into Wapentakes, made up of Hundreds each of which contained twelve carucates."

The existence of the small Hundred, made up of a dozen plough-lands, is a remarkable fact which has never been satisfactorily explained.

Mr. Waters next passes "from places to persons," and shows, by a clear summary and a well-framed set of tables, "what changes of ownership had taken place in Lindsey during the interval between 1086 and 1114-16." Among other interesting details, the Commissioners teach us how of the five Englishmen who retained their estates in Lindsey at the Conquest only one, Chetelburn of Keal, succeeded in transmitting his barony to his posterity. Sortebrand, or "Black-sword son of Wolf" (whom we love for his name), had sunk to be an occupier on the land which he had formerly owned. The violence of Ilbert de Lacy had caused the forfeiture of his estates. Osbern the Priest was succeeded, strange to say, by his sons. The Honour of Dispenser is shown by the Commissioners to have fallen by inheritance to Roger Marmion, who was "getting to be an old man" when this old Roll was new:

"They hailed him Lord of Fontenaye,  
Of Lutterward and Scrivelbaye,  
Of Tamworth tower and town,  
And he, their courtesy to requite,  
Gave them a chain of twelve marks' weight,  
All as he lighted down"

—if, at least, he was as free-handed with his largesse as his more famous or infamous descendant with the crest and helm of gold.

The other lords of Lindsey must make "room for Lord Marmion" in this review; the reader had better consult the work itself if he wishes to learn more of its valuable and interesting contents.

CHARLES I. ELTON.

*The Encyclopædic Dictionary.* A New and Original Work of Reference to all the Words in the English Language. By Robert Hunter. A—Des. (Cassell.)

THE publishers tell us that they have felt the "need of a work" combining "the ordinary features of a dictionary" of English and the treatment of "certain subjects with something of the exhaustiveness adopted in an encyclopædia." This last phrase is unhappy; the "ordinary features of a dictionary" we can understand, but exhaustiveness is an absolute property—an article is either exhaustive or it is not; and that a subject should be treated with "something of exhaustiveness" appears to be a contradiction in terms. Then, again, what are the "certain subjects"? It is, however, perhaps unfair to ask this until the whole work is finished, when the Preface will doubtless explain the lines which have guided the choice. The truth is, as it appears to us, that it is a mistake to attempt to claim the functions of a dictionary of language and an encyclopædia of knowledge for one work. Every science, every art, every subject, may have its dictionary, and there may be a splendid encyclopædia to embrace the whole, in either of which the learner may be satisfied. But a dictionary of language deals with *words*, the tools for expression of ideas, with their change in form and meaning, past and present, and with their relations to one another. To attempt more than is sufficient for the clear elucidation of a word of science, for example, is apt to be delusive, for fragmentary articles, as these must be, can only tend to a smattering, not to true knowledge.

This, however, will not be the opinion of those who hold that it is better to know a little of everything rather than all of one or two things; and it must be confessed that, on the encyclopædic side, Mr. Hunter has (without being exhaustive) brought together a mass of useful information on a variety of subjects. This seems especially useful when a word has meanings in several branches. For example, we have the history of "Andromeda" in classic mythology, the description of the constellation in astronomy, and an account of the genus of that name in botany. Again, under "Anemone," we have (besides the form *anemony*, deduced from the plural *anemonies*, quoted from Thomson) an account of the plant in botany and of the familiar sea-creature of zoology. It is perhaps in accordance with the plan of the work to give articles upon *adiantum*, *asinus*, *celacea*, *coscus*, *ceterach*, *canis*, and the like, but we must protest against these words being considered part of the English language. They belong to the encyclopædia proper; but Latin or Greek words, adopted as a convenience for technical scientific classification, cannot be looked on as current coin.

A valuable feature, in which Mr. Hunter has made a great advance upon other English

dictionaries yet published, is the introduction of a vast number of words now obsolete or rarely in use. The impetus given to the study of our older literature of late years has created readers as well as editions; and many a beginner—even many a scholar—may be glad to find this aid to the words and uncouth forms unknown to merely modern English. We know by experience the impracticability of Strattmann's Old-English Dictionary for the general reader, who, when he is working through his *A3enbite*, his *Piers Plowman*, or his Chaucer, needs a book that will tell him the meaning of his difficulty at once, without a hunt through numerous references, or a Latin or German explanation which may be "all Greek" to him. This sort of help Mr. Hunter supplies. He has laid under contribution the publications of the Early-English Text Society and other editions of early literature—in this respect going beyond Mr. Annandale's *Imperial Dictionary*, which quotes from Chaucer alone of our old writers—and has availed himself of the recent labours of Prof. Skeat and other philologists. He gives frequent quotations to illustrate the sense in which the words have been used, and marks those which have become obsolete. The excellent practice of referring to chapter and verse of the author quoted has in most instances (though not all) been adhered to. In some cases an historical succession of forms is attempted for example, under the verb "ask" we have ten forms of Middle-English followed by seven of Old-English infinitive, with comparisons from cognate languages. The want of dates, or of any indication even of periods, however, infects all these portions of the work with an element of uncertainty which greatly detracts from its value. We are not told when a word took its rise or changed form. It could not be expected that we should have the full historical method which is so eagerly looked for in Dr. Murray's great dictionary, but something more of precision in what is afforded would have given a lasting value as regards both the grammar and the historical development of the language. A slight example will show this. Under "aroint" we have also *aroynt* and *aronyt*, all obsolete, with the remark that "in English literature it is hardly found elsewhere than in Shakespeare," and the two quotations from "Macbeth" and "Lear." But neither of these gives *aronyt*, and we are not told where that form is found. It may be remarked in passing that "Aroint thee!" as spoken by a milk-maid to her cow to get out of the way, is found in the West Riding of Yorkshire as well as in Cheshire, here mentioned. The account under the letter A strikes us as being very defective. The definition of "alliteration," if applied to poetry of a special kind as it is usually employed, is incorrect; the "abacus" is still in use in the Caucasus and on the frontiers of Persia, as well as in China; and several other slips have been marked, some of which are inevitable in an undertaking of this kind.

In a work involving such immense labour and research it is ungrateful to be too critical; and we gladly bear witness to the careful marshalling of numerous meanings, classified under "ordinary" and "technical" language, "literal" and "figurative," such as

are seen under *bead, beam, court, crack*, and their compounds; the concise explanations of epithets or occasional terms, such as *Accadian, Arnoldism, Davidist*; and the system of cross-references, enabling all the words derived or compounded, as well as the different forms, to be traced back to their central root. If the derivations are not always perfect—and in these days of scientific intro- and retrospection no man is safe for every word—we have here, notwithstanding, so much reliable work as to make the book sufficient to any but the specialist. A set of words with signs to aid in pronunciation is printed at the foot of every page for reference from the text. These include several more for vowels and syllables than those given in Webster and Ogilvie, the use of which we have known to be much appreciated by foreigners. The wood-cuts interspersed through the volumes, after the fashion of our old friend Webster, are poorly executed, not doing credit to the publishers.

The work would form a useful adjunct to every town library. It is to be hoped it may not run to too great length; if continued with its present proportions, fifteen or sixteen volumes will scarcely see the end.

L. TOULMIN SMITH.

*The Life and Correspondence of the late Samuel Hibbert Ware.* By Mrs. Hibbert Ware. (Manchester: Cornish.)

ALTHOUGH the name of Dr. Hibbert Ware is not very familiar to the present generation, he was a man whose substantial work alike in archaeology and in science deserved a memorial. He was a native of Manchester, but passed many years of his life in Edinburgh when the intellectual brilliance of its social coteries earned for it the title of the Modern Athens. In the course of a long and busy life he did much—very much—to elucidate the history and archaeology of his native county; he made some important discoveries in geology, one of which proved to have commercial as well as scientific interest; and he put forth a carefully considered theory of apparitions. As a writer he was conscientious and painstaking; and, perhaps as a consequence, much of his work has not suffered by the lapse of time which sometimes makes such cruel havoc of that which once was highly valued.

The first part of Mrs. Hibbert Ware's book will be chiefly interesting to her Lancashire readers. Thus she gives so much information as to the social condition of Manchester and its district from the close of the rebellion of 1745 to the beginning of the present century that the birth of the hero is not recorded until we reach the ninety-third page. This is not a subject for complaint, as the matter is good and well stated. While at school, Samuel Hibbert formed the acquaintance of a man who to the visible occupation of a handloom weaver added the unstated but probably more lucrative practice of poaching. The old fellow told the boy wonderful stories, of which he had an ample store, and in return listened with intense interest to his boyish companion as he read chapter by chapter the wonderful narrative of *The Pilgrim's Progress*. When

a young man, Hibbert had thoughts of the army, and served for some years in the militia. Then he studied medicine at Edinburgh, and, after graduating, discovered the presence of chromate of iron in the Shetland Islands, which gained him the gold medal of the Society of Arts and involved him in some unpleasant disputes. He became secretary of the Society of Antiquaries of Scotland, and engaged in a great variety of archaeological and scientific investigations. He was thrice married; and in his second wife found an intelligent and enthusiastic fellow-student, especially in his favourite science of geology. His latter years were spent at Hole Barns, in Cheshire. It was there that he had the misfortune to read in the *Times* of the dreadful death of his son, a young and promising surgeon in the Bombay Army. Dr. Hibbert, who assumed his mother's name of Ware, died there on December 30, 1848, in the sixty-seventh year of his age.

Mrs. Ware's narrative is easy, flowing, and eminently readable. She succeeds in impressing the reader with the individuality of the subject of her work, so that we know him not only as the grave historian and the penetrating man of science, but as the absorbed scholar, usually as careless of the external world as Dominic Sampson himself. Of this some ludicrous examples are given.

"One day he had been working very hard, quite uninterruptedly except at meal-times—for literary men, like all other men, must eat—and, when supper-time arrived, he was called down. Mr. Golland's family were already seated round the table when he walked into the room and took the seat left vacant for him. Mrs. Golland helped him to what he liked, and his plate was placed before him; but, instead of taking up his knife and fork, he sat gazing wistfully at the smoking viands. Mr. and Mrs. Golland looked wonderingly at him for a few moments. At last Mr. Golland said, 'Doctor, won't you put down those books and papers and take your supper?' The spell that bound him was at once broken. He had come down from his room with a lot of books and papers under one arm, and thus encumbered had sat down to supper, but so absorbed in his work was he that he could not tell what prevented him handling his knife and fork" (p. 285).

Considering that Dr. Hibbert was the friend of Sir Walter Scott, of the other great lights of the Northern capital, and of many men eminent in literature and science, the correspondence now printed is hardly so important as might have been expected. The letters relating to scientific subjects should have been submitted to some friendly revision. The absence of an index also detracts greatly from the usefulness of the book. As the impression has been limited to 250 copies, the work is one that must always be, in a certain sense, rare, and it will be sought for by those who are interested in the social history of Manchester and of Edinburgh.

After all critical deductions have been made, Mrs. Hibbert Ware's book is a pleasant record of a man whose strong individuality sometimes verged on eccentricity, whose ability was shown by important work in very diverse fields, and whose life—which nearly reached the span of three score years and ten—was devoted to the advancement of science and learning.

WILLIAM E. A. AXON.

#### A LOST CHRONICLE OF PERU.

*The Second Part of the Chronicle of Peru by Pedro de Cieza de Leon.* Translated and Edited, with Notes and an Introduction, by Clements R. Markham. (The Hakluyt Society.)

IN 1864 Mr. Clements Markham translated for the Hakluyt Society the first part of the *Chronicle of Peru* by Pedro de Cieza de Leon, and in his Introduction wrote:—

"It would appear that the author completed the second and third parts of his *Chronicle* before his death, if not the fourth, and Mr. Rich found them at Madrid in MS.; but they have never been printed. The disappearance of the second part is by far the greatest loss that has been sustained by South American literature since the burning of Blas Valera's MS. when Lord Essex sacked Cadiz."

Yet, in fact, so far from the second part having disappeared, there were at that time no less than five copies of it in existence. One of these had been in the possession of Mr. Prescott, and was one of his authorities in his *History of the Conquest of Peru*, but was erroneously attributed by him to another author. The history of this error is both curious and simple, and shows how much may hang on the rendering of a single word. The MS. is addressed "Para el Ilmo Señor Dn. Juan Sarmiento." Mr. Prescott read "Para" as "by," and attributed the work to Dn. J. Sarmiento. Mr. Markham informs us that "Para" really means "for," and that the MS. was in fact written by Cieza de Leon for Sarmiento, who was President of the Council of the Indies. This mistake was detected independently both by the Peruvian scholar Don Manuel Gonzales de la Rosa, who printed this second part in 1873, and by the Spaniard Don Marcos Jimenez de la Espada, who printed it in 1880. Now that the blunder is exposed, it seems strange that Prescott himself should not have corrected it. Here was a first part without a second, and a second without a first, each often referring to the other. What the contents of the second part of Cieza de Leon's *Chronicle* were was known, for he recites them in the Prologue to the first part, and of course they exactly tallied with the work attributed to Sarmiento. Add to this that the styles of both were necessarily the same, and it must seem surprising that doubts as to Sarmiento being the real author of part ii. should not have arisen in Prescott's mind. This is the more remarkable as he studied the two parts carefully, and examined them critically in notes to the first and fourth books of his *History*. Of both he writes in terms of high praise. It is difficult to restrain a smile when we read these notes by the light of later research. He laments that Cieza de Leon died "without having covered any portion of the magnificent ground-plan which he had confidently laid out," and attributes to Sarmiento, who, in fact, never crossed the Atlantic, the travels through Peru and laborious research of Cieza de Leon. Mr. Markham, however, while compelled to notice this, does so unwillingly and with becoming reverence, and takes the opportunity of recording his obligations to the illustrious American historian. There were two rare qualities especially which

might naturally have led a critic in the right path—namely, the signal humanity and impartiality displayed by Cieza de Leon, who in both parts does full and ample justice to Peruvian virtues and institutions, and deplors the cruelty and covetousness of the Spaniards, their destruction of public monuments, and the sufferings of the natives.

Mr. Markham now adds to the good work he has done for the Hakluyt Society by translating this second part into English. Let us hope that his useful labours will not end here, and that he will translate that further portion of Cieza de Leon's great work which has been printed. He informs us that, of the remaining parts, part iii. and books i. and ii. of part iv. are still in MS. and inaccessible, but Don M. J. de la Espada knows that they exist, and where. The MS. of book iii. of part iv. is in the Royal Library at Madrid, and it was edited by Don M. J. de la Espada in 1877. Books iv. and v. of part iv. are not known to be in existence, but they were written, as the author refers to them in his Prologue as completed. In addition to his translation, Mr. Markham gives us a very interesting treatise on the ancient Ynca drama.

WILLIAM WICKHAM.

*Essais de Littérature anglaise.* Par James Darmesteter. (Paris: Delagrave.)

M. JAMES DARMESTETER's versatility is well known on both sides of the Channel. He is equally at home in the languages and literatures of the Eastern and the Western worlds, and all his writings exhibit the hand of the true scholar. Of our own literature he has already edited, with exemplary thoroughness, "Macbeth" and "Childe Harold;" and the volume of collected essays now before us shows that Shelley, Wordsworth, and Browning have occupied his attention as seriously as Shakspeare and Byron. The reverent attitude in which he approaches our nineteenth-century poets gives one more stab to the criticism, not quite wholly extinct, that carelessly ascribes to the volatile genius of France an incapacity to listen with attention to "the still sad music of humanity." It is not every Englishman who is acquainted with "Alastor," with the "Excursion," or with "The Ring and the Book," and there would be little reproach, and little need to assign it any psychological cause, if French writers rested content with their own literature, whose wealth is only partially revealed to ourselves. But no such justification should be preferred to-day; our poets suffer no neglect from our neighbours. M. Darmesteter may be ranked with a score of French critics who, like Léo Quesnel in his recent article on Browning, offer the hand of friendship to every writer, whatever his country or his language may be, provided he can refresh the sources of thought.

M. Darmesteter's essays vary considerably in form and cover a wide field. Those devoted to Shakspeare are historical and expository; the article on Byron is in great part biographical; and that on Browning is largely devoted to a spirited translation of Hervé Riel, which is intended to make better known in France the service that the poet rendered her by the composition of that poem

in 1871. The essays on Wordsworth, Shelley, Mr. Shairp's *Aspects of Poetry*, and on the Indian poetess, Toru Dutt, are pure literary criticisms.

The latter essays are for us the more interesting. In the former, M. Darmesteter writes with his customary grace, and the information he gives is full and accurate; but there is little that will be unfamiliar to English readers. He has availed himself of the latest Shaksperian criticism, although he has avoided its extravagances, and has expressed some of its results very effectively. In the opening sections of the book may also be found some short comments on Shakspeare in France, and a suggestive sketch of the vivifying influence exerted on two poets—Wordsworth and Antony Deschamps—by Macbeth's cry of "sleep no more."

The tone of M. Darmesteter's literary criticism is seldom very subtle, and is not always very fruitful, but it invariably displays catholicity of taste and a literary enthusiasm kept in check by sound common-sense. Like most of his countrymen, Byron fascinates him almost in spite of himself, and we have felt that at times he measures Byron's contemporaries too exclusively by his standard. He sees in Wordsworth poetic power of a certain depth and beauty, but of very limited scope. He knew nothing of life and nature but their tranquil side, is M. Darmesteter's opinion. "D'autres," he continues, "ayant connu la vie entière, ont mieux compris, si non plus profondément, la nature entière;" and it is evident from the succeeding passage that the critic has Byron here in view. To some extent M. Darmesteter is doubtless right; but, looking at the vast mass and variety of Wordsworth's work, it is very dangerous to emphasise his narrowness of subject and sentiment with all M. Darmesteter's precision. In effect, his criticism would apply, with little modification, to Byron equally well, and we doubt whether a knowledge of "la vie entière" and "la nature entière" was not the unique possession of the myriad-minded Shakspeare. But M. Darmesteter's remarks on Wordsworth are, as a whole, sufficiently appreciative to warrant us in amending Mr. Matthew Arnold's assertion that the poet is nowhere recognised abroad. The essay on Shelley is, we think, the best in the volume. M. Darmesteter writes, under due restraint, with the fervour of a sincere worshipper. Compared with Shelley, Wordsworth is in his eyes a *bourgeois* or a priest of nature with sacerdotal failings; Byron's poetic creations nauseate him when Shelley's are still invigorating him with their passionate idealism.

One general characteristic of the book is worthy of notice. On almost every page we are reminded that its author is no mere student blinding himself by application to literature to the wider life that lies outside it. Many a sentence could be quoted to show that he is keenly interested in the general welfare of France, and that his literary perception is not blunted by consideration of the practical needs of his countrymen. The dedicatory letter to M. Guillaume Guizot is an eloquent plea for the more extended study of English in France. As an instrument of commerce, as an approach to

a vast literature, as a means of comprehending a great political system, M. Darmesteter urges on the authorities in France the superior claim of English to German as a subject of instruction in the public schools and colleges. And he seems to us to prove his point. Great as is the value of German in every pursuit that can be called scientific, here, as in other departments of study, there is much folly in altogether neglecting English. It surely cannot be seriously represented, as it has been represented, that France was conquered by Germany because she was ignorant of the language of her conqueror. But it is quite possible that the writings of Englishmen might teach Frenchmen some profitable political lessons.

S. L. LEE.

#### NEW NOVELS.

*Fortune's Fool.* By Julian Hawthorne. In 3 vols. (Chatto & Windus.)

*Juliet.* In 3 vols. (Bentley.)

*Was it Worth the Cost?* By Mrs. Eiloart. In 3 vols. (White.)

*A Search for a Soul.* By O. Elsie-Nelham. (Wyman.)

*Jack and Mrs. Brown, &c.* By the Author of "Blindpits." (Edinburgh: David Douglas.)

MACAULAY makes Charles Lamb describe the wonderful folks that figure in the Comedy of the Restoration as "a chaotic people." "We are not," it seems, "to judge them by our usages. No reverend institutions are insulted by their proceedings, for they have none among them." The men and women who are the puppets of fate in Mr. Julian Hawthorne's fascinating, but very unsatisfactory, work are as "chaotic people" as even he has amused himself with drawing from his imagination. There are only two of them that even pretend to be real and modern—a choleric old major and an "awful cad" of a lawyer. The rest are such as dreams, or rather as nightmares, are made of. Mr. Hawthorne would probably stake the reputation of *Fortune's Fool* on the evil spirit of the piece, Bryan Sinclair, the good spirit, Jack, *alias* Lord Castlemere, and the poor half-mad girl, Madeleine Vivian, whose life they crush out between them. The first, had he lived in any other world than Mr. Hawthorne's, we should have described as a contemptible scoundrel, whose physical strength, in ordinary circumstances, the State would have utilised for the greater portion of his life in penal servitude. His creed is the shallow one that

"the only rational fault that a human being could commit was to throw away an opportunity of self-satisfaction; self-satisfaction being understood in the large sense, not as being restricted to mere material gain and aggrandisement, but including also numerous immaterial advantages which might look at first sight like self-sacrifices."

Sinclair is a murderer—that is nothing to Mr. Hawthorne's readers, of course—and a cowardly and clumsy murderer. He shoots unsuspecting and harmless men in case they should find some gold he is in search of, and without giving them even the ordinary warning of the Californian bravo. He kills a

chivalrous, though Grandisonian, little baronet, who has the courage to defy him and his thews and sinews, by means of a knife thrust into his hands by his servant, and yet pretends that he was ignorant of the nature of the weapon. He ensnares one woman into a sham marriage that he may live upon her fears of social disgrace; he even tries to make her his instrument in compassing the moral destruction of another. As for Jack, whose mission it is to throw this vulgar Apollyon down the stage trap-door of a burning theatre, he is much more of a somnambulist than of a sane man. His "killing his man," in the person of the father of the girl who haunts his imagination and ultimately fills his heart, and his "natural marriage" to an Indian girl, are no doubt mere bagatelles; but his dreams and his fatalism become very tiresome. Neither Bryan nor Jack, however, is such a bore—or would be such a bore if we could conceive the people in *Fortune's Fool* as belonging to our planet—as poor Madeleine Vivian. Her un-English and actress-like caprices and coquetties are piquant enough in girlhood; but her lectures in the third volume to herself and the brutal Bryan on his and her "wickedness" are unconscionably long. But if the reader of *Fortune's Fool* can emancipate himself from the truths of nineteenth-century life, and conceive Mr. Hawthorne as trying to outdo the plot extravagances of the late Mr. Mortimer Collins and the rhetorical extravagances of the late Lord Lytton, he will probably enjoy these three volumes, absurdities and all, or perhaps the absurdities most of all. The book is full of "go;" most of the characters—although but little better than animals, and, like Lady Mayfair, a grotesque queen of society, liable to be victimised by animal magnetism—are pronounced individualities. Mr. Hawthorne has perhaps a more powerful imagination than any contemporary writer of fiction—an imagination which, if he only did it justice, would yet bring him immortal "types," not mere monstrosities, from the vast and yet unexhausted depths of the natural and moral worlds. In *Fortune's Fool* this imagination shows best in his landscapes, in his description of New England forests in the beginning of the first volume, and in the picture he gives in the second of the Sacramento Valley, whose "atmosphere was the breath of immortal life—an ethereal wine that made old age feel young and youth divine." *Fortune's Fool* shows far too many marks of hasty and slovenly execution. Many of the moralisations in it are the merest Shakspeare-and-water. What is

"In the glare of terrible verities that floods the soul in these grim moments the uproar and violence of the world dwindles to a paltry stir and chatter, which, at most, feebly and rapidly reflect the moods that so awfully possess it" but "words, words"? The third volume is, in point of style, very inferior to the two others; and the tragedy with which it closes is brought on in a preposterously precipitate fashion. Mr. Hawthorne can write such good English that it is to be hoped he will not again, even though pressed for time, talk of "any and all such things as minister to the doer's gratification by gratifying the other party."

*Juliet* is, it seems, the work of a "new writer." This writer has a good deal to learn. She should eschew the fads of the day, steer clear of third-rate poetry, and especially of translations of third-rate Welsh poetry. She should also avoid italics and French quotations of the *cela va sans dire* and *convenances* type. But there is some promise in *Juliet*. The life in "the Dales" which is described in it has the appearance of truth. Above all, the author does not crowd her canvas. Five figures—Juliet Laybourne and Molly Murdock, and their heroes of the favourite "waiting game" type, Brunskill and Doctor Thoms, and above all Noll Ormrod, a universal lover, who is too weak to either "sinner it or saint it" very much—divide the reader's attention between them. Each is carefully drawn; and Doctor Thoms, in spite of his very harmless "Mephistophelean chuckle" and his habit of analysing the characters of other people to their faces, makes a "good genius" decidedly above the average. Juliet Laybourne's spirited rejection of Ormrod when she discovers that fickle artist in the arms of another girl—who, by-the-way, is a trifle too demonstrative in her affection—is very well told. The author of *Juliet* may be encouraged to write more, but not to write too rapidly.

Mrs. Eiloart has been wise enough not to go beyond her depth in *Was it Worth the Cost?* and so she gives us a quiet story of middle or sub-middle class life, chiefly in a cathedral town. Sir Brooke Cornill, indeed, who figures as the bad baronet of the story, is conventional enough. But Mount, the honest draper and ex-Quaker, and Keightley, the energetic but not thoroughly scrupulous ironmonger, and their respective households, are obviously drawn from present-day life. There is nothing extraordinary about them or their chatter about circulating libraries, South Kensington, Miss Austen, and George Eliot; but so much the better. Arthur Keightley is a manly and unpretentious fellow; and, although nine out of ten male readers of *Was it Worth the Cost?* will regret that his choice should have fallen on weak little Nellie Mount rather than on earnest and chivalrous Georgie Wade, yet the development of the plot, which brings them at last together, presents no violence. There is some quiet humour too, and of a thoroughly good-natured kind, in the portrait of Mrs. Pounsford, Nellie's match-making and rather "uppish" aunt. Mrs. Eiloart's story may be rather of the "suburban villa" than of the "boudoir" type. But it is readable and healthy; it does not contain a single "mad feverish kiss" or a single "noble Greek god."

Whoever reads *A Search for a Soul* in search of a plot, or of anything else usually looked for in a novel, will find himself on a wild-geese chase. He will learn, however, that the "modern sybarite" indulges in "tokay and fattened geese filled in with chest-nuts;" that "a noble master surgeon" has "yellow hair and deep dark eyes and Grecian lineaments;" and that, while Joan Anstruther believes that "Life is a great gift," Sibylla, her sister, holds "Death is better." *Sapphire Lights*—for the book has

two titles equally unintelligible—is either mid-summer madness or the deliberate *reductio ad absurdum* of the medley of crude metaphysics, cruder ethics, and "Guy Livingstone" animalism that passes for "society" fiction.

The volume containing four Scotch, but not too Scotch, stories which the author of *Blind-pits* has just given us comes as a welcome relief after the sad nonsense of the preceding. From impossibilities we come to flesh-and-blood. None of the characters are exaggerations or oddities. "Jack and Mrs. Brown," which gives the title to the volume, is the most ambitious of all the stories, and the only one that can be said to have a plot. The Enoch Arden incident, which very nearly makes a tragedy of it, is well told, although the death of Mary Halliday's second husband is too much of a *coup de théâtre*. But we like Mary and Jack less in their fine clothes than when they are attracted to each other from the fact of their being both outcasts. "Hebe," the second story, is very nearly perfect. "Jock" Elliot (the sensible man, who yet falls in love with his mother's servant), his parents, and the flirting beauty "Hebe" herself show a keen sense of the humorous. The comic love affair of Lizzie Elliot and her artist is a capital foil to that of "Jock" and "Hebe." The Border flavour, too, of "Lady Arthur Eildon's Dying Letter" is strong and genuine. Altogether, this volume is so good in every respect that the author's next work will be looked forward to with interest, and even with confidence. May he (or she) not venture on a longer flight? WILLIAM WALLACE.

#### CURRENT THEOLOGY.

*Forschungen zur Geschichte des neutestamentlichen Kanons und der altkirchlichen Literatur.* Von Theodor Zahn. II. Theil—"Der Evangeliencommentar des Theophilus von Antiochien." (Erlangen.) In this work Prof. Zahn, following up his treatise on Tatian, endeavours, by a searching investigation into the external evidence, as well as by an examination of the text itself—first printed from an unknown source in 1576, and afterwards, with arbitrary emendations, by Otto—to reverse the received critical judgment on the Commentary on the Gospels of Theophilus of Antioch; and his arguments, it must be said, are of a cogency which it is by no means easy to resist. The words of Jerome—*quattuor evangelistarum in unum opus dicta compingens*—do not, he contends, as is generally assumed, describe a Harmony, but, on the contrary, apply exactly to the existing Commentary. The Commentary, he shows, has been made use of by Ambrose, Arnobius junior, Gregory the Great, and other ecclesiastical writers, as well as by Jerome himself, and cannot (as has hitherto been generally assumed) be a compilation from them. Moreover, its author is a bishop; he is acquainted with Hebrew, and he quotes the Apocalypse, which Eusebius tells us Theophilus of Antioch did in his book against the heresy of Hermogenes. The evidences of age also are in favour of the genuineness of the work, pointing as they do to a time when persecution was carried on under imperial sanction. It is true the author makes mention of "monks," and this circumstance was taken by Fabricius as alone sufficient to establish the lateness of the work; but, as Prof. Zahn remarks, *μοναχός* is a classical word, and may have very well been used of anyone living alone, quite apart from



its later ecclesiastical associations. A more serious difficulty is presented by the occurrence of the phrase "originale peccatum," which certainly savours of a later age than the third century, to which the translation is referred; but here Prof. Zahn is still at no loss. "Originalis" is simply the translation of ἀρχαῖος, and for a parallel we are referred to Autol. ii. 28, where we have the very word ἀρχαῖος used in connexion with the sin of Eve. Finally, he shows that the Bible text followed by the translator is independent of the Vulgate, and agrees with that current before Jerome—a phenomenon obviously inconsistent with the theory of the Commentary itself being a late compilation. On the whole, Prof. Zahn has certainly shown good grounds for demanding a reconsideration of the received view, and (until his arguments can be met) what must be considered justification for his concluding statement that "the same Bishop of Antioch who in one of the last years of his life and his episcopate, somewhere between 180 and 185, wrote the Books to Autolycheus is the author of this oldest existing Commentary on 'the Gospel.'"

*The Three Witnesses.* The Disputed Text in St. John: Considerations New and Old. By the Rev. H. T. Armfield. (Bagster.) No fault can be found with the tone or temper in which Mr. Armfield pursues his hopeless task of defending the celebrated interpolation in John's First Epistle; but the more, on that account, must it be regretted that he should have laid himself open to the charge of unfairness by speaking of the fact that the verse "is not to be found in any one single MS. of undoubtedly high antiquity," and of its "general absence from the older Greek MSS."—expressions which would be perfectly compatible with its presence in all MSS. later than, say, the sixth or seventh century. Mr. Armfield seems to be honestly under the impression that it is an established fact—at least, he asserts most positively—"that the verse is found in the most ancient Latin version of the Scriptures which was current in the African Church," instead of this being an inference from the very questionable references of Tertullian and Cyprian. The Second Appendix, which discusses at length the question, "Does St. Cyprian quote the disputed verse?" is the weightiest part of the book; and, if it fails materially to alter the aspect of the case, it is at least an interesting summary of the controversy. The considerations advanced by Mr. Armfield to account for the general silence of Greek writers are, undoubtedly, worthy of attention; but we cannot admit that he proves, against Newton and Porson, that the verse is quoted in the Synopsis and by pseudo-Athanasius. It is a mistake to say that Erasmus, in inserting the text in his third edition, was "influenced by the replies which he received from the Complutensian editors." It is well known that Erasmus inserted it on the sole authority of the *Codex Britannicus*, as he called the MS. found in Britain, and in accordance with the promise he had made to Lee.

*The Gospel according to St. Mark.* By the Rev. G. F. Maclear. "Cambridge Greek Testament for Schools and Colleges." (Cambridge: University Press.) On the assumptions that our Second Gospel came from the hands of St. Mark exactly as it now stands, and that it is desirable that the young student should know nothing of the doubts affecting its authenticity, this edition has everything to recommend it. It was not, of course, to be expected that such a subject could be adequately treated in a work of this compass; but something at least might have been done towards elucidating the relations of St. Mark to the other synoptics. The Notes, which are admirably put together, seem to contain all that is necessary for the guidance of the

student, as well as a judicious selection of passages from various sources illustrating scenery and manners.

*Fasti Apostolici: a Chronology of the Years between the Ascension of our Lord and the Martyrdom of SS. Peter and Paul.* By the Rev. W. H. Anderson. (Kegan Paul, Trench and Co.) A chronology which places facts and fictions on the same level, however carefully arranged, can be recommended only to those who are able to exercise the critical discernment which the author eschews. To such this work may be serviceable as narrating in chronological order the leading events of early church history, with useful explanatory notes and the embellishments of ecclesiastical fable.

*Annals of the Catholic Hierarchy in England and Scotland, A.D. 1585-1876.* With Dissertation on Anglican Orders. By W. Maziere Brady. (Mozley Stark.) This volume, reissued with a new title-page, was printed at Rome in 1877, and serves as the complement of the author's previous work, *The Episcopal Succession in England, Scotland, and Ireland, A.D. 1400 to 1875*, which appeared in 1876. It contains, besides an unimportant polemical Introduction, an account of the archpriests, prefects of missions, vicars apostolic, and bishops who have been at the head of the Anglo-Roman Communion from the middle of Elizabeth's reign to the present day, the details being chiefly collected from the archives of the Propaganda and of the English College in Rome. It is a convenient contribution to a minor department of ecclesiastical history; but it possesses no great intrinsic interest, owing, in a large measure, to the lack of eminence in the persons chronicled, scarcely any of whom, between the times of Card. Allen and Card. Wiseman, were men of mark, Challoner and Milner being, in truth, the only unquestionable breaks in a series of mediocrities. However, all who possess Dr. Brady's earlier work will do well in procuring this one, which includes corrections of former statements as well as the fresh information with which it is mainly occupied.

*The Jerusalem Bishopric: Documents with Translations.* Published by Command of Frederick William IV. of Prussia. Arranged and Supplemented by Prof. William H. Hechler. (Trübner.) The Jerusalem bishopric—an abortive scheme by which the late King Frederick William IV. hoped to establish a point of contact between the Evangelical communion of Prussia and the Church of England, whereby he might introduce episcopal government and other ancient historical usages into the former from the latter (this being, in fact, a revival of the much earlier negotiations of Frederick I. through Dr. Jablonaki, which seem to have failed partly from political complications in Hanover, but still more from the cold water thrown on the scheme by Archbishop Tenison)—has never assumed any importance nor achieved any success. Its main interest, in fact, lies in its having been one of the moving causes which led to the secession of Card. Newman from the Church of England—even thought by him to have been the chief among them. A series of unwise appointments to the post have co-operated with the original and inherent defects of the plan to prevent it from attaining even a part of the various objects for which it was set up; and both England and Prussia seem more than willing to let it die. Such is not, however, Prof. Hechler's estimate. He does not admit that it has been a failure in the past, and he augurs much success for it in the future; but the value of his book lies rather in the documents he has collected than in the expression of his opinion on the merits. He gives us all the State papers, both Prussian and English, concerned with the foundation, the Augsburg Confession in Latin and English, and various

statistics of Jewish population in different parts of the world at different dates. There is one omission which argues rather against his impartiality. The alleged breach by Bishop Gobat of the conditions imposed on all tenants of the new see drew forth a strong protest from a large section of the High Church clergy in England, which was met by a disavowal of its official character (though without any refutation of its charges) from the four English and Irish archbishops, who were all of other schools of opinion. We are given the archiepiscopal allocution, but not the much weightier document which occasioned it.

#### NOTES AND NEWS.

MESSRS. REEVES AND TURNER announce for issue early in the ensuing season Mr. Buxton Forman's "variorum library edition" of the whole writings of Keats in four volumes, the contents of which may be briefly summarised thus:—Vol. i.: Poems published in 1817; "Endymion," collated throughout with the first draft, the final MS., and a corrected copy of the first edition; Criticisms by Leigh Hunt, the *Quarterly* and *Edinburgh*, &c. Vol. ii.: "Lamia," "Isabella," "The Eve of St. Agnes," and other Poems (1820); Posthumous Poems; "Otho the Great;" Criticisms by Leigh Hunt; "Isabella," from Boccaccio, by John Payne; the Pot of Basil Song; &c. Vol. iii.: Criticism of Edmund Kean; Notes on Shakspeare and Milton; Miscellaneous Letters; Charles Armitage Brown's Letters from Scotland; the "Cockney School" Attack on Keats; J. H. Reynolds's and Shelley's Defence; &c. Vol. iv.: Miscellaneous Letters; Letters to Fanny Brawne; Severn's Account of Keats's Death; "Adonais;" Shelley and Byron on Keats; Personal Recollections of Keats by Leigh Hunt, Charles Cowden Clarke, Haydon, Charles Armitage Brown, Joseph Severn, and George Keats; General Index, &c. Among the many causes which have delayed the appearance of this long-expected work we may mention that the stock of paper specially manufactured for it was burnt during the progress of the printing, so that a fresh supply had to be manufactured.

THE next volume in the "English Men of Letters" series will be *Addison*, by Mr. W. J. Courthope.

MESSRS. MACMILLAN will publish this autumn a volume of Miscellaneous Essays by Mr. Henry James, and also a collected edition of his novels and tales in fourteen shilling volumes.

MESSRS. SAMPSON LOW will publish Mr. Carl Book's account of his last journey of exploration through Upper Siam and Laos, under the title of *Temples and Elephants*. Like *The Head-hunters of Borneo*, it will be illustrated with coloured plates and numerous wood-cuts.

THE same publishers will also issue a work in two volumes, by Dr. Robert McCormick, describing, after the manner of an autobiography, the voyages of discovery in which he took part in the Arctic and Antarctic Seas.

MR. RANDOLPH CALDECOTT's Christmas books this year will be *The Fox jumps over the Parson's Gate* and *The Frog who would a-wooing go*.

AN edition of Coleridge's *Lectures on Shakespeare* will shortly be published by Messrs. George Bell and Sons, to which will be added the lectures delivered in 1811-13 as taken down by the late J. Payne Collier. These will be supplemented by brief reports of five lectures contributed to newspapers of the day by Mr. Crabbe Robinson. The volume will also include reports of some of the lectures delivered by Coleridge at Bristol in 1814, which have only been recovered by the painstaking research of Mr. George, and have not otherwise seen the

light. The whole will supply a full answer to the charge of forgery brought against Mr. Collier, which, though it was answered before, is now again revived.

*Cobwebs of Criticism* is the title of a new volume by Mr. T. Hall Caine on the contemporary criticism of Byron, Wordsworth, Keats, Shelley, Coleridge, Leigh Hunt, &c. The work will, we believe, contain fresh information concerning the early reception of these authors.]

MR. EDWIN ARNOLD's new poem, *Indian Idyle*, will be published on October 15.

MESSRS. SMITH, ELDER AND CO. announce *Shakespeare's Predecessors in the English Drama*, by Mr. J. A. Symonds; *Memoirs of Life and Work*, by Dr. Charles J. B. Williams; and *The Scourge of Christendom: Annals of British Relations with Algiers prior to the French Conquest*, by Col. Playfair.

The new volumes in the "Eminent Women" series will be *Maria Edgeworth*, by Miss Zimmern; *Elizabeth Fry*, by Mrs. Pitman; *Mme. Roland*, by Miss Blind; *Harriet Martineau*, by Mrs. Fenwick Miller; and *The Countess of Albany*, by Vernon Lee.

MESSRS. W. H. ALLEN AND CO. will publish a *Life of Sir Henry Durand*, an Indian officer who first saw service at the storming of Ghazni (1839), and who was accidentally killed when Lieutenant-Governor of the Punjab. It is written by his son, Mr. Henry Mortimer Durand, of the Bengal Civil Service, now under-secretary in the Indian Foreign Office. He has added a collection of essays and official papers.

THE same publishers also announce *Rambles in Alpine Lands*, by Col. Malleison, with etchings by Mr. G. S. Hancock; *In Time of War: Some Account of the Administration of Indian Districts during the Revolt of 1857*, by Mr. H. G. Keene; *Reminiscences of an Indian Official*, by Sir Orfeur Cavenagh, who lost a leg at the Battle of Maharajpur, and was Town Major of Fort William during the Mutiny; *The Orders of Chivalry*, compiled from original authorities by Major J. H. Lawrence Archer; *Gilda Aurifabratorum: a History of London Goldsmiths and Plateworkers*, by Mr. William Chaffers; *At Home and in Paris*, by Mr. Blanchard Jerrold; and three novels—*Agnes Moran*, by Mr. Thomas A. Pinkerton; *Man Proposes*, by the author of *Benedicta*; and *Tay*, by the Rev. W. O. Peile.

THE new issues in Trübner's "English and Foreign Philosophical Library" will be the first volume (of three) of Schopenhauer's *The World as Will and Idea*, translated by Mr. E. B. Haldane and Mr. John Kemp; von Hartmann's *Philosophy of the Unconscious*, also in three volumes, translated by Mr. William C. Coupland; and the two concluding volumes of *The Guide of the Perplexed of Maimonides*, translated and annotated by Dr. M. Friedlander, of which the first volume was published by the Hebrew Literature Society.

MESSRS. TRÜBNER also announce a volume of poems by Mr. George M. Bizynos, called ΑΤΕΙΑΕΞ ΑΤΡΑΙ, with a frontispiece etched by Prof. Legros; the first number of a serial issue of *The Legends of the Panjab*, by Capt. R. O. Temple; *Creeds of the Day*; or, Collated Opinions of Reputable Thinkers; and a second edition of Comte's *Catechism of Positive Religion*, translated and corrected from the French edition of 1874 by Dr. Congreve.

MR. T. FISHER UNWIN announces:—*Arminius Vambéry: his Life and Adventures*, written by himself, which includes the story of his boyhood's struggles, a narrative of his Eastern travels, his interviews with statesmen and diplomatists, and the part he has taken in Eastern questions; a two-volume novel, entitled *Gladys Fane: a Story of Two Lives*, by

Mr. T. Wemyss Reid, in which the characters and scenes are drawn from actual life, political and social; a new work [by the Queen of Roumania, better known by her pen-name of "Carmen Sylva," entitled *Pilgrim Sorrow*—it is a cycle of prose poems of a symbolical character, which has already appeared in Germany: the English translation has been entrusted to Miss Helen Zimmern, and the volume will have for frontispiece a portrait of the authoress etched by M. Lalauze; Prof. Gibb has translated and edited a new selection from the *Table Talk of Dr. Martin Luther*; Mr. Robert Young, whose popular work on *Modern Missions* has now reached a third edition, has a second series, under the title of *Light in Lands of Darkness*, with an Introduction by Lord Shaftesbury; we are also promised a foolscap quarto edition of *Robinson Crusoe*, illustrated with twenty drawings by Kauffman, reproduced in colours by Messrs. Unwin Bros.

AMONG the new editions of this house are:—Prof. Gibb's prose translations of the epics of *Gudrun*, *Beowulf*, and *Roland*; Mr. Edward Garrett's *House by the Works*; Vernon Lee's *Prince of the Hundred Soups*; Miss Alcock's *Roman Students*; *Heroic Adventure*; Mr. James Weston's *Dick's Holidays*; Mr. E. Step's *Easy Lessons in Botany*; Miss Lushington's *Margaret the Moonbeam*; &c., &c.

UNDER the general title of "Lives Worth Living," Mr. Unwin will issue a series of biographical works. The first four volumes will consist of new editions of the following:—*Leaders of Men*, by H. A. Page; *Wise Words and Loving Deeds*, by Mr. E. Conder Gray; and *Master Missionaries and Labour and Victory*, both by Dr. Japp.

THE Society for Promoting Christian Knowledge announce:—Among "Diocesan Histories," *Lichfield*, by the Rev. W. Beresford; among "Fathers for English Readers," *St. Hilary and St. Martin*, by Chancellor Cazenove; *Heroes of Literature: English Poets*, by Mr. John Dennis; *Pictorial Architecture of the British Isles*, by the Rev. H. H. Bishop; *Optics without Mathematics*, by the Rev. T. W. Webb; *A Chapter of Science*, by Prof. Stuart, of Cambridge; *Hops and Hop-Pickers*, by the Rev. J. Y. Stratton; *Jackanapes*, by Mrs. Ewing, with illustrations by Mr. R. Caldecott; *Red and Blue*, by Mrs. Ewing, with illustrations by M. André; *A Review of Hume and Huxley on Miracles*, by Sir Edmund Beckett; and *Laila: Finnmarken Sketches*, by Prof. Frijs, translated by Lord Ducie.

UNDER the general title of "The Dawn of European Literature," the same society have a set of books in preparation the aim of which will be to present the chief races of Europe as they emerge out of prehistoric darkness into the light furnished by their earliest records. The literature dealt with will cover a period stretching from its beginning until the Middle Ages. The first volume of the series, to be published in October, is *Slavonic Literature*, by Mr. W. R. Morfill.

MESSRS. SONNENSCHNIG's announcements include the following connected with folk-lore:—*Gipsy Folk Tales*, by Mr. W. E. A. Axon; *North Country Fairy Tales*, by Dr. A. Fryer, which is stated to be the first English collection; *Flowers and Folk-Lore*, by the Rev. Hilderic Friend; a new edition of Crofton Croker's *Fairy Legends of Ireland*, with an Introduction by Mr. David Fitzgerald; *Folk Tales of Austria and Bohemia*, by the Rev. E. Johnson; *Kiswaheli Folk Tales*, by Commander Ogle; and some of Hans Andersen's Fairy Tales set to music by A. Armstrong.

THE same publishers also announce *The Cruise of the "Alert"*, by Dr. R. N. Coppinger; a *Life of Oliver Cromwell*, by Mr. J. S. Stallybrass; *Australia: the Country and its Inhabit-*

*ants*, by Dr. K. Jung; *Lights and Shades of South African Life*, by Mr. J. S. Little; a *History of Art*, by Mr. F. O. Turner; *The Best Books: a Classified Bibliography of Current English Books*, with Publishers' Names and Prices, by Mr. J. Jacobs; and a long list of educational and juvenile work. In this last class we notice a large number of a biographical character.

MESSRS. HODDER AND STOUGHTON's announcements include the following:—*Japan: Travels and Researches undertaken at the Cost of the Prussian Government*, by Prof. J. J. Rein; *Rome, Pagan and Papal*, by the late Mourant Brook; *George Washington: his Boyhood and Manhood*, by Mr. W. M. Thayer; *Contrary Winds, and other Sermons*, by the Rev. Dr. W. M. Taylor; *Anecdotes of Luther and the Reformation*; Canon Meyrick's *Is Dogma a Necessity?* and Dr. Whitelaw's *Is Christ Divine?* being two new volumes of the "Theological Library"; *What's in a Name?* by Sarah Doudney; *From Powder Monkey to Admiral*, by the late W. H. G. Kingston; *Grey Hawk: Life and Adventures among the Red Indians*, by Dr. Macaulay; *The Angel in the Marble, and other Papers*, by the Rev. Dr. F. Pentecost; *The Message to the Seven Churches*, by Canon Tait; *Studies in the Book of Jonah*, by Prof. Bedford; *Wayside Springs from the Fountain of Life*, by the Rev. Dr. Cuyler; *God's Timepiece for Man's Eternity*, by the Rev. Dr. G. B. Cheever; *Shore and Sea: Stories of the Great Vikings and Sea Captains*, by Mr. W. H. Davenport Adams; *Noble, but Not the Noblest*, by Marie Hall; *In a Corner of the Vineyard*, by Mr. Isaac Pleydell; *Wild Adventures Round the Pole*, by Dr. Gordon Stables; *How it all came Round*, by Mr. L. T. Meade; *A Light unto my Path*, by Miss E. Jane Whately; *The Sunrise on the Soul*; or, the Path for the Perplexed, by the Rev. J. Ogmere Davies; *Outline Sermons to Children*; two new volumes of "Men Worth Remembering"—viz., *Richard Baxter*, by the Dean of Salisbury, and *Samuel Rutherford*, by Dr. Andrew Thomson; *Christian Womanhood*, by Mary P. Hack; and a volume of Sermons by the late Canon Harford-Battersby, of Keswick.

*Memoires of Seventy Years*, by "One of a Literary Family," is the title of a work to be issued by Messrs. Griffith and Farran. The writer is a grand-niece of Mrs. Barbauld, and grand-daughter of Gilbert Wakefield, of whom a short memoir is appended by Mrs. Herbert Martin.

THE same firm will also publish *A Bird's-Eye View of English Literature from the Seventh Century to the Present Time*, by Henry Grey, being a synopsis of the names of the most celebrated English writers in verse and prose, with the date of their death, and the titles of their principal works. They are also preparing illustrated editions of Poe's *Raven* and Keble's *Evening Hymn*; a large and exhaustive treatise on *Folk-Lore of Shakespeare*, by the Rev. J. F. Thielton Dyer; a new translation, by N. M. P., of the *Maxims and Moral Reflections* of de La Rochefoucauld; and a treatise on *The New Law of Bankruptcy*, with Introduction and explanatory notes, by Mr. Archibald Benes Jones.

AMONG books specially for children, for which this house has been for so many years known, they will publish:—*Paddy Finn*, by the late W. H. G. Kingston, which originally appeared in the *Union Jack*; *Middy and Ensign*; or, the Jungle Station: a Tale of the Malay Peninsula, by Mr. G. Manville Fenn; *From Cadet to Captain: a Tale of Military Life*, by Mr. J. Percy Groves; *Friends though Divided: a Story of the Cavaliers and Roundheads*, by Mr. George A. Henty; a re-issue of *The Favourite Picture-Book and Nursery Companion*, compiled by "Uncle

Charlie;" *From May to Christmas at Thorne Hill*, by Mrs. D. P. Sandford; and *In Time of War*, by Mr. James F. Cobb, a tale of France in 1870. Several new volumes will be added to "The Boys' Own Favourite Library," as well as to "The Girls' Own Favourite Library." And, lastly, they will issue a series of facsimile reproductions of the original editions, with Mulready's illustrations, of *The Butterfly's Ball*, *The Peacock* "At Home," *The Lion's Masquerade*, and *The Elephant's Ball*, being the first four books in the famous "Harris's Cabinet," published at the beginning of the present century. The books are done up in characteristic paper covers, and printed on hand-made paper, with an Introduction by Mr. Charles Welsh.

BESIDES the Luther books which we announced last week, the Religious Tract Society will issue immediately two illustrated gift-books—*Scottish Pictures*, by Dr. Green, being the new volume of the "Pen and Pencil Pictures," and *Spanish Reformers, their Memoirs and Dwelling-Places*, by Dr. Stoughton; also, *The Authority of Scripture: a Restatement of the Argument*, by Prof. Redford; *Assyrian Life and History*, by M. E. Harkness, with an Introduction by Mr. R. S. Poole, forming the second volume of the series of "By-paths of Bible Knowledge;" *A Popular Introduction to Joshua, Judges, and Ruth*, by the Rev. R. Wheler Bush; a new edition of *Adam's Private Thoughts on Religion*, forming the second volume of the series of "Companions for a Quiet Hour;" and *The Children of India*, an illustrated missionary book for children.

TAKING advantage of the interest in Poland aroused by the celebration of the two-hundredth anniversary of the relief of Vienna by Sobieski, Messrs. Kerby and Edean will shortly publish an English translation of Prof. Kalixt Wolski's *Poland: her Glory, her Sufferings, her Overthrow*.

A "CENTENNIAL BIOGRAPHY" of Sir Moses Montefiore, by Mr. Lucien Wolf, with a portrait, will be published in October at the Jewish World office.

MESSRS. A. R. MOWBRAY AND CO., of Oxford, will publish shortly *The Last Abbot of Glastonbury: a Tale of the Days of Henry the Eighth*, by the Rev. A. D. Drake; and *The Priest's Book of Private Devotion*, by the same author.

MR. AXON contributes to the October number of the *Bibliographer* a full account of the once famous bookseller, author, and citizen, Sir Richard Phillips.

MR. REGINALD STUART POOLE will deliver the inaugural address at the coming session of the King's College Lectures for Ladies at the Kensington Vestry Hall, on Wednesday, October 10, at 3 p.m. His subject is "The Educational Use of Museums."

THE Rev. J. de Soyres will deliver a course of thirty lectures on "The French Revolution" at Queen's College for Ladies, 43 and 45 Harley Street, beginning on Friday, October 5, at 3 p.m.

THE sixty-first session of the Birkbeck Institution will be opened on Wednesday next, October 3, with an address by Prof. Tomlinson, when the Baroness Burdett-Coutts will preside.

Two Frenchmen of popular reputation are to visit America this autumn. M. Bastien Lepage will go to paint some portraits at Boston; and M. Coquelin *afné* will take with him a company on a tour limited to six weeks.

M. JULES OPPERT, the Assyriologist, will attend the meeting of the International Literary Association at Amsterdam as a delegate of the French Government.

It is stated at St. Petersburg that Turgenev has left behind memoirs, partly written at the

dictation of his mother and partly of his own life.

WITH reference to the name "Tel es-Sagur" on the War Office map of Egypt, discussed by the Rev. H. G. Tomkins in the ACADEMY of last week, Mr. C. H. Monro suggests that it may be meant for "Tel es-Saghir"—i.e., the small hill—corresponding to Tel el-Kebir, the large hill.

A CORRESPONDENT suggests that Typaldos, when writing the "Child and Death," of which an English translation appeared in the ACADEMY of last week, found his inspiration in Goethe's "Brilking."

#### MESSRS. KEGAN PAUL, TRENCH AND CO.'S ANNOUNCEMENTS.

MESSRS. KEGAN PAUL, TRENCH AND CO.'s list of announcements for the ensuing season includes the first two volumes of the *Life, Letters, and Literary Remains of Edward Bulwer, Lord Lytton*, by his son, the Earl of Lytton. They will give the story of his life up to the time of his entrance into Parliament, with an autobiographical sketch, an account of his early literary life, and some literary remains hitherto unpublished; there will also be a number of portraits engraved on steel and wood-cut illustrations.

We are also promised Mr. Everard F. im Thurn's experiences *Among the Indians of British Guiana*: being Sketches chiefly Anthropological from the Interior; an account of Arctic exploration and adventure from the journals of the late Lieut. George W. De Long, whose *Voyage in the "Jeannette"* terminated so disastrously; a translation by Messrs. F. W. Cornish and G. W. Prothero of Ranke's *Universal History; Ancient and Modern Britons: a Retrospect*, written with a view to reconcile British history with the attributes and the traditions of the British people; *A History of Sculpture*, by Mrs. Mitchell, with numerous illustrations on wood and by photography; *The History and Principles of the Civil Law of Rome: an Aid to the Study of Scientific and Comparative Jurisprudence*, by Prof. Sheldon Amos; *Lincolnshire and the Danes*, by the Rev. G. S. Streatfeild, in which the author endeavours to throw some light upon the Danish occupation of Lincolnshire in the ninth century; *The Historical Basis of Socialism in England*, by Mr. H. M. Hyndman, giving a survey of the condition of the English people from the fifteenth century to the present time; *Education and Educators*, by Mr. David Kay; the second volume of the translation of *Rosmini's Origin of Ideas*; and a translation by Admiral Maxse of Camille Pelletan's narrative of *The Suppression of the Commune (1871)*.

Mr. E. H. Percival contributes a *Life of Sir David Wedderburn*, with a portrait and facsimiles of pencil sketches; the author of *Charles Louder a Life of the Late Rev. James Skinner* as a companion volume to her previous book; Mrs. R. F. Wilson gives an account of *The Christian Brothers: their Origin and Work*, with a Sketch of the Life of their Founder, the Venerable Jean-Baptiste de La Salle; Mr. Arthur Lillie has completed a *Popular Life of Buddha*, attempting an answer to the Hibbert Lectures of 1881, with most of the illustrations which appeared in his larger book; and Mrs. Kingsley has condensed into one volume the narrative of *Charles Kingsley's Life*, which has long since taken its place among standard biographies. Prof. Villari completes his *Life and Times of Niccolò Machiavelli* by the publication of the third and fourth volumes, translated, as were the previous volumes, by his wife; while Mr. N. H. Thomson gives a translation of the illustrious Florentine's *Discourse on the First Decade of Titus Livius*.

Among literary and critical discussions, we are to have from the same publishers a volume of *Seventeenth-Century Studies*, as a contribution to the history of English poetry, by Mr. E. W. Gosse; a critical study of Francis Beaumont, by Mr. G. S. Macaulay, who has endeavoured to separate the share of Beaumont from that of Fletcher in the dramas which bear their names, and to estimate the character of the former as a dramatist; two volumes of essays by the late Dr. Ward, collected from various Reviews, and edited by his son, Mr. Wilfrid Ward; and a volume on *The Animal Lore of Shakespeare's Time*, illustrated by reference to allusions found in his various plays, and by extracts from contemporary literature, by Miss E. Phipson; *Parliamentary Reform*, an essay by the late Walter Bagehot; and *Essays on Diet*, by Francis William Newman.

Mr. Lewis Morris will have ready in a fortnight a new volume of miscellaneous poems, entitled *Day and Night*, which will be a pendant to his *Songs of Two Worlds*; Mr. Austin Dobson's *Old World Idylls, and other Poems*, will be a dainty little volume, based on his *Vignettes in Rhyme and Proverbs in Porcelain*, which are both out of print; Mr. T. O. Baring continues his classical translations with a volume from Lucretius, entitled *The System of Epicurus*. We are also to have a new edition of Keats, edited by Mr. W. T. Arnold; new illustrated editions of Mr. Tennyson's *The Princess* and Owen Meredith's *Lucile*; and a new anthology, in five volumes, entitled *English Verse*, edited by W. J. Linton and R. H. Stoddard.

The "Parchment Library" will be increased by the immediate publication of *English Lyrics*, printed in the well-known form, and from an entirely new fount of type. This is to be followed by *The Vicar of Wakefield*, with Introduction and illustrative notes by Mr. Austin Dobson; *The Book of Psalms*, literally translated by the Rev. T. K. Cheyne; and (curious juxtaposition) a selection from *English Comic Dramatists*, with critical notes and *précis* by Mr. Oswald Crawford. The edition of Shakspeare belonging to this series will now be completed by the issue of the twelfth volume, containing "Pericles" and the Poems.

Fiction is represented by a new novel, entitled *Donal Grant*, by Dr. George MacDonald, and the two concluding volumes of Nathaniel Hawthorne's works; Military Science by *A System of Field Training*, by Major O. K. Brooke; the first part of the *Elements of Military Administration*, devoted to permanent system of administration, by Major J. W. Buxton; and *Military Law, its Procedure and Practice*, by Major Sisson O. Pratt—the last two volumes being additions to Col. Brackenbury's "Military Handbooks." In Theology, we hear that the long-promised *Catholic Dictionary*, edited by Messrs. T. Arnold and W. E. Addis, will be published in November; and there are also announced *Thirty Thousand Thoughts: an Exhaustive Homiletic Encyclopaedia*, edited by Canon H. D. M. Spence, the Rev. Joseph Exell, &c., to be completed in six large volumes, of which the first is just ready; a volume of sermons on *The Lord's Day*; or, the Christian Sunday, its Unity, History, and Perpetual Obligations, by the Rev. Morris Fuller; a second series of *Prayers*, with a Second Discourse on Prayer, by the late George Dawson; *The Larger Hope: a Sequel to Salvator Mundi*, by the Rev. Dr. Samuel Cox; *Apocalyptic Glimpses*, by the Rev. O. B. Waller; *The Duality of all Divine Truth in our Lord Jesus Christ*, by the Rev. George Morris; and two controversial volumes, the one entitled *Genesis in Advance of Present Science*, by A. Septuagenarian Beneficed Presbyter, and the other, an enquiry concerning the origin and meaning of Christianity, under the title of "What Think ye of the Christ?" by Samuel Olifford; while a number of new contributions to the "Pulpit

Commentary" are in preparation, of which the earliest will be the volumes on *I. Chronicles*, by Prof. P. C. Barker; *Acts*, by the Bishop of Bath and Wells; and *I. and II. Corinthians*, by Archdeacon Farrar.

The two new volumes in the "International Scientific Series" will be a translation of Georg Hermann von Meyer's work on *The Organs of Speech and their Application in the Formation of Articulate Sounds*, and Mr. Alfred Sidgwick's work on *Fallacies: a View of Logic from the Practical Side*, which may be described as a brief account of the methods of proof and disproof, with especial reference to their liability to error; it deals also to some extent with the dangers of misinterpretation and the difficulties involved in placing the burden of proof correctly.

In addition to the new works already mentioned, Messrs. Kegan Paul, Trench and Co. promise cheaper editions of Lady Bloomfield's *Reminiscences of Court and Diplomatic Life*; Prof. Sayce's *Science of Language*; *The Large and Small Game of Bengal and the North-Western Provinces of India*, by Capt. J. H. Baldwin; *The Inner Life of Syria, Palestine, and the Holy Land*, by Mrs. Richard Burton; *The Human Race, and other Sermons*, by the late F. N. Robertson; *The Spirit of the Christian Life*, by the Rev. Stopford A. Brooke; *The Divine Patriot, and other Sermons*, by Archdeacon Blunt; *The Creed of Science, Religious, Moral, and Social*, by William Graham; *Twelve Years of a Soldier's Life in India*, under the new title of *Hodson of Hodson's Horse*, with additional matter by his brother, the Rev. G. H. Hodson; and *Ups and Downs of Spanish Travel*, by Mr. H. Belsches Graham Bellingham. They are also issuing in a cheap form three of the most popular of Sir Henry Taylor's books—*Philip van Artevelde*, *The Virgin Widow*, and *The Statesman*.

#### GERMAN JOTTINGS.

KARL KONEGEN, of Vienna, announces for publication a work bearing the title *Englische Komödianten in Oesterreich zur Zeit Shakespeares*. The author of this monograph is Dr. Johannes Meissner, of the Vienna *Deutsche Zeitung*. He has collected a mass of materials which throw a fresh light on the history of the Austrian Theatre, and his book promises to be of no less interest to Englishmen than to Austrians.

SPIELHAGEN's next novel will be entitled *Uhlenhans*, and will appear very shortly.

HERR ERNST VON WOLZOGEN will contribute the sixth volume to Auerbach's "Literary Portrait Gallery." It will deal with George Eliot, and will be the first critical estimate of her published in book-form in German.

DICKENS's *Christmas Carol* and Macaulay's *Warren Hastings* are the first two issues in Dr. Immanuel Schmidt's cheap series of "English Classics with German Comments." Of each book two editions are published, the smaller one for schools, the larger (with fuller notes) for higher students.

HERR OTTO WEDDINGEN, of Hamm, in Westphalia, is engaged upon a history of popular poetry in Germany from the Reformation to the present time.

A TRANSLATION into German verse of the *Lusiads* of Camoens will shortly be published by Schöningh, of Paderborn.

THE fifty-sixth annual meeting of the "Deutsche Naturforscher und Aerzte" opened on September 17 at Freiburg-i.Br. with a paper on "Symbiosis in Animals" by Dr. Hertwig, of Jena. Among other papers in the programme was one by Dr. Schweinfurth on a visit to Socotra.

THE police of Berlin have confiscated German translations of M. Zola's *Nana* and *Pot-Bouille*; but the sale of the French originals has not been interfered with.

THE *Frankfurter Zeitung* states that the house "an der schönen Aussicht" in which Schopenhauer lived and worked has been "restored." Although it is not reckoned among the sights of Frankfurt in the guide-books, it has been sought out and visited by a number of tourists during this summer. The present tenant is obliging enough to show the room in which the philosopher worked, and many a memorial of him still remains about the place.

FRANZ LISZT spent some time in Venice at the end of 1882 in the family of Richard Wagner. The latter presented his guest with a picture of St. Francis of Assisi receiving the stigmata. At the bottom of the engraving Wagner wrote the following lines:—

"Nicht lässt sich Gott von Angesichte gleichen,  
Nicht an Gewalt noch Weltenpracht und Glanz.  
Sieh dort des Wundenmales göttlich Zeichen,  
Durch das dem Herrn sich gleich der heil'ge Franz:  
Noch so beredt, nicht mehr aus seinem Munde,  
Zur Welt spricht Gott aus seines Heil'gen Wunde!"

#### ORIGINAL VERSE.

A PORTRAIT BY SIR JOSHUA REYNOLDS.

(Lady Elizabeth Compton.)

O FAIR unfolded bud of womanhood,  
Whose fresh first beauty took all hearts erewhile  
When George was king,—say, did that joyous smile

That shed forth sunshine, as a flower-smile should,  
The sunshine of a soul so gaily good,  
And cunning-arch in coyest maiden wile,  
And dainty pure,—O say, did it beguile  
Old Time himself, and charm his churlish mood?  
For with a summer morning's soft caress  
His hand has touched thee, nor has left for trace

Aught save an old-world charm of added grace,  
That, as of yore, all hearts are thine, and bless  
The laughter of thy bloom of loveliness,  
The joy of life still fadeless in thy face.

FRANK T. MARZIALS.

#### OBITUARY.

J. PAYNE COLLIER.

MR. J. PAYNE COLLIER died at Maidenhead on Monday, September 17, at the age of ninety-four. He was born in London in 1789. From the legal profession he turned at an early age to journalism, and soon after struck into the line of antiquarian lore, or what in those days was considered such, when Elizabethans other than Spenser and Shakspeare were being discovered, as it were, for the first time, by Hazlitt and Coleridge and Lamb. In 1820, while still "of the Middle Temple," Mr. Collier published the *Poetical Decameron*, ten conversations on English poets and poetry. It is curious to note that the author held it needful to forewarn the reader that "he must be prepared to meet with, and allow for, certain uncouthness in the orthography" of our elder writers. The form of dialogue, unfortunately, did not add to the liveliness of these studies in old authors. In 1825 Mr. Collier appeared as author of an allegorical poem bearing a title almost identical with one of Southey's—*The Poet's Pilgrimage*. At the same time he was engaged upon the new edition of Dodsley's *Old Plays* (1825-27), adding eleven plays which had not been included in the earlier editions. His next publication was one of great importance, the *History of English Dramatic Poetry in the Time of Shakspeare, and Annals of the Stage to the Restoration*, in three volumes. Nearly fifty years later,

in 1879, an enlarged edition was printed, which, in spite of some inaccuracies and some deficiencies, remains a great storehouse of valuable information. As librarian to the Duke of Devonshire, Mr. Collier pursued his study of our elder literature with peculiar advantages. Some of its results will be found embodied in his two volumes entitled *Bibliographical and Critical Account of the Rarest Books in the English Language* (1865). It is impossible to enumerate half the volumes either written or edited by Mr. Collier in connexion with Shakspeare and the Elizabethan drama. In studying some of these, as is well known, caution must be used to distinguish what is genuine and trustworthy. We need not now discuss once more the "Perkins Folio," over which there was so much "throwing about of brains" some thirty years ago. Mr. Collier's valuable edition of Shakspeare, which appeared in a second and revised impression in 1858, takes its place on our shelf side by side with the far more scholarly edition of Dyce, and there is no commotion, no battle of the books, no casting of critical spears and mortal ink-shed; a faint dust gathers on the tops of the two rival commentators, which they endure as patiently as though they were Steevens and Malone, or Theobald and Pope. In recent years Mr. Collier reproduced in three privately printed series, the "blue," the "green," and the "chocolate," a large number of Elizabethan and other early rarities in poetry, criticism, &c. Making such deductions as are necessary from the value of his total work, we must assign Mr. Collier an important place in that literary revival of the past which has been one of the main achievements of our century.

HENRY STEBBING.

A WIDE circle of friends, and a still wider circle of persons whose tastes are for the literature of the last half-century, will regret the death of the Rev. Dr. Henry Stebbing. In the course of a life which began with the last year of the last century and was protracted for more than eighty-four years he had played many parts, and had played them all well. The first claim upon his attention was the spiritual and bodily welfare of the people among whom he ministered, and during half-a-century spent in the harassing duties which attach to the care of a London parish he laboured with unwearied zeal in his calling. For nearly thirty years his lot was placed among the hard-working classes who live in the neighbourhood of the Hampstead Road; and when he resigned this charge for a City benefice he still retained the chaplaincy of the University College Hospital. Dr. Stebbing graduated at St. John's College, Cambridge, in 1823, but long before that date he had entered upon authorship. His first work, a poem entitled *The Wanderers*, appeared in 1817, before he was out of his teens; one of his latest productions was the novel (*Near the Cloisters*) which contained his reminiscences of life in the Eastern counties—where he was born and lived for the first part of his life—and this was not published until 1868. Between those years he had edited or composed numerous volumes in every class of literature. He was by turn poet, divine, historian, novelist, and biographer. His *Histories of the Reformation* and of the Crusades were marked by research and impartiality, and were adorned by a clear and flowing style. His *Lives of the Italian Poets* were warmly appreciated by so keen a judge of Italian poetry and history as Samuel Rogers. Twelve pages of the Catalogue of the British Museum Library are filled with the titles of Dr. Stebbing's works, and the list is by no means exhaustive. His contributions to literature, moreover, were not confined to separate publications. When the hapless James Silk Buckingham, a man in advance of his age,



started the *Athenaeum* fifty-five years ago, Dr. Stebbing was the leading spirit in its management and the author of the first article in its pages. In spite of his clerical duties and his exacting labours in other ways, he found time to mix in the best artistic and literary society of the day. He married in 1824, and the company of his devoted wife was enjoyed by him eight years after they had celebrated their golden wedding. A numerous family—nine children survive—was the issue of the marriage, and several of them are well known in science and literature. The sympathy of a host of friends is with them in their bereavement.

## O. J. STEWART.

ALMOST the last connecting link between the old and the new race of booksellers has been severed by the death of Mr. Charles James Stewart, for many years the leading theological bookseller in this country, who died, on September 17. Born in 1798, he had an early experience of the trade in Edinburgh with Dickson and with Bryce, the latter a medical bookseller, with whom corpses were sometimes "left till called for." He then passed two years and a-half as clerk in the Royal Navy, and well recollected the incidents of a trip to Paris with his shipmates in 1814. When the Navy was reduced, he accepted an appointment in Leith Dockyard; but, caring more for books and reading, came to London in March 1819, and sought employment with Lackington and Co., at the well-known Temple of the Muses in Finsbury Square. Here he keenly felt the want of scholarly training, as compared with most of his companions; and he devoted all his leisure hours to self-instruction. He afterwards went to Ogle and Duncan, second-hand and Oriental booksellers, and succeeded to their business in partnership with the late Mr. Howell. This connexion did not last long, and Mr. Stewart's next undertaking was to catalogue the valuable and extensive library of Miss Richardson Currer, of Eshton Hall. The Catalogue was printed for private circulation in 1833, and is still in considerable request as a model library-catalogue on account of its excellent system of classification and accurate descriptions. Mr. Stewart was entrusted by the late Marquis of Salisbury with the duty of arranging and indexing the Cecil papers at Hatfield House. About the year 1838 he entered the premises in King William Street where he carried on business until last year, when increasing infirmities caused him to sell off his entire stock through the medium of Messrs. Sotheby. The leading divines of the last half-century have been familiar with his shop, and have been glad to avail themselves of his unrivalled acquaintance with the bibliography of the many branches of old-world learning with which both ecclesiastical history and theological literature are so closely connected. His Catalogues are admirable for their accuracy and information; and those devoted to patristics, Biblical literature, and liturgies will long remain valuable books of reference. His natural modesty and keen sense of honour caused him to be admired and respected alike by customers and fellow-booksellers, and his loss will be much felt by his many friends.

## MAGAZINES AND REVIEWS.

MUCH was expected of the first number of the *English Illustrated Magazine*; and, as we are going to be critical, it may be as well to state at once that no reasonable expectation will be disappointed. Of the text it is not necessary to say much. The articles are all signed, and the experienced magazine reader will know what to expect from the names. It is to the pictures that everyone will turn first—and that not so much as illustrating the letterpress, or

even on account of their draughtsmanship, but as specimens of wood-engraving. The largest share of the work has been entrusted to Mr. J. D. Cooper, the foremost champion of the English school. What that school can accomplish, when working strictly according to its own traditions, may be seen in the cuts on pp. 6, 30, and 48. But the place of honour belongs to Mr. Theodor Knesing, the only one who follows the American practice of signing his work. It is hard to imagine a more difficult or a more successful attempt than his reproduction of Rossetti's "Lady Lilith." One, at least, of the pictures engraved by Messrs. W. and J. R. Cheshire (p. 26) may be taken to represent the legitimate aim of the American school; while examples are not wanting of what we must be allowed to consider its illegitimate processes. If the *English Illustrated Magazine* continues as it has begun, there can be no doubt that the enterprise of the publishers will meet with its due reward.

It has always been a matter for conjecture why Philip II. of Spain chose the particular period he did for the descent of the Spanish Armada upon our shores. Some light is thrown upon this question by a very curious letter sent to the King by one of his agents, which contains a description of the defenceless state of England. This letter has been communicated to the *Antiquary* by Mr. J. Theodore Bent, and appears in the October number of that periodical.

MR. ROBERT BOYLE's series of articles on Beaumont and Fletcher's plays and their authorship, on Massinger's share in them, and on Massinger's plays, begins in the September number of *Englische Studien*, and will be continued quarterly in the issues following.

In Petermann's *Mitteilungen* for September will be found the transcription by Dr. E. Satow of a Japanese war-office map of Corea and a language map of Bohemia. The principal article deals with Dr. Emin's recent journey through the North-western part of the Soudan, where he found many abuses to reform, and liberated many hundred slaves held in bondage by officials of the Egyptian Government. A translation of that chapter of Przewalski's recent book of travels which deals with the Upper Yang-tse-Kiang and the Tan-la Mountains serves to illustrate the map published in the number for August.

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- DIERCKX, G. Das moderne Geistesleben Spaniens. Ein Beitrag zur Kenntnis der gegenwärt. Kulturzustände dieses Landes. Leipzig: Wigand. 6 M.  
 DRUSKOWITZ, H. Percy B. Shelley. Berlin: Oppenheim. 6 M.  
 GUILLON, O. Chansons populaires de l'Ain. Paris: Monnier.  
 HERRERA, A. Medallas de proclamaciones y juras de los reyes de España. Cuad. 4-11. Madrid: Hernandes.  
 SARDOU, V., et E. de NAJAC. Divorçons. Comédie en trois Actes. Paris: Calmann Lévy. 2 fr.  
 SCOPFERT, Le recent, dell' Isola Campense, descritta ed illustrata. Rome: Spithöver. 2 M. 80 Pf.  
 VAUX, Le Baron L. de. La Palestine. Paris: Leroux. 20 fr.

## THEOLOGY.

- ROOS, F. Die Geschichtlichkeit d. Pentateuchs, insbesondere seiner Gesetzgebung. Eine Prüf. der Wellhausen'schen Hypothese. Stuttgart: Steinkopf. 2 M. 40 Pf.  
 WENNAGEL, R. La Logique des Disciples de M. Ritschl et la Logique de la Kénose. Strassburg: Freiesleben. 2 M.

## HISTORY, ETC.

- BARBEY D'AUREVILLE, J. Memoranda. Paris: Rouveyre. 3 fr. 50 c.  
 BRAUTEMPS-BRAUTPÉ, C.-J. Coutumes et Institutions de l'Anjou et du Maine antérieures au XVI<sup>e</sup> Siècle. 1<sup>re</sup> Partie. T. 4. Paris: Pedone-Lauriel.  
 CERVIERE, E. Notice historique sur le Protestantisme dans le Département de l'Ain et lieux circonvoisins. Paris: Fischbacher.  
 CHIRAC, A. Les Rois de la République: Histoire des Juiveries, Synthèse historique et Monographies. 1<sup>er</sup> vol. Paris: Armand. 3 fr. 50 c.

- GUNDLACH, O. Bibliotheca familiarum nobilium. Repertorium gedruckter Familien-Geschichten u. Familien-Nachrichten. Neubrandenburg: Bruns-low. 10 M.  
 JOUSSERANDOT, L. L'Edit perpétuel, restitué et commenté. Paris: Marescq. 20 fr.  
 LA MARCHE, O. de, Mémoires de, publiés par H. Beaune et J. d'Arbaumont. T. 1. Paris: Loones. 9 fr.  
 UCHTRITZ-STREINKHOFF, O. v. Meinrich Tobias Frhr. v. Haslingen. Ein Beitrag zur Geschichte der Befreiung. Wiens im J. 1883. Breslau: Korn. 1 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- COMTE, Auguste. Opuscule de Philosophie sociale (1819-38). Paris: Leroux. 8 fr. 50 c.  
 DAHL, F. Analytische Bearbeitung der Spinnen Nord-deutschlands m. e. anatomisch-biolog. Einleitung. Berlin: Friedländer. 2 M. 40 Pf.  
 GREMLI, A. Neue Beiträge zur Flora der Schweiz. 2 Hft. Aarau: Christen. 1 M.  
 HERZOG, E. A. Grundriss der Kosmogonie. Hirschberg: Heilig. 1 M. 50 Pf.  
 NEUBNER, E. Beiträge zur Kenntnis der Caliceen. Cöln: Neubner. 3 M.  
 ROHLFS, H. Geschichte der deutschen Medicin. 3. Abth. Leipzig: Hirschfeld. 10 M.

## PHILOLOGY.

- ABEL, C. Ueb. den Gegensatz der Urworte. Leipzig: Friedrich. 2 M.  
 AIZQUIBEL, J. F. Diccionario basco-español. Cuad. 8-23. Madrid: Murillo.  
 DUVAL, R. Les Dialectes néo-araméens de Salamas. Paris: Vieweg. 8 fr.  
 MÉLANGES orientaux: Textes et Traductions. Paris: Leroux. 25 fr.  
 RADLOFF, W. Phonetik der nördlichen Türkssprachen. Anderes Heft. Leipzig: Weigel. 6 M.  
 SCHEFFER, Ch. Chrestomathie Persane. T. 1. Paris: Leroux. 15 fr.  
 SCHOTTENACK, H. A. Beitrag zu e. wissenschaftlichen Grundlage f. etymologische Untersuchungen auf dem Gebiete der französischen Sprache. Bonn: Strauss. 10 M.  
 SITTL, K. Geschichte der griechischen Literatur auf Alexander den Grossen. 1. Thl. München: Ackermann. 4 M. 80 Pf.  
 ZIEGLER, H. Der poetische Sprachgebrauch in den sogen. Oedmonischen Dichtungen. Münster: Coppenrath. 1 M. 50 Pf.

## CORRESPONDENCE.

## THE IRON AGE IN GREECE.

London: Sept. 24, 1883.

Mr. Lang has raised a very interesting question, and has presented one side of it with his usual skill and learning. He argues that iron must have been known and worked in Greece before the sixth century B.C. because (1) Pindar was well acquainted with it, (2) the Homeric references to it can hardly be due to "modernisers" considering the consistent archaism of other parts of the text, while (3) the legend of the use of iron money in Sparta may be set against the story of the Spartan at Tegea.

To take the last point first, however, the argument does not seem to me to be sound. The age and historical existence of Lykurgos are alike doubtful, while the reference to coined money, which was unknown before the time of Pheidôn, shows how late the legend must be. On the other hand, the discovery of the fossil bones at Tegea, which the Spartans believed to be those of Orestês, took place at the beginning of the Greek literary period, and marked an important era in Spartan history. The account of the discovery contains nothing inconsistent with the date to which it is assigned. Mr. Lang's first argument, again, proves nothing more than that the Greeks recognised the superiority of iron tools over bronze ones as soon as the art of working iron was introduced among them. The rapid development of iron-founding was much less wonderful than the rapid development of art at Athens after the Persian War. No doubt, moreover, the metal itself was not wholly unknown to the Greeks before they had become acquainted with the art of working it; specimens of iron implements must have been brought to them, now and then, by traders. The value of the second argument depends upon the view we take of our present Homeric text, and, in fact, involves the very point at issue. If the Homeric text has been "modernised," we should expect to find a careful attempt to keep up an appearance of

archaism combined with occasional slips and references to a later age. I do not feel sure, however, that Mr. Lang's example of an Homeric archaism is really sound. No doubt the Homeric ships are usually moored by means of stones, just as I have seen ships in the Levant so moored at the present day; but I should question whether this is always the case. To discuss this point of detail, however, would require too much space. But even if the fact were indubitable, it does not seem to me to prove much; no one will deny that Macpherson's *Ossian* is a modern production, and yet his heroes are always served at banquets out of shells.

The beginning of the iron age in Greece can be determined only by archaeology and philology. And excavation has hitherto failed to discover any objects of iron in Greek lands which are older than the sixth century B.C. Philology bears the same testimony; *σιδηρεὺς*, "the iron-smith," superseded *χαλκεὺς*, "the bronze-smith," at a late period, and if O. Schrader, the most recent writer on the subject, is right, *σιδηρος* will be a word of Asianic origin. The name given to steel, *χάλυξ*, indicates that hardened iron was unknown to the Greeks before they had become acquainted with the tribes of the south-eastern Euxine. As the Kimmerians are still a people of the traveller's fairyland in *Od.* xi., while we learn from the Assyrian inscriptions that they did not pass into Asia Minor and come within the horizon of Greek knowledge till after 672 B.C., we may conclude that steel, the "adamant" of Hesiod's *Shield* (137), was not imported into Greece until after 650 B.C. at the earliest. In the *Prometheus* of Aeschylus it is still known as "the Khalybian metal" (133). We can therefore judge of the antiquity of the passage in the *Odyssey* where allusion is made to the iron-smith who hardens iron in order to forge an agricultural implement. A. H. SAYCE.

Rugby: Sept. 25, 1883.

In corroboration of Mr. Lang's argument that iron can hardly have been a novel commodity in the time of Pindar, may I remind readers of the *ACADEMY* that Aeschylus, born even before Pindar, and only fifteen years after 640 B.C., speaks of iron as discovered, along with the other metals, by Prometheus? Careless as the Greek dramatists are about anachronisms, this would surely have been *un peu trop fort* if Aeschylus and his audience had regarded iron as a discovery—the great discovery, in fact—of the age immediately preceding their own!

As I have taken on myself to write to you, may I go on to express a conviction that the syntax employed by "our Homer" proves his remote antiquity far more conclusively than any argument based on forms of words, or presence or absence of allusion to this or that fact of Greek antiquities or Greek history? It seems inconceivable that a contemporary of Pericles could have handled, with freedom and consistency, constructions inexplicable, until compared with phenomena which are absent from the Greek of the Periclean age, and which have to be sought in cognate languages of which the Greeks of that age were certainly ignorant. When, for instance, I consider "our Homer's" uses of the optative (especially in apodosis), I, for one, feel that no further witness is needed. But should anyone be less easily satisfied, abundant other evidence in the same direction, both positive and negative, might be collected without much difficulty. I wish some scholar with the requisite qualifications—say Mr. Monro or Prof. W. W. Goodwin—would undertake to fight the battle solely on that issue; and I have not much fear as to what the result would be. F. D. MORICE.

#### THE LIBRARY RATE.

Southport: Sept. 24, 1883.

Mr. Tedder is disappointed that the members of the Library Association do not "evinces greater disposition to grapple with the burning questions of librarianship." It is a pity that he has not himself been more successful in grappling with the "burning question" of the library rate. Mr. Formby's paper suggested that, as no public library can exist on less than £200, small towns should be allowed to obtain that sum by imposing a rate of not more than sixpence, while larger places might impose a twopenny rate. Mr. Credland's paper suggested that the municipalities should have power to expend whatever they might consider to be requisite for the proper support of libraries. There was nothing novel in this suggestion, for it has been repeatedly urged by myself and others, but it was supported by evidence that absolutely demonstrated the insufficiency of the penny rate in some large and in all the smaller towns. In the discussion, the feeling of Manchester, Salford, Birmingham, St. Helens, and Oldham, so far as they were represented at the meeting, was shown to be in favour of Mr. Credland's suggestion, while the opposition came from the Recorder of Sudbury and the representative of Liverpool, where their exceptional rating powers give them a sufficient income. Mr. Tedder remarks on this that the "discussion tended to show that at present it would be undesirable to alter the provisions as to the rating." It may perhaps be considered undesirable by those who do not need it, but undoubtedly it is considered desirable, as even this brief discussion amply proved, by the committees and managers of many even of the most important towns where libraries and galleries exist. If the present law is satisfactory, why have additional powers been obtained by Liverpool, Birmingham, Manchester, Oldham, and St. Helens? The right to erect a library out of municipal funds was not conferred by the Libraries Acts. It was exercised alike in the seventeenth and in the nineteenth centuries, before the Libraries Acts were passed, by the towns of Bristol, Norwich, Salford, Manchester, and Warrington. At a conference of library authorities held in Manchester there was only one dissident from the general opinion as to the need of increased rating power. From these facts it seems clear to me—Mr. Tedder to the contrary notwithstanding—that no proposal for remodeling the Libraries Acts, however useful as a mere consolidation or simplification of the various existing statutes, can be wholly satisfactory which does not restore to local representative bodies the right to establish libraries for the public good, and which does not allow each community to decide for itself the amount of money it will set apart for that higher education of the citizens which can best be performed by the agency of large and well-managed public libraries.

WILLIAM E. A. AXON.

#### "CHOICE NOVELISTS' ENGLISH."

Dijon: Sept. 17, 1883.

A writer in the *Saturday Review* of September 1 (as I am travelling, the number has only just reached me), in criticising my new story, *Disarmed*, asks:—

"Is the English tongue so poor that Miss Betham-Edwards and so many of her fellow-workers must set up a mint of their own whence they issue a most debased and ill-shaped currency of words? Why can they not be content with what has satisfied Fielding and Smollett, Scott and Miss Austen, Dickens and Thackeray? Our language, we can assure them, is quite large enough [*sic*] to express anything that they can wish to say."

While they are so ignorant of what the language has, it is an act of great presumption on their part to attempt to introduce what it has not," &c., &c. The critic then goes on to give a few specimens of what he calls my "choice novelists' English." "Who ever heard of a handsome fire?" he asks. I beg leave to say that I have the authority of the first, and perhaps greatest, novelist in the English language for similar uses of the word "handsome"—namely, Daniel Defoe. Again the *Saturday Reviewer* writes:—"Flowers in bloom Miss Betham-Edwards calls flowers in blow." But Wordsworth—a master of pure and stately English prose—also writes of flowers in blow, and other good writers of his epoch follow his example. Next comes the word "monticule." Not to speak of lesser authorities, the word "monticule" occurs in the novels of George Borrow, whose good English has never been called into question. Fourthly, my critic quotes the word "palmary" as a specimen of my "foolish language," "ridiculous jargon," "barbarous mess," "vulgar description," and so on. But the word "palmary" is found in the works of the best English authors, among these that consummate master of style, John Henry Newman. Yet, again, the *Saturday Reviewer* quotes the expression "burnished the sheer" as something quite beyond his comprehension. But the word "sheer" is good English, meaning a ship's side, and occurs frequently in Mr. F. G. Hamerton's charming description of boating, and in other writers equally correct. The word "melodic" is next alluded to in the following terms:—"Miss Betham-Edwards' habit of changing words is, we venture to assure her, in her own style odious, incommensurable, injudicious." I reply that the word "melodic" is used by the best English writers, among these George Eliot. Lastly, the *Saturday Reviewer* alludes to "the scraps of French and slang and all the cant of the studios" mixed up with my "foolish descriptions of nature and vulgar descriptions of life." Permit me to reply that I only use such words of French origin as may be found in Webster's Dictionary; nor does my story contain a single word of slang. As to the "cant of the studios," there are no artists or studios in the book, and therefore no opportunity for me to display such cant, were I even familiar with it. M. BETHAM-EDWARDS.

#### SCIENCE.

*The Fertilisation of Flowers.* By Prof. Hermann Müller. Translated and Edited by D'Arcy W. Thompson. With a Preface by Charles Darwin. (Macmillan.)

THE English botanical public is to be congratulated on the appearance of this translation of Dr. Hermann Müller's classical work, *Die Befruchtung der Blumen durch Insekten*. Great as has been the light thrown by Darwin and other English writers on the mutual relations to one another of insects and flowers, it is to the Germans—from the date of C. K. Sprengel's *Das entdeckte Geheimniss der Natur* to the writings of Müller—that we owe the greater part of those laborious and careful observations on which alone any sound theory of this relationship can be founded. Nor is the *Befruchtung der Blumen* (1873) the only important contribution of Müller to the literature of the subject. Besides several supplements published at intervals since 1873, his *Alpenblumen ihre Befruchtung durch Insekten* (1881) is itself a larger work than the *Befruchtung*. As these publications together form a complete record of Prof. Müller's work in this interesting branch of natural science, it is perhaps to be regretted

that Mr. Thompson has not incorporated the whole in his translation. He has not, it is true, altogether lost sight of the *Alpenblumen*; but in most cases the observations contained in it are given in very brief epitome only, without the lists of insects observed visiting the various species of flowers which are so valuable.

Whatever conclusion naturalists may come to as to the efficiency of natural selection alone to bring about the genesis of new species, there is no doubt that among the contrivances which can be most easily ascribed to the action of natural selection are the arrangements by which the obtaining of its food by the insect and the carriage of pollen from flower to flower are mutually dependent the one on the other. Many readers who will turn with weariness from the details which make up the greater part of this work will appreciate and enjoy Dr. Müller's description of the construction of the various parts of a "hover-fly" or of a humble-bee, which all seem to have a double purpose in view—one for the benefit of the insect, the other for the benefit of the flower. Connected with this is the very important subject of the constancy of insects in their visits to flowers—a point obviously of the first moment in ensuring that the pollen is carried to the right kind of flower. Now, though butterflies do fit incontinently from flower to flower, this is not the case with bees, as was long ago observed by Aristotle; humble-bees—and still more strictly the hive-bee—visit on the same journey the same species of flower again and again, with very little change, even when it grows intermixed with others as well adapted for furnishing them with honey or pollen. Prof. Müller gives the following as the order of sequence in which the great classes of insects are valuable to flowers in the carriage of pollen, and are especially adapted for this purpose:—(1) Hymenoptera (chiefly Apidae), (2) Diptera (chiefly Syrphidae), (3) Lepidoptera, (4) Coleoptera. A further evidence of this adaptation lies in the fact that, so far at least as relates to the first three classes (I cannot speak from my own observation as to the fourth), the same order of sequence exactly applies to their degree of constancy in confining themselves to the same species of flower on the same journey.

The page of natural history opened out by Prof. Müller and by other workers in the same field—Darwin, Lubbock, Delpino, Hildebrand—is one of the most fascinating, and moreover one that can be followed out to almost any extent. The observations which make up the bulk of Müller's works—the description of the mutual adaptation for the purposes above described of the structure of the insect on the one hand and of the flower on the other hand—are such as may be made by anyone with a good eye to observe, a steady hand to draw, and a competent knowledge of the species of plants and insects. The material is everywhere, in our meadows and gardens, our roadsides and river-banks.

Mr. D'Arcy Thompson has done his work well. So far as I have been able to detect, the translation is faithful, without being inelegantly literal. To one point of terminology I must object. It is often important

to distinguish between the mere impact of pollen on the stigma and actual fertilisation—the penetration of the pollen-tube into the embryo-sac of the ovule. For the former process, the useful, if not very elegant, term "pollination" has been proposed, and is generally adopted by English botanists. It is altogether discarded by Mr. Thompson, without the suggestion of a substitute, for no better reason than that it is "ungainly." Mr. Thompson has wisely substituted for the very unsatisfactory botanical classification in the original the much sounder system, which will no doubt gain general acceptance, of Bentham and Hooker's *Genera Plantarum*. The Preface, by Mr. Darwin, "full of suggestion, full of kindly appreciative feeling," was one of the very latest products of his pen.

Since writing the above, the melancholy news has reached me that Prof. Müller has followed Mr. Darwin to the unknown land. Melancholy, not so much because he will scarcely have learned how high a value his fellow-workers in this country have set upon his labours—to the true man of science, though he can hardly be said to care for none of these things, they are, at all events, not the motive-power for his labours—melancholy, because the active brain is still, the keen eye is closed for ever; and this world at least is so much the poorer.

ALFRED W. BENNETT.

#### SOME BOOKS ON MODERN GREEK.

It seems to be an evidence of an increasing interest in the study of the Modern-Greek language that, within a comparatively short time after the appearance of a second edition of Messrs. Vincent and Dickson's *Handbook to Modern Greek*, Messrs. Trübner should have published *A Simplified Grammar of Modern Greek*, by Mr. E. M. Geldart, and along with this a *Guide to Modern Greek*, and a separate *Key to the Guide*, by the same author. These volumes are the work of a scholar, who shows himself to be well acquainted with both the ancient and modern languages; but we cannot help doubting whether it will attain the object which it has in view—of facilitating the acquisition of colloquial Greek. The Grammar should rather be called "condensed" than "simplified," for, though it is brought within a very moderate compass, the explanations are often very hard for the learner to follow. Thus we are told of the perfect active:

"This is formed by doubling the first consonant and inserting *e*—e.g., *λελ* for *λ*, *γγε* for *γ*, *κ. τ. λ.*, and if a root end in a vowel or a liquid inserting *κ*, aspirating a mute or medial, and leaving an aspirate intact, and then adding the endings of the 1st aorist, &c."

We do not know whether this is scientific, but we are sure it is not easy. This fault is still more conspicuous in the *Guide*, which contains lessons, conversations, and a vocabulary, as well as the Grammar, which is included for purposes of reference. The method pursued in the lessons is a good one—viz., to analyse a passage of Greek, explaining the forms of the words, one by one, and then to give exercises on the words for purposes of practice. But it is indispensable to the success of such a method that the explanations should be brief, and that paradigms should be given, of the verb at all events, in which these forms may be found. But this book contains no paradigms, and the analysis is overloaded with philological illustrations from Indo-European and even Semitic

sources, which occupy a large space, and are simply a hindrance to learning. A marked instance of this is where *Θεόδωρος* (Theodore) is translated "John," on the ground that the Hebrew original of the English name has the same meaning as *Θεόδωρος*. The pronunciation is taught by rendering a word by equivalent sounds in English—a process which, at first sight, inspires a feeling akin to fear. When we see *ὑποδιαστολή* represented by *sepaudhesastaw-lee*, we hardly know whether to admire or to wonder; but probably a person who will take the trouble may easily get over the repulsion and the difficulty, though the question will still remain whether the pronunciation of any language, even independently of its niceties, can be learned without the help of a teacher.

MR. D. G. LAZARIDES has published a sketch of English history with special reference to the industry, commerce, and colonies of the country, and with notices of the system of taxation and the administration of justice, under the title *Ἱστορία τοῦ ἐμπορίου, τῆς βιομηχανίας, καὶ τῶν ἀποικιών τῆς Ἀγγλίας* (Olayton). It is simply an essay, without authorities; and, though published in London, is written in Greek and for Greeks. Its tone, as regards England, is highly laudatory, and it is dedicated to Mr. Gladstone.

M. NICOLAIDES, of Crete, who, in 1887, published in Paris a book on Homer, entitled *Topographie et Plan stratégique de l'Illiade*, has now returned to the charge, undismayed by M. Schliemann's discoveries; and in 1883 he has published in Athens (Perri) a large volume on the same subject, called *Ἰλιάδος στρατηγική διασκευή καὶ τοπογραφία*. He is a strong advocate of the view of the topography which places the site of Troy at Bunarbashi, at the head of the Trojan plain, and recapitulates at length the old arguments in favour of that site, which are now, we fancy, more commonly referred to than studied. His opinions with regard to the other localities are also, in the main, those which have commonly been held by the advocates of that position for the site of the city, except that he regards the River Kimar—which flows from the east, and enters the plain nearly opposite Bunarbashi—and not the Bunarbashi-river, as the Simois. In speaking of the discoveries at Hissarlik, he expresses the opinion that the style of the works of art found there gives evidence, not of antiquity, but of the rudeness of inferior workmanship—a view in favour of which he adduces the authority of Prof. Rouso-poulos, of Athens, but which will hardly commend itself to the majority of archaeologists. The book also contains remarks on the unity of the Homeric poems, on the characteristics of the period of the Trojan War, and on the movements of the armies as described in the *Iliad*; but it cannot be said to have added much to the investigation of the subject.

#### CORRESPONDENCE.

##### "THE NĀGĀNANDA: A BUDDHIST DRAMA."

The Rectory, Wark, Northumberland:  
Sept. 20, 1883.

In the Preface to the translation of the above-named work by Mr. Boyd, Prof. Cowell alludes to the date of King S'ri Harsha Deva, its professed author.

There is a notice by I-Tsing in his work *Nan hai*, &c. (K. iv. p. 6b), which seems to decide the matter. He there says that S'ilditiya—that is, S'ri Harsha of Kanauj—was accustomed himself to take the part of Jimútavāhana, the hero of this Nāga play, amid the sound of singing and music. The Chinese equivalents for Jimútavāhana are *shing yun*, cloud-borne; and I-Tsing calls him a Bodhisattva, in agreement with the words of Garuda, p. 85 of Mr. Boyd's translation.

While speaking of I-Tsing, I may point out that he also alludes to the great personage, or the Mahāsattva, Chandraditya, residing in Eastern India, and he tells us that he personally visited him (K. iv., fol. 12a). He refers to this same person or prince (*Kuan*) in K. iv., fol. 6b, and says that he was the author of a verified copy of the Vessantara Jātaka, which was read everywhere throughout India. Now, this Chandraditya was probably the elder son of Satyāsraya or Pulakesin II., the conqueror of Sri Harsha. There is a Chalukya grant made by the wife of Chandraditya, elder brother of Vikramāditya, son of Pulakesin II. The grant is not dated (art. x., vol. i., *Journal of the Royal Asiatic Society*, p. 260); but, as Chandraditya's father conquered Sri Harsha, who died A.D. 650, it is tolerably certain that he himself would be living during I-Tsing's time in India—viz., from A.D. 671 to 690.

Lastly, may I call attention to the fact that I-Tsing fixes the position of S'ribhoja, where he and so many devout Buddhists from China and India resided (K. iii., p. 24b)? He there says that in S'ribhoja at the vernal and autumnal equinoxes there was no shadow cast at noon; therefore this place was on the equator? No doubt it included that part of Sumatra and the adjoining islands which extends each way a little north and south of the line.

SAMUEL BEAL.

#### SCIENCE NOTES.

THE department of Applied Science and Technology in University College, London, opens on October 2, along with the rest of the college. The instruction in this department includes—(1) lectures on different branches of civil and mechanical engineering and surveying and levelling, drawing and practical experimental work in the engineering laboratory; (2) lectures and practical laboratory work in electricity and allied branches of physics; (3) lectures in architecture and architectural construction; (4) lectures and practical laboratory work in different branches of chemical technology, including brewing, heating and lighting, metallurgy, chemistry of the alkali trade, and agricultural chemistry. Besides these technical and professional lectures, the Faculty of Science provides very complete courses of lectures in mathematics, physics, chemistry, and geology—the sciences upon which the professional knowledge must be based.

THE subject fixed for the Howard Medal to be awarded next year by the Statistical Society is "The Preservation of Health, as it is affected by Personal Habits, such as Cleanliness, Temperance, &c."

MESSRS. SONNENSCHN announce *The Microscope: Theory and Practice*, by Nägeli and Schwendener; *Handbook of the Diseases of Plants*, by Prof. McAlpine; *Text-book of Entomology*, by Mr. W. F. Kirby; Prof. W. Claus's *Text-book of Zoology*, edited by Mr. Adam Sedgwick; and the fourth and concluding volume of Seboth and Bennett's *Alpine Plants Painted from Nature*. All of these will be abundantly illustrated.

MESSRS. CROSBY LOCKWOOD AND Co.'s announcements include:—*British Mining*: a Practical Treatise on the Metalliferous Mines and Minerals of the United Kingdom, dealing comprehensively with the Theories of Mineral Deposits, the History of Mines, their Practical Working, and the Future Prospects of British Mining Industry, fully illustrated, by Mr. Robert Hunt; *Earthy and other Minerals and Mining*, with numerous illustrations, by Mr. D. C. Davies, forming a companion volume to the same author's *Metalliferous Minerals and Mining*; *Graphic and Analytic Statics in Theory and Comparison*; their Practical Application to

the Treatment of Stresses in Roofs, Solid Girders, Lattice, Bowstring, and Suspension Bridges, Braced Iron Arches and Piers, and other Frameworks, to which is added a Chapter on Wind Pressures, by Mr. R. Hudson Graham, containing diagrams and plates to scale, with numerous examples, many taken from existing structures; *A Handbook of the Art of Soap-Making*, including the Manufacture of Hard and Soft Soaps, Toilet Soaps, Medicated and Special Soaps, Bleaching and Purifying Oils and Fats, Recovery of Glycerine, &c., &c., with a series of engravings, by Mr. Alexander Watts; and *The Engineers' and Shipowners' Coal Tables*, by Mr. Nelson Foley. Also the following in "Weale's Rudimentary Scientific Series":—*Farm Buildings*: a Treatise on the Buildings necessary for Various Kinds of Farms, and their Arrangement and Construction, with plans and estimates, by Mr. John Scott; *Barn Implements and Machines*, treating of the Application of Power to the Operations of Agriculture, and of the Various Machines used in the Threshing Barn, in the Stock Yard, and in the Dairy; *Field Implements and Machines*: List required on Various Farms, Principles, Details of Construction, Uses, Points of Excellence, Cost, Management, and Preservation; *Agricultural Surveying*: a Treatise on Land Surveying, Levelling, and Setting-out, and on Measuring and Estimating Quantities, Weights and Values of Materials, Produce, and Stock, with Directions for Valuing and Reporting on Farms and Estates—these four finish the series of "Scott's Engineering Text-Books"; a second edition of *Sanitary Work in the Smaller Towns and in Villages*, by Mr. Charles Slagg; and *Marine Engines and Steam Vessels*, together with Practical Remarks on the Screw and Propelling Power, as used in the Royal and Merchant Navy, by Mr. Robert Murray, eighth edition, rewritten by Mr. H. S. Barrow.

MR. F. G. HEATH is issuing, through Messrs. Rider and Son, a shilling edition (illustrated) of his little work *Burnham Beeches*. It will appear opportunely in connexion with the public dedication of Burnham Beeches next week by the Corporation of London.

#### PHILOLOGY NOTES.

MESSRS. MACMILLAN announce a critical edition of the *Agamemnon* of Aeschylus, and also a volume of *Studies in the Attic Dramatists*, both by Mr. D. S. Margoliouth, of New College, Oxford.

MESSRS. TRÜBNER announce a new edition of the late Thomas Wright's *Volume of Vocabulary*, corrected and enlarged by Prof. Wulker, of Leipzig.

THE new issues in Trübner's "Oriental Series" will be Mr. R. N. Cusht's *Modern Languages of Africa*, in two volumes, with a map and six autotype illustrations; *Buddhist Records of the Western World*, being the "Si-Yu-Ki" of the Chinese pilgrim Hsuan Tsang, translated by Prof. Samuel Beal, also in two volumes; and the second volume of the Rev. E. M. Wherry's *Comprehensive Commentary to the Quran*.

MESSRS. CROSBY LOCKWOOD AND Co. will publish in "Weale's Educational Series" a *Portuguese-English and English-Portuguese Dictionary*, by Mr. Alfred Elwes.

THE *American Journal of Philology* (iv. 13) has articles on "The Colour System of Vergil," by Mr. Thomas R. Price; "Historical and Critical Remarks Introductory to a Comparative Study of Greek Accent," by Prof. Bloomfield; and "Etymological Studies," ii., by Prof. Postgate. In the last paper we note the following:—*αἰὲς* is referred to *αἰ* (*ā*), hence the "living, breathing" man himself; *αἰῶν*, *αἰῶ* are for *αἰῶναι* and *αἰῶ* and connected with *αἰῶν*;

*αἰῶ* and *αἰῶν* are referred to distinct roots, the former to the root of *αἰεῖν* (intransitive), "leave off," the latter (with Corson) to *αἰκ*, "reach out;" "trio" in *septentrio* (for \**triho*, \**trigo*, from *TRAGH*) is the *dragger* of the plough, the ox. In the same number are reviews of Mr. Rutherford's *Babrius* and Mr. Shuckburgh's *Lystas*.

THE August number (ii. 25) of the *Johns Hopkins University Circulars* contains papers by Prof. Gildersleeve on "Symmetry in Pindar," and by Mr. O. W. E. Miller on "Lyric and Non-Lyric in Aristophanes;" Prof. Bloomfield suggests a connexion between Greek *φῶδς* and the Sanskrit proper names *Gobhila* and *Rebhila*—"fond of cattle" and "fond of wealth;" and a list is printed of works in the Library of the Peabody Institute relating to Assyriology.

#### FINE ART.

*La Palestine*. Par le Baron L. de Vaux. Illustré par M. Paul Chardin et M. C. Mauss. (Paris: Leroux.)

No lover of Eastern travel can turn over the pages of this attractive book without wishing to have been one of that genial company whose wanderings are chronicled by the pen of the Baron de Vaux and illustrated by the delightful pencil of M. Paul Chardin. The party consisted of an artist, an architect, and some three or four archaeologists and *littérateurs*. First by the coast, and then inland, they twice traversed Palestine from end to end, zigzagging from east to west, from west to east, whenever a Biblical site, a classical ruin, or a famous view lay to right or left of the beaten track. Thus they succeeded in going everywhere and seeing everything, and—being happily endowed with leisure, means, culture, and an inexhaustible fund of French gaiety and good humour—they sketched, read, copied inscriptions, measured buildings, picked up traditions, and pitched or struck their tents as the fancy took them.

The results of this enviable expedition are thrown together in the present volume, which has all the charm of conveying the first-hand impressions of both author and artist; for the letterpress, we are told by M. de Vaux, was for the most part written in his tent, while the sketches of M. Chardin are exactly reproduced by the heliographic process. And such sketches! Fresh, piquant, unpremeditated, unmanipulated; jotted down at all times and in all places; on shipboard, on horseback, in crowded Oriental alleys, on bleak heights of Lebanon passes, and even in mosques and places sacred to Mussulman tradition, where pencil and sketch-book are forbidden things. To overpraise the grace, the spirit, the picturesqueness, the humour, of these charming *croquis* is impossible. They bring before us all the brisk movement of camp-life and all the panoramic novelty of Oriental travel. Landscapes, ruins, street-scenes, bazaars, fountains, minarets, shrines, groups of natives, dogs, horses, camels, river-scenes, lake-scenes, coast-scenes, Druses, dervishes, Bedouins, Jews, veiled women of Cairo and unveiled damsels of Syria, succeed each other in endless variety as we follow the travellers from Egypt to Beyrout, Jaffa, Jerusalem, Lake Tiberias, Damascus, Baalbek, and Lebanon. With the Arab hack in all his moods—fery in



action, drooping and jaded in repose, intelligent, observant, companionable—M. Chardin is in strong sympathy; and he sketches a mule or a donkey as if he knew precisely what the beast was thinking of at the time that its portrait was being taken. Some of the general views—as, for instance, Jerusalem from the Mount of Olives—are wonderful for the way in which they combine an almost photographic fullness of detail with rapid and sketchy execution; while others, such as the "View taken at Scanderouna," are full of interest and pictorial effect, though the whole subject consists of nothing but a mule, a bit of barren foreground, and a mountain summit.

If the charm of M. Chardin's *croquis* lies in their slightness, their vivacity, and their inexhaustible variety, the literary matter is, on the contrary, pressed down and overflowing with scholarly information and serious purpose. The Baron de Vaux writes as an historian and archaeologist rather than as a traveller. The site of the tombs of the kings at Jerusalem, the true position of Capharnaum, Bethsaida, and Chorozaim on the borders of Lake Tiberias, and the dates at which the different parts of the Church of the Holy Sepulchre and of the ancient Temple of Solomon were constructed are points to which he has especially devoted his attention. He is also an industrious collector of legendary lore and a careful student of the Christian and Arab chronicles. We could have pardoned him, perhaps, if he had given us less solid information and a more personal narrative; but such, at all events, is his general exactness that the traveller who takes *La Palestine* for his companion will do well enough though he should have neither "Murray" nor "Johanne" in his portmanteau. The book is well printed and handsomely produced, with innumerable plans, head- and tail-pieces, designs of antique coins, coats of arms, painted tiles, details of sculptured capitals, and ornamental letters.

AMELIA B. EDWARDS.

#### ART BOOKS.

*The Runic Crosses of Gosforth, Cumberland.* By Charles A. Parker. (Williams and Norgate.) These crosses, which were probably erected by Danes not later than the seventh century, are remarkable as displaying both Christian symbols and subjects from Scandinavian mythology. On the east side is the crucifixion, the figure of the Saviour being apparently attached to a rectangular frame, the cross itself not being indicated; but the figures below, one of which bears a spear, and the stream of blood issuing from the side of the central figure leave no doubt as to the meaning of the group. On the south side is a hart, representing Christ, trampling under foot the Fenris wolf and the Midgard serpent. On the north and west sides a horseman, upside down, is interpreted as Death on the Pale Horse, overcome. On a portion of another cross dug up last March is a representation of Thor and Hymé fishing for the Midgard worm with an ox's head for bait. This must be the oldest stone picture in existence of the boats used by our forefathers. The drawings of the four sides of the cross are very well executed, and show clearly the beauty of the various interlaced patterns which surround the figures. The church of Gosforth has been thoroughly restored, and there are no external marks of antiquity, but the chancel arch is twelfth-century work.

To the *Transactions* of the Cumberland and Westmoreland Antiquarian and Archaeological Society (part ii., vol. vi.) the Rev. W. S. Calverley contributes another explanation of the sculptures on the famous cross of Gosforth, interpreting them as illustrations of Scandinavian myths. The stones have been thoroughly cleaned, and the drawings show very accurately the beauty and intricacy of the carved patterns, which are so much more advanced in artistic power than the figures. Another curious illustration is the facsimile of the initial letter of Edward II.'s charter to the town—a spirited picture of Sir Andrew de Harcla's defence of the castle against the Scotch under Robert Bruce in 1315. The contrast between the armed defenders and the breechless, rough-footed besiegers is very marked. The latter have, however, a very complicated machine for throwing stones, the only engine on the walls being a stationary crossbow, a difficult thing to aim with, one would imagine, though the "artilleryman" has just made a good shot, and bagged his man. Carlisle possesses a legal word which is not, perhaps, known elsewhere. The customary tenure by which certain small houses are held of the mayor and corporation is called "cullery tenure." Mr. Nanson, the writer of a paper on this subject, suggests that the word may be derived from *cueiltr*. There is nothing peculiar about the tenure itself, except that, in default of heirs male, the eldest daughter alone inherits. Mr. Atkinson describes and plans the earthworks at Eamont Bridge, of which Dr. Stukely gave a view in his *Itinerarium Curiosum*, with British races and gladiatorial combats going on.

THE last two numbers of the *Journal* of the Archaeological Association of Ireland contain matter of considerable interest. The pillar at Doonfeeny, Co. Mayo, is a remarkable specimen of a Christianised pagan monument. It measures twenty-two feet in height, sixteen inches in width, and ten in thickness, and is not straight, but rises in a graceful curve like a tree growing on the side of a hill. On the base are carved two crosses. Another stone monument described and illustrated is an enclosed cromlech at Skregg, near Knockroghery, Co. Roscommon. It appears that throughout Ireland such erections are usually called by one name, "Leaba Diarmuid"—i.e., Bed of Diarmuid and Greane, in allusion to the Ossianic story of the flight of Diarmuid O'Duinn with Greane, the wife of Fioun Mac Cumhal, one of these beds having been constructed by Diarmuid wherever the pair stopped for a night. A sepulchral slab has also been found at Glendalough, of the eighth or ninth century, with an Irish name on one side, and, on the other, a and a and the name of Christ in letters half Greek and half Irish. The a is of a very peculiar form, similar to that used in the Codex Alexandrinus. Coming to more modern times, the seal of Donall Reagh Kavanagh Mac Murrough, King of Leinster in 1475, is engraved. The shield bears a lion passant above two crescents, with lions for supporters, and above and below angels. The workmanship is very creditable and is probably Irish, being unlike the style of English or foreign seals of the period. Mr. Day describes a chalice bearing the mark of the Galway Goldsmith Guild, an anchor, of rare occurrence. The ship and castles of Cork are more common. Among the historical items is an account of a storm at Athlone in 1697, when the fort was blown up by lightning, and the grenades and matches in their fall set fire to the town.

#### CORRESPONDENCE.

THE "NOVISSIMI" OF NASINI.

Siena: Sept. 18, 1883.

It may interest the readers of the sad story I related in the ACADEMY of July 21 to hear a

few last words concerning the fate of Giuseppe Nasini's *capo-lavoro* the "Novissimi." An irresistible desire to learn if destiny had yet in store for these marvellous pictures other vicissitudes led me this afternoon to enter the vast church of San Francesco. I made my way under scaffoldings and over pavements, deep in fallen plaster and cement, to the front of the grand altar. There, spread forth in two careless heaps, were the famous canvases besmeared with dirt and dust. Standing by for an hour, as two working-men and four lads strove to drag the tattered remains, out in fragments, round an enormous wooden cylinder, I could not forbear considering, with a melancholy feeling, how strange it was that I should happen to be present to assist at obsequies, to end in the cellar of a warehouse, so soon after having described the past glories of these once prized works of art. They are this day buried out of sight, and neither spoiler nor restorer can now avail to prolong their departed greatness.

The tablet recording their presentation by the Grand Duke of Tuscany may perhaps serve, if permitted to remain, as their epitaph. It runs as follows:—

"Extrema rerum humanarum  
A Josepho Nasino Senensi Eq. avrato depicta  
Quae proposita in aula principis perditi fuerant  
Ferdinandus III AVG. Frater M. D. E  
An. MDCC.LXXXXVI patriae artificis donum misit.  
Ea XII viri municipi. Senensis ornameto vrbis  
In aede Francisci dedicaverunt  
Scriptvramq. addiderunt  
Quae liberalitatem optimi principis ad posteros  
propagaret  
Anno MDCC.LXXXXVIII."

WILLIAM MERCER.

#### HOW WAS THE TRIREME ROWED?

Venice: Sept. 10, 1883.

The arrangement of the oars and the rowers in the ancient trireme is still an open question. Without entering upon any discussion of the leading passages from classical authors, it may interest English scholars to hear how the problem seems to have received a practical solution—a *solvitur remigando*—in Venice during the past year. The question is, How did the Greeks dispose the three ranks of rowers—the *thraniti*, the *zugiti*, and the *thalamiti*? Most of our dictionaries take it for granted that the men and their oars were arranged perpendicularly, one above the other, so that the oars projected from the ship's side in three tiers—the *thraniti* occupying the uppermost tier, with the longest oars and the highest pay; below them the *zugiti*; and, lowest of all, the *thalamiti*, or men who rowed in the hold of the ship, as *thalamos* is thus taken to mean. But, when we come to the construction of vessels with ten and even with forty tiers of rowers, the problem seems insoluble upon this scheme, owing to the enormous length of the oars which would be required for the upper tiers. We have no decisive monument of a trireme, which would settle the question authoritatively; and the practical experience of shipbuilders is against the possibility of this method of arrangement.

The Venetian navy possessed triremes and even quinqueremes. The manner in which these triremes were constructed by the first naval Power of its day attracted the attention of Rear-Admiral Fincati, of the Italian navy, to whom the solution here suggested is due. While examining the documents relating to the Arsenal of Venice, it became apparent to Admiral Fincati that the three ranks of oarsmen were arranged by the Venetians, not perpendicularly, but horizontally in two files, of three men in each file, on the same plane; so that, looking from stern to bow of a trireme, one would see on the deck three ranks of rowers on the right

hand and three on the left. These files of rowers were divided crosswise into groups of three, each group occupying a single bench. Every man rowed one oar only, but the three oars of each group issued from the rowlock close together in a sheaf, and had the appearance of a single oar with three blades. Then followed a space, and then another group of three; and so on from stern to bow. The trireme itself on its upper deck (which alone concerns the question of rowing) was constructed in this way:—First there was the hull of the vessel, built upon the usual lines of a ship's hull. From the hull, on either side, projected a large rectangular framework, running from stern to bow and supported upon beams. This framework was the rowlock upon which the oars rested, and to which they were fastened by strap and thole-pin: the framework was called the *telaro*, from its resemblance to a weaver's loom. From the sides of the hull, the rower's benches, or *banchi*, sloped inwards towards the middle of the deck, where a wide passage divided the two files of rowers from each other; and here the officers walked to keep order. This passage was called the *corsia*. The deck of a Venetian trireme, therefore, if empty, would resemble the backbone of a fish; the *corsia* being the spine, and the *banchi* the ribs. Each bench was occupied by three rowers, each with his oar. The man nearest the bulwark was called the *terzicchio*, and his oar was twenty-nine feet and a-half long. The middle man was called the *posticcio*, and his oar was thirty feet and a-half long; while the third man, whose post was nearest to the *corsia*, or middle passage, was called the *pianer*, with an oar thirty-two feet long. In front of each bench was another lower bench or stretcher. The oars were accurately balanced with leaden weights near the handles, and the stroke was given by each man mounting upon the stretcher bench and letting himself fall back in a sitting position on the rowing bench. The weight of the body gave all the force to the stroke, which was very slow and long.

Admiral Fincati has made a model of the Venetian trireme, which may be seen in the Arsenal of Venice. It explains the whole arrangement of the vessel, with its 150 rowers, its helmsman (*kubernetes*), its strokesman (*teleutes*), its watch on the bows (*prorates*). But of even greater value than the model were the practical experiments which he made with barges arranged in the two conflicting methods, the perpendicular and the horizontal. The barges were only one-fifth of the actual size of the Venetian trireme—that is to say, they had only ten benches of rowers, with thirty oars. The result was to demonstrate that the perpendicular arrangement was almost unmanageable, while the horizontal arrangement gave the surprising speed of nine miles an hour. If we could venture to substitute for the Venetian terms the classical terms, the ancient trireme and quinquereme become intelligible. If the *thalamos* of a Greek trireme could be taken to mean the bed of the oars, the *telaro* or framework on which they rested, and if we could explain the *thranites* as the rower at the bench's end (*cf.* Liddell and Scott, *s.v.* *ο θρᾶναι* = the beam ends), then the *thranites* would correspond to the Venetian *terzicchio*, the man nearest the *thalamos*, with the shortest oar; the *zugites* would correspond to the *posticcio*, the middle man; and the *thranites* to the *pianer*, the innermost rower with the longest oar and highest pay. This is a question, however, which would require a more extensive scholarship than mine to determine, and in touching it a layman in such matters may easily stumble. But Admiral Fincati's experiment and suggestion must, I think, interest all students of antiquity.

H. F. BROWN.

#### NOTES ON ART AND ARCHAEOLOGY.

WE understand that Rossetti's house in Ohayne Walk, Chelsea, has passed into the hands of the Rev. Hugh Reginald Haweis.

WE are glad to learn that the Fine Art Society has made arrangements to exhibit before the end of October the remarkable collection of the works of "Phiz"—the late Hablot K. Browne—which has been during the spring and summer on view in the North. The genius of "Phiz" is, as we had occasion to remark at the time of his death, but inadequately appreciated by the public. Critics and artists, and especially those who have addressed themselves to the task of popular illustration, know how great were the resources of his talent, how keen was his gift of satire, and how admirable the variety of his art. The exhibition ought to revive once again a reputation that has unduly suffered eclipse.

Poe's *Raven*, with full-page illustrations on wood by Gustave Doré, and a comment by Mr. E. C. Stedman, will be issued in this country by Messrs. Sampson Low. We believe that this was the last work on which Doré was engaged. His designs have been engraved in America.

THE next issue in the "International Numismata Orientalia" will be *The Coins of Southern India*, by Sir W. Elliot.

MESSRS. GLADWELL BROS.' annual winter exhibition of water-colour drawings and etchings will be opened at the City of London Fine Art Gallery on November 12.

THE Edinburgh Town Council have resolved to place a reproduction in bronze of Sir John Steell's early work of "Alexander and Bucephalus" inside the enclosure of St. Andrew Square.

THE death is announced of Frederik Ludvig Storch, the Danish historical painter, and professor at the Academy of Arts in Copenhagen. He was born at Kjerte in 1805, and, while a student of theology in Copenhagen, spent his spare time in painting. A picture of the "Death of Oscar," which he painted in 1828, attracted the attention of Prince Christian Frederik; and, after Storch had passed his theological examination in 1830, the Prince sent him, at his own charge, to Dresden and Munich. In the latter place he made the acquaintance of Cornelius and Kaubach, and was so fascinated by the art-society of Munich that he remained there for nineteen years, where his best pictures were painted. After a short stay in France, he returned in 1862 to his native land. He has painted the portraits, mostly life-size, of many of his eminent Danish contemporaries; and there are said to be no fewer than thirty of his altar-pieces in the churches of Denmark.

A CORRESPONDENT writes:—

"To re-open the discussion of the attribution of the 'Apollo and Marsyas' lately purchased by the Direction of the Louvre implies either engaging juvenility or some new discovery on the part of the writer. Mr. Conway seems to think he has made such a discovery. He takes for granted that the 'Venice Sketch Book' is not by Raphael; he then states that the study of 'Apollo and Marsyas' is one of the leaves of the book; hence he concludes that the drawing not being by Raphael, neither is the picture. Mr. Conway is particular in explaining that the more accurate class of students are of opinion that the whole set of drawings are not by Raphael. Now, it is impossible to have accurate knowledge of drawings you have not seen—for no accurate students would trust to photographs. If Mr. Conway had studied the 'Sketch Book' he would have known that the drawing of 'Apollo and Marsyas' never formed part of it. Like the 'Sketch Book,' it belongs to the Venice Academy; the mere difference of size shows at a glance it could not belong to the book. One has seen, on several occasions of late, statements respecting the book

like that which Mr. Conway has allowed himself to indulge in. An elaborate examination of these drawings is to be found in art literature making out a clear and strong case for their attribution to Raphael. Until this is overthrown—and it has not yet been attempted—the mere denial will be taken for what it is worth. It is scarcely necessary to take up space by pointing out other errors in the letter. Mr. Conway, who, though he happens to have been misled on this occasion, seems to write with earnestness, may discover them if he searches the Raphael literature of recent years."

#### THE STAGE.

WE are very far from agreeing with many of the conclusions arrived at in Mr. William Archer's *Henry Irving, Actor and Manager* (Field and Tuer). The estimate of the tragedian is too severe; it is sometimes unpractical—clever with the cleverness of the student in the study, or the skilled debater in the debating club, rather than with that of the cosmopolitan critic whom experience has made liberal; it is at times even ungenerous in its appreciation of an artist who has always himself been generous in effort and infinite in his pains. But, for all this, we like the book; we value it. If it is in some respects a one-sided, it is none the less a genuine, contribution to criticism. It is excellently written; it is the work of a writer who thinks and a writer who reasons. Its sheer mental power is one of the most marked of its attractions; another is the degree of intelligent interest which the writer has manifestly taken in his theme. Published at the price of a shilling, without any cover but a sheet of parchment, and with certain adornments—if they are adornments—of fantastic printing, it might be thought at first sight to address itself to the idlest loungers at a railway bookstall. But, no; it is a piece of excellent English; it has many points carefully argued; it is a bit of writing that is occasionally true, and that is continuously ingenious. Mr. Archer, like many social critics of the actor whom he analyses, lays great stress on Mr. Irving's art as a manager. As an actor he denies a little too much, we think, his emotional power, though we hold him right in the main when he says that "in considering Mr. Irving's intellectual powers we are in his stronghold. It is his face and his brain that have made him what he is;" "his glittering eye," Mr. Archer adds rather idly; "and his restless, inventive intellect," he adds with wisdom. For Mr. Irving as a manager Mr. Archer has hardly anything but praise, save that he chronicles what appears to be the tragedian's preference for old and established over modern drama. He notes a fact we have often ventured to lay stress upon—that the modern theatre takes little count of the thoughts that are really stirring in men's minds to-day, and he appeals to Mr. Irving to do in the future what he is best in the position to do—"to give us a serious modern drama which shall influence national life and thought beyond the circles of dilettantism."

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## LITERATURE.

*The Quatrains of Omar Khayyám.* The Persian Text, with an English Verse Translation. By E. H. Whinfield. (Trübner.)

MR. WHINFIELD gives us the first English recension of the text of 'Umar-i Khayyám, the famous astronomer-poet of Nishápúr, who was contemporary with Nizámu 'l-Mulk, the vazír of Alp Arslán and Malik Sháh, and died (if we may believe the Preface to the Calcutta MS.) in 517 A.H. Khayyám has already been introduced to English readers in a partial, but very poetical, version made by the late Mr. Edward Fitzgerald; and he is indebted for most of the favour he has hitherto received from English readers to this elegant paraphrase, which has been looked upon, however, more in the light of original poetry than translation. Mr. Fitzgerald, in fact, was himself a poet; and, though his version often reproduces the original, it is frequently turned into accordance with European modes of thought.

All who have taken an interest in Mr. Fitzgerald's paraphrase will be curious to see the form of Khayyám's thoughts in the more truthful rendering given by Mr. Whinfield side by side with his text. This rendering is in verse, and does not profess to be very literal, Mr. Whinfield having been ambitious to give English readers an idea of the spirit of his author. The question how far this can be achieved by even the most skilful adapter cannot be entered into here at length. Suffice it to say that, though we may have equivalents for words, phrases, and sentences, to find a corresponding English idea for the Persian, where the life and modes of thought are so dissimilar, is very difficult, if not impossible; and notes become as necessary as in a prose translation—perhaps more so where the rendering is line for line. Persian poetry, in short, has its own peculiar charms and beauties, and the English reader must be taught to appreciate them for themselves. No art can ever turn a Persian landscape into an English one.

MSS. of Khayyám are very rare, generally discrepant, and corrupt, and Mr. Whinfield has had no easy task in preparing his text. His success, however, has been marked, and we are indebted to him for a text which may be looked upon as generally satisfactory and authoritative. Some few of the quatrains, indeed, look so obscure that we cannot help suspecting that the reading is incorrect, while others scarcely bear the stamp of Khayyám's strong individuality; but, as Mr. Whinfield intimates, how are we always to distinguish the true ring from the false? Khayyám is not always equal, and he most probably wrote at very

different periods of life. If quatrain 192 is not a mere poetic fancy, it was written when he had reached the ripe age of seventy-two.

Khayyám was a special writer of rubá'iyát. To every complete "diván" or collection of odes there is appended a set of rubá'iyát (quatrains, tetrastichs, or epigrams) which are often indeed of a feeble nature, and strike one as being a something given into the bargain. Khayyám wrote no poetry except rubá'iyát, but these he brought to the highest pitch of excellence. They are models of terseness, vigour, and originality. Not a word is redundant or wanting, and the diction is full of harmony, grace, and dignity.

As to the religious convictions of Khayyám, various conjectures have been hazarded, mostly deduced from his quatrains. That he was no Atheist is abundantly manifest from many of his poems which breathe a deep spirit of piety. In fact, as a Sufi (which we see he was from quatrains 14, 22, 55, 109, 131, 229, 271, 351, 400, 410, and many others, in themselves the very essence of Sufism) he of course believed in God, the True Existence. As a Sufi he was utterly regardless of this world and the next, and troubled not himself at good or evil, taking them both, no doubt, as relative, and the latter as necessary for an appreciation of the former, as cold is for that of heat. It is true that the quatrains are not always consistent; but, having the broad basis that Khayyám was a Sufi to rest upon, it is not very difficult to see where he has given way to pure poetic fancy and conventionalism and where he expresses his own convictions. In spite of these convictions, he is often bewildered at the mystery of human existence—why we come, why we go, and what is the result of it all. Everything is phenomenal, and a reflection of the Deity's attributes; but practice accords not always with theory. Sufi stoicism sometimes gives way under the suffering these manifestations involve, and we have complaints and the conventional railing at the tyranny of the Sky, Fate, Fortune, or Time. Khayyám is most bitter and satirical against the bigotry and stupidity of his contemporaries, derides some of their most cherished beliefs, and humorously sneers at their anxiety as to a future state in quatrain 397:

"We buy new wine and old, our cups to fill,  
And sell for two grains this world's good and ill;  
Know you where you will go to after death?  
Set wine before me, and go where you will!"

It is difficult to decide from the poems whether Khayyám was a deep thinker. Some of them open in a way which leads us to expect an interesting enquiry, but the resulting thought is somewhat feeble. Take, for instance, quatrain 357, translated thus:

"If Allah wills me not to will aright,  
How can I frame my will to will aright?  
Each single act I will must needs be wrong,  
Since none but He has power to will aright."

From quatrain 173, however, we should be led to infer that his deepest thoughts remained concealed through fear of persecution from a narrow-minded age:

"Soon shall I go, by time and fate deplored,  
Of all my precious pearls not one is bored;  
Alas! there die with me a thousand truths  
To which these fools fit audience ne'er accord."

Besides the charms of powerful and humorous

satire, deep pathos, and striking originality of poetic fancy, we have in Khayyám images of grand conception. How fine a picture of desolate grandeur does the following give!—

"Yon palace, towering to the welkin blue,  
Where kings did bow them down, and homage do,  
I saw a ringdove on its arches perched,  
And thus she made complaint, 'Coo, coo, coo,  
coo!'"

In his translation Mr. Whinfield has in most cases adhered sufficiently closely to the original to enable a Persian student to conquer the difficulties of the text. These difficulties are neither few nor slight, and Mr. Whinfield is to be congratulated on his general success in grappling with them. It is with no wish to depreciate his excellent work if we say that in some instances further reflection and puzzling out might have resulted in advantage. As Sadi in the *Bustán* says,

"Talabgar báyad sabúr ú hamúl  
Ki nashnidáh am kimiyágar malúl."

For instance, quatrain 236 is rendered

"These hypocrites, who build on saintly show,  
Treating the body as the spirit's foe,  
If they will shut their mouths with lime, like jars,  
My jar of grape-juice I will then forego."

And in a note Mr. Whinfield says "B. [the Bodleian Library MS.] reads *arra*, of which I can make no sense." Now "*arra*" (saw) is undoubtedly the right reading; and the sense of the last two lines is—Henceforth I will put aside the cock [*i.e.*, the cock-shaped vessel] of wine, if they, like the cock, will put a saw to their heads: *i.e.*, Henceforth I will give up wine, if they will saw their heads off. The saw in connexion with the cock's head is, of course, the cock's comb. In quatrain 93—translated

"I drown in sin—show me Thy clemency!  
My soul is dark—make me Thy light to see!  
A heaven that must be earned by painful works,  
I call a wage, not a gift fair and free."

—"rizá" (contentment, satisfaction) is rendered "clemency;" and slight as the change might seem, it is sufficient to take away the connexion between the first line (in which it occurs) and the last two. Gathering the general sense of the quatrain from the last two lines, and translating

I am a disobedient slave. Where is Thy contentment?  
I am dark-hearted. Where are Thy light and purity?  
If Thou givest us heaven in return for obedience,  
This is wages. Where are Thy kindness and liberality?

we may see the connexion. Let us look for God's contentment, even though we be disobedient; if He reward obedience by contentment it is nothing. If He give us heaven only in return for good works, what instance is this of His kindness and liberality? With the above, compare quatrain 102.

Mr. Whinfield calls for an emendation in line 2 of quatrain 178. I would suggest simply the omission of the conjunction "*va*" (and), and the reading of "*izáfat*" (the genitive) after "*khátún*" (lady). We should then have

Wine is a mole upon the face of the lady wisdom,  
the sense being that as a mole enhances the

\* "Coo (Kú) means 'Where are they?'"

beauty of a lady's face, so the wise man by drinking wine adds a zest to his wisdom. In this way the word "khirad" (wisdom) takes a natural and intelligible position in the line which it could not otherwise have. I would submit also, as an additional argument in favour of this reading, that wine, in connexion with the word "khátún," in its literal acceptation of lady, is un-Persian in idea and not likely to be taken by a Persian poet.

Again, in the second line of quatrain 331, "So far as this world's dealings I have traced, I find its favours shamefully misplaced; Allah be praised! I see myself debarred From all its boons, and wrongfully disgraced," by reading 'álam (world), the expression "barán" in the same line becomes very awkward and the interpretation strained. By assuming 'álim (learned man) to be the correct reading, "barán" simply and naturally refers to "jahán" (world) in the preceding line, and the whole second line has an easy sense, which accords well with the whole quatrain. Thus:

As I see the affairs of the world,  
I find the learned man entirely gratuitous (of no account) upon it;  
Praise be to God! whatever I look into,  
In that I see my own want of success.

Of course, Khayyám praises God for his want of success because (by the first two lines), were he successful, he would not be a learned man. As an illustration of this take quatrain 224:

"Small gains to learning on this earth accrue,  
They pluck life's fruitage, learning who eschew;  
Take pattern by the fools who learning shun,  
And then perchance shall fortune smile on you."

In quatrain 220 the last two lines,

"Gar ník áyam, mará az íshán shumurand,  
Var bad básham, mará badishán bakhshand,"

are translated—

"If good, may I be numbered with the first;  
If bad, find grace and mercy with the last."

The verse, however, is—

If I am good, they will remember me with them  
(i.e., the good),  
And if I am bad, they will forgive me for the sake of them—

a precisely similar mode of expression being used by Sadi in the *Bustán*:

"Shanídám ki dar rúz-i ummíd u bím  
Badánra ba-níkán bi-bakhshad Karím."

I have heard that in the day of hope and fear  
The Beneficent One will forgive the bad for the sake of the good.

The curious and ingenious fancy contained in quatrain 220 is lost through misapprehension of the meaning of the word "karakhí" (dryness, insensibility, inhumanity) in the fourth line. Mr. Whinfield translates:

"Those hypocrites, all know so well, who lurk  
In streets to beg their bread, and will not work,  
Claim to be saints, like Shiblí and Junaid,  
No Shiblí are they, though well known in Karkh."

Why should they be well known in Karkh?  
The last line, literally rendered, is

They are not Shiblí, but they are known (ma'rúf) for their dryness (karakhí).

Thus, by using the words "ma'rúf" and "karakhí," Khayyám makes a clever and appropriate allusion to Ma'rúf-i Karkhí, the famous Sufi.

Quatrain 2 is translated as follows:—

"Who was it brought thee here at nightfall, who?  
Forth from the harem, in this manner, who?  
To him who in thy absence burns as fire,  
And trembles like hot air, who was it, who?"

and in his note Mr. Whinfield says:—"Bl. [i.e., Blochmann] says the omission of the copulative *wa* in line 4 is characteristic of Khayyám. In line 4 I follow Blochmann's rendering. It may mean 'when the wind blows.'" This last suggestion is nearer the mark. Mr. Blochmann, I venture to say, is entirely in error. The sense of the last two lines is—

Who brought thee, as the wind began to rise,  
To him who, parted from thee, was on fire?

or, more freely,

Who brought thee to me when the wind was  
rising and about to fan into a fiercer blaze the  
fire of my love (i.e., when my love was getting  
past control)?

Compare the first line of the original.

It is a pleasant duty to turn to the many excellences, both of text and translation, of Mr. Whinfield's book. These are too numerous, indeed, to be indicated in a review; but, as instances of special felicity of interpretation, we quote the following:—

115.

"The fruit of certitude *he* cannot pluck,  
The path that leads thereto who never struck,  
Nor ever shook the bough with strenuous hand;  
To-day is lost; hope for to-morrow's luck."

204.

"Can alien Pharisees Thy kindness tell,  
Like us, Thy intimates, who nigh Thee dwell?  
Thou say'st, 'All sinners will I burn with fire.'  
Say that to strangers, we know Thee too well."

217.

"Sense, seeking happiness, bids us pursue  
All present joys, and present griefs eschew;  
She says, we are not as the meadow grass,  
Which, when they mow it down, springs up anew."

282.

"Khayyám! rejoice that wine you still can pour,  
And still the charms of tulip cheeks adore;  
You'll soon not be, rejoice then that you are.  
Think how 'twould be in case you were no more?"

291.

"In truth wine is a spirit thin as air,  
A limpid soul in the cup's earthen ware;  
No dull, dense person shall be friend of mine  
Save wine-cups, which are dense and also rare."

295.

"See! the dawn breaks, and rends night's canopy!  
Arise! and drain a morning draught with me!  
Away with gloom! full many a dawn will break  
Looking for us, and we not here to see!"

306.

"Your course annoys me, O ye wheeling skies!  
Unloose me from your chain of tyrannies!  
If none but fools your favours may enjoy,  
Then favour me—I am not very wise!"

376.

"Some look for truth in creeds, and forms, and rules;  
Some grope for doubts or dogmas in the schools;  
But from behind the veil a voice proclaims,  
'Your road lies neither here nor there, O fools.'"

In the preparation of his text Mr. Whinfield had the advantage of the following authorities:—The Calcutta Asiatic Society's MS.; the Bodleian Library MS.; Blochmann's edition; the Calcutta edition; the India Office MSS.; the Lucknow edition; and the edition of M. Nicolas (text and translation).

The last named, though not without considerable merits, contains too frequent errors of reading, and, consequently, of translation.

In conclusion, we have pleasure in saying that Mr. Whinfield is *facile princeps* as an editor and translator of 'Umar-i Khayyám.

C. E. WILSON.

*The Lives of the Berkeleys*, Lords of the Honour, Castle, and Manor of Berkeley, in the County of Gloucester, from 1066 to 1618. By John Smyth, of Nibley. Vol. I. Edited by Sir John Maclean. (Gloucester: Bellows.)

THE noble house of Berkeley has been for nine generations singularly *incuriosa suorum* to have permitted such a MS. as Smyth's *Lives of the Berkeleys* to remain for more than two centuries and a-half unpublished, and almost unconsulted, in the muniment-room of Berkeley Castle. It is not as if the value of Smyth's MS. was unknown, for Fosbroke, the historian of Gloucestershire, published in 1821 a quarto volume of extracts; and his compilation, meagre as it was, made it patent to the world that Smyth had collected a mass of new materials to illustrate the domestic history of the nobility in the Middle Ages. That the *Lives* have at last been printed is due to the members of the Bristol and Gloucestershire Archaeological Society, who deserve thanks and congratulations from every antiquary for the production of this handsome volume, which does equal credit to the society, the editor, and the printer.

Smyth possessed singular opportunities and qualifications for writing the *Lives of the Berkeleys*, and this earliest of English family Histories has in some respects never been surpassed. He was fortunate also in his subject, for the Berkeleys have been conspicuous in English annals since the reign of King Stephen, and they stand alone in their continuous occupation of their feudal castle. They have had their reverses, like humbler folk, and were despoiled of all their possessions five times in different generations, as Smyth tells us more than once; but only two of these forfeitures find place in this volume, which carries the narrative down to the death of Maurice, fourth baron of his name, who died on June 8, 1368, from wounds received at the Battle of Poitiers. Rebellion against King John was no disgrace to the third baron, but Smyth has the candour to admit that the eighth baron deserved to have been found guilty of something worse than negligence for his share in the cruel murder of Edward II. It is proved by his household accounts that "the verdict which saved his life and barony" was procured by false evidence, for he was acquitted on the ground that he was lying sick at Bradley on the day of the murder, and that he had no communication with Gurney the regicide. Whereas it is certain, from his steward's accounts, that he did not arrive at Bradley until the seventh day after the murder, and that he sent Gurney forthwith to Nottingham to inform Mortimer and the Queen-mother of the King's death, which was kept a secret from the public for more than a month afterwards.

Smyth was born in 1567, and, being a lad



of promise, was taken, at the age of sixteen, from the grammar school at Derby to wait upon the young heir of Berkeley, as one of his pages and companions. It was the custom in those days for youths of gentle blood to take service in great households, where they were playfellows and schoolfellows of the children of the family. Such service was not thought derogatory, and Smyth's fellow-page was William Lygon, the ancestor of Earl Beauchamp. Smyth and Lygon completed their education with their young master at Oxford, and resided with him at Magdalen College during his university career. Smyth stayed three years at Oxford, and then removed to London to study the law at an Inn of Court. He was a student of the Middle Temple, and was, in due time, called to the Bar; but the patronage of the Berkeleys promised to be more profitable than pleading in Westminster Hall, and he returned to Berkeley in 1596 as steward of the household of the seventeenth Lord Berkeley. He was promoted in the next year to the more lucrative and important office of steward of the Liberty and Hundred of Berkeley, and of all the manors in the barony. Under the old manorial system, the duties of the steward were judicial, and could not be properly discharged without considerable knowledge of the law. The steward stood in the place of the lord of the manor, precisely as the judges of the superior courts stand in the place of the Sovereign. He presided as judge in the courts leet, which were held twice a year, and took cognizance of all offences except high treason within their jurisdiction. He was also judge of all courts baron, and each manor had its separate court, which was held every three weeks. These courts took cognizance of actions for default and trespass under forty shillings value, and were charged with the preservation and maintenance of the customs and franchises of the manor. The steward was also keeper *ex officio* of the manorial records; and the muniment-room at Berkeley Castle contained, besides the title-deeds, charters, and leases inseparable from a great estate, a series of manorial accounts, engrossed on rolls of parchment, which dated from the reign of Henry III. The Lords of Berkeley retained in their own hands the greater portion of their extensive demesnes; and the bailiff of each manor was required to render every year an exact account of the cattle, swine, poultry, and grain in his charge, showing what had been sold, consumed, or given away in charity during the year, and what still remained in store. These accounts were so accurately kept that the movements of the family from day to day can be deduced from them; for in the fourteenth century, when a baron was free from foreign employments, he would "travel from one manor to another, staying one or two nights in each," to overlook his bailiffs. He kept six standing houses a few miles asunder, which his wife and family inhabited at different seasons. Lent was usually spent at Wike, near Arlingham, for the better and nearer provision of fish, which abounded in the weirs there. The Constable of Berkeley was, by ancient custom, allowed on the first Sunday in Lent a salmon for his dinner, which cost 10d. in 1313. Wheat at this period was 4s. the quarter, an ox cost 11s., a cow and calf 10s.,

a bacon hog 5s., a fat sheep 18s., a lamb 1s., a goose 3d., a hen and a duck 1d. each, and eggs were twenty a penny, a price which never varied for 150 years. But, while cattle, corn, and poultry were cheap, horses for military service were so dear in those reigns of constant wars that Lord Berkeley paid from 100 marks to £100 for each of his chargers. His standing household consisted of more than three hundred persons of different ranks, but all wearing his livery; and he kept above one hundred horses in his stables, which cost for hay and litter a penny farthing a-day each. The consumption of provisions was enormous. Two quarters of wheat were consumed daily in the bakehouse and pastry, and supplies for the kitchen were drawn from no less than seventy-six manors. It gives some notion of the quantities used when we read that the clerk of the kitchen received in a single year 9,000 eggs and 274 porkers from Came and Cowley, 2,151 young pigeons from Hame, and 300 kids from Micklewood Chase. Every manor had its flock of sheep, varying from 1,500 to 300 in number, but there were none under 300; and, in 1334, 5,775 sheep were shorn of their wool from Beverston and the adjoining manors. The wool was spun into cloth for the use of the baron and his household; and the accounts declare the separate charges for "sortinge, pickinge, beating, oyling, pulling, cardinge, spinninge, spoolinge, warpinge, quillinge, weavinge, tuokinge, shearinge, dylinge, dressinge the Lord's wool." The fullness and aptness of this vocabulary proves how well the art of making cloth was known in Gloucestershire six hundred years ago.

It was a labour of love with Smyth to extract from these accounts the story of the great family in whose service his life was spent; and he made it the business of his life to collect from public records and printed chronicles the lives of the successive lords of Berkeley. Their public employments, their works of piety, their prowess in the battlefield, their quarrels public and private with their Sovereign, neighbours, and dependents, their territorial possessions and magnificent housekeeping, their alliances and progeny, are all recorded in his pages with painful particularity. The first chapter is the worst in the book, for the baronial genealogy of the eleventh and twelfth centuries is a new science of recent discovery; and Smyth gave credence to the legendary tale of the abbot of St. Augustine's, Bristol, that Harding, the father of Robert fitz Harding, was a younger son of the king of Denmark. The editor tells the true story in a critical note, ending with a pedigree, drawn up by Mr. A. S. Ellis, to whom we are mainly indebted for the proof of Harding's real parentage. It was too illustrious to require embellishment, for Harding was the son of Eadnoth the Staller, a great officer in the Court of Edward the Confessor, who was continued in office by William the Conqueror, and lost his life in 1068 in resisting the raid of Harold's sons on the coast of Somerset. Smyth's devotion to the Berkeleys did not prevent his taking care of his own interests, and he acquired sufficient wealth in their service to purchase a great estate at Nibley, in Gloucestershire,

which his descendant still enjoys. It was so notorious at the time that he had "feathered his nest at his master's expense" that the family fool advised Lord Berkeley to tie the castle to the church with a cord, lest it should run away to Nibley, where so much of his gear had gone already.

The publication of vol. ii. will supply an early opportunity of giving further particulars of the Berkeleys and their biographer than we have space for now. The later narrative may possibly be more interesting to the general reader, but it can scarcely be more admirably edited and printed than vol. i. has been.

EDMOND CHESTER WATERS.

*The Epistles of St. John.* The Greek Text, with Notes and Essays. By B. F. Westcott. (Macmillan.)

EVERYONE who has any interest in theology or Biblical scholarship will be glad to know that Dr. Westcott has accomplished what he speaks of as "a dream of early youth" in this commentary on the three Epistles of St. John. It has the qualities which anyone would expect in work from him, and some which are rare in contemporary English theology—a disinterestedness which is not akin to indifference, but is the fruit of reverence for his author, looking to him rather than to side-lights for information; and diligent and sympathetic study, which attains insight into his real teaching. It is truly refreshing to escape so entirely from the atmosphere of party controversy—to find a theologian not only treating his subject without partisan bitterness, but regarding it from a lofty point of view where the party questions of the day are either left out of sight or seen to be inconsiderable. And this is so all the more because the tendencies of contemporary theological thought are by no means ignored. Here and there we get a weighty and suggestive judgment upon them, such as this in the Introduction (p. xxxvi.):—

"Modern realism, which has found an ally in art, by striving to give distinctions to the actual outward features of the Lord's life, seems to tend more and more to an Ebionitic Christology. Modern idealism, on the other hand, which aims at securing the purely spiritual conception, free from all associations of time and place, is a new Docetism. Nor would it be hard to show that popular Christology is largely, though unconsciously, affected by Carinthian tendencies."

A man who can thus grasp the spirit, both of the historical development of theology and of the present tendencies of thought, without being unable to think or to read except in terms of these, ought to be the best possible commentator on Scripture. Indeed, in the essays at the end of the volume, where Dr. Westcott passes beyond the work of a mere commentator, one is only inclined to wish—perhaps one might say, to hope—that he would carry out his suggestions a little farther. The first, and probably the best of these, on "The Two Empires: the Church and the World," is so clear (and, what is less common, so free from exaggeration) in its statement of the contrast between them in St. John's day that one feels disappointed that the author has not gone on to disentangle the problems raised in our own

days by "the world in the Church." On the other hand, in the next essay, "The Gospel of Creation," we are not inclined to complain of what we have, only to wish for more, as we see a glimpse of the vast possibilities, unexhausted by previous speculation, of theological thought in its highest and most abstract regions. Or, again, take the following passage from one of the earliest notes:—

"The 'name' of Him whom the Lord made known was, it may be said truly, 'the Father,' even as the name of Him who sent Moses was 'Jehovah,' 'the absolute,' 'the self-existent.' And in this connexion the first petition of the Lord's Prayer gains a new meaning."

Indeed, it is probable that the book will do more to advance Dr. Westcott's reputation as a theologian than as a commentator. His notes on St. John's Gospel are exactly what a commentary ought to be; here, while he shows every quality that a commentator ought to have, he tempts us to ask if he has not too much of some of them. Is it possible for a commentator to study his text too minutely, or to regard his author with too reverent an affection? It is, at least, as true of St. John as of St. Paul, that "his words are living creatures, and have hands and feet;" but, after all, it is not necessary that anyone should always have an account to give of the position of his hands and feet, further than that he is holding them in the attitude that is most convenient and most graceful. Now Dr. Westcott seems to insist that the feet shall be in constant progress, and the hands constantly at work, towards some definite end. No doubt St. John is careful in the choice of his words; untranslatable differences, such as those between *παῖδια* and *τεκνία*, *φιλεῖν* and *ἀγαπᾶν*, and the like, are both important and characteristic; but it is less certain that we can trace the working of his mind in the tense of a verb or participle, in the insertion or omission of an article before a noun. Of course, even the smallest phenomena have each their own cause; there must have been something that made St. John, or even a less careful writer, write exactly as he did and not otherwise; but it is less certain that he had a conscious and traceable "reason" for it, still less that it makes an appreciable difference to the sense. But in these notes every such verbal variation is remarked on and attempted to be accounted for; and the consequence is that the notes give a general impression of hypercriticism, or, at best, a feeling that we cannot see the wood for the trees. What the student of St. John's Epistles needs most from a commentator is a clear analysis of the connexion of the thoughts; now it is a hindrance instead of a help to mastering this to be pulled up in the middle of a verse to notice the subtle difference which exists, if it does exist, between an aorist and a perfect participle, or between an *οὐκ* and a *μή*.

The truth is, that while the Biblical commentator has need to be a critical scholar, still critical scholarship is not Biblical exegesis, but only an ancillary science, preparing materials for it. And it is a possible error—one apt to be fostered by the habits enforced on students in youth—to over-value the materials furnished by this, as compared with those that are accessible even without

it. Moreover the modern student of Greek learns his Greek grammar from the usage of the classical period of the language; and the grammar of the New Testament is to a certain extent different, even where it is not modified by Hebraism, or rendered vague by the decline of the language. For instance, in ver. 10 of the third Epistle, if we found *μή ἀρκυμένος* in a classical writer, it might be right to translate (or at least to gloss), "since he does not rest content therewith;" but, in the New Testament, *οὐκ* is hardly ever used with a participle—at most twenty times in the whole New Testament, and only once in St. John's writings (x. 12, *ὁ μισθὸς καὶ οὐκ ὃν ποιῇν*)—so that the use of *μή* does not need accounting for. This is a point which a writer on the grammar of the New Testament ought to notice; but a commentator on any book, though ideally he ought to know it, ought not to notice it at each of the instances that he meets.

But there are things that even more obviously are subject for the grammarian which Dr. Westcott seeks to drag into the province of the theologian. He devotes an "Additional Note"—a useful artifice, like the "detached notes" of Bishop Lightfoot's commentaries on St. Paul—to the use in St. John of *Θεός* and *ὁ Θεός* (why, by-the-way, does he always spell this word with a small letter?). He comes to the conclusion that "in *Θεός* the general conception of divinity is dominant, and in *ὁ Θεός* that of the One Being in personal relation with others;" and elsewhere (p. 209) he seems to stigmatise it as "Sabellian theology" to apply *ὁ Θεός* to the Word. Now, in the former place, Dr. Westcott himself presents instances, and a concordance would supply others, where the presence or absence of the article is either absolutely indifferent or is of merely grammatical significance. *E.g.*, in the Gospel, what possible difference is there between *Υἱὸς τοῦ Θεοῦ*, in x. 36, and *υἱὸν Θεοῦ*, in xix. 7? In xiii. 3 we read, *ἀπὸ Θεοῦ ἐξῆλθεν καὶ πρὸς τὸν Θεὸν ὑπάγει*. Here the presence of the article plainly has nothing to do with the different propositions with which the word is connected; but, if any reason can be assigned for it at all, it is used with the second name, because it is the second, as though we should over-translate "was going to that God" or "to the same God." Hence, if we decline to change St. John's words—*Θεὸς ἦν ὁ Λόγος*—it is rather for fear of a solecism than of a heresy; we do not put the article with ever such a solemn predicate (except in cases like Ep. I. iii. 4, which is rightly glossed "sin and lawlessness are convertible terms"). But, if we give any theological significance to the form of the sentence, it is as likely to lead us into Arianism as to guard against Sabellianism. To say "He is *Θεός* but not *ὁ Θεός*" can only mean "He is a divine being, but not the supreme God."

Dr. Westcott seems in his Preface to own to having felt a certain misgiving, which yet he overrules, whether this method of verbal analysis will prove trustworthy. He confesses that "many writings . . . will not bear the consistent application of such a method of interpretation;" and he obviously anticipates the objections of those who hold that the apostolic writings will not. And

certainly the more anyone studies St. John, the more he will feel the perfection—in its own kind and for its own purposes—of his language. It is easy to feel that it is the sense of this perfection, not the mere pedantry of scholarship, that has made Dr. Westcott devote so large a proportion of his commentary to such minute points. But the higher the sense we obtain of this subtle perfection of language, it is not unlikely that one may feel that it defies analysis or even description; or, if not, it leads to a fault of proportion if the minute analysis of the language be carried to greater length than the development of what is plain without such analysis. After all, St. John wrote for plain people as well as for Greek scholars, though he is not—at least in his first Epistle—a writer whom careless readers will understand or enjoy. Resting the question—as, with such a thorough Christian as Dr. Westcott, one fairly ought—on grounds of religious reverence, no less than of common-sense, we may state the matter thus:—It was doubtless part of the providential design that the New Testament was written in Greek—more particularly that it was written in Greek of that particular period and school to which it belongs. But the Gospel was not written for Greek scholars only; and, after all, the points in it which can only be appreciated by a Greek scholar are not the most important. No doubt, he who reads the New Testament in the original has an advantage, an advantage all the greater the more fully he is able to enter into the minute felicities of the language; he is able to feel, to adopt St. John's own language, that he hears and looks upon and handles things concerning the Word of God. Then, if he studies St. John's words in St. John's spirit, he will wish to declare them to others, that they may have fellowship with him; but, just as Dr. Westcott deprecates realistic pictures of the Crucifixion, which profess to set before our eyes what St. John saw, so one may feel that an exaggerated literalism is not the best way to bring home to us the spirit of what St. John wrote.

WILLIAM HENRY SIMCOX.

*Daniel Webster.* By Henry Cabot Lodge. "American Statesmen Series." (Boston, U.S.: Houghton, Mifflin & Co.; London: Sampson Low.)

THE state of American political parties always presents more or less difficulty to the ordinary English reader. Nor does the progress of time simplify matters. When, having carefully studied the history of the States since the Declaration of Independence, he has finally mastered the leading characteristics of Republicans, Democrats, Whigs, Free-soilers, and Abolitionists, and thinks he is at the end of his difficulties, lo! the Republican party, which had appeared, for a delusive moment, clear, compact, and easy to understand, disintegrates, and presents the new and fearful problem of Stalwart or not Stalwart, and what other complications beside we need not enquire. No wonder if he gives up in despair, as Mr. Freeman seems to have been near doing, though he brought uncommon patience and resolution to the task.

Mr. Lodge's biography of Daniel Webster is full of value and interest for the student of Transatlantic history. Webster's life is, to a great extent, a history of the parties with which he was connected or to which he was opposed; and a very clear account is given of their rise, fortunes, and, in some cases, their extinction. It is a book that requires, and will fully repay, close and sustained attention. A large part of it dealing with political and legal technicalities, the desultory reader will be apt to find it exceedingly dull, as, from the nature of the subject, it must be read straight through if read at all, and has few or none of those brilliant and amusing pages which fascinate the idlest on taking up some of the "English Men of Letters" series. But we venture to say that anyone who has fairly begun, and read steadily on past the Dartmouth College case, will go on with increasing interest to the end. This case, as involving special points of State jurisdiction, as well as from its great importance to Webster's legal career, is dwelt on with much minuteness.

The prevailing impression on one's mind as one lays the book down is one of sadness. The grand, rugged figure of the New Hampshire lawyer stands out as one of the foremost in American history for all time; but we are oppressed with a sense of failure when we think of what the man might have been. Till 1848 we see him marching proudly on his way, rejoicing as a giant to run his course, sweeping aside opposition by the sheer force of his personality—a born king of men—sincerely loving his country, not perhaps in the highest or deepest sense as some men understand that love, but sound and whole-hearted in the main, and true to the principles he professed. He had never, perhaps, what would now be called lofty ideas of statesmanship. As Mr. Lodge puts it,

"As a statesman, Mr. Webster was not an 'opportunist,' as it is the fashion to call those who live politically from day to day, dealing with each question as it arises, and exhibiting often the greatest skill and talent. Still less was he a statesman of the type of Charles Fox, who preached to the deaf ears of one generation great principles which became accepted truisms in the next."

His was the astute and practical mind that sets down as "visionary" all which transcends its own range. He was not one of those who "approve of all parties, disapprove of all, and belong to none;" but, having once chosen his party, he adhered to it steadfastly and honestly, though not blindly. He did not expect to find anywhere a perfect party or a perfect political organisation, but, recognising and accepting things as they were, made the best of the materials that came to his hand. Much of the world's work has undoubtedly been done by men of this temper. He who waits to begin his work till he can find perfect tools and perfect material will seldom accomplish anything. But the man who, honest and single-hearted, simply "does the next thing" in the path of plain duty, choosing the right in each exigency that arises, insensibly finds his views widen and his standards rise, even if he had no higher one to start with than that of "sticking to his party." If he "sticks to his party"

honestly, according to his lights, the probability is that, when the time comes, he will also see the necessity for diverging from his party, and act upon it. Even thus it is that a plain man from the West, without Webster's great intellectual gifts, and with no "political ideal" but that of doing right, stood fast where Webster fell; and in the judgment of posterity Abraham Lincoln is far greater than he.

In 1848 Daniel Webster made the Hercules choice of his life. "He did not change his party, but he soon afterwards accepted the other alternative, and changed his opinions" when, in his speech at Marshfield, he admitted that "the nomination" [of Gen. Taylor, the slave-holding candidate for the Presidency, whom he had all along opposed] "was one not fit to be made," but declared his intention of voting for him rather than allowing the Democratic candidate to succeed. After this it was only a step to the famous 7th of March speech, with its open contradiction of some of the clearest utterances of his earlier years. The ambition, which had long ago entered his soul to dwell there, had by this time eaten into the very marrow of his nature, and he became quite reckless in his attempts to gratify it. He had set his heart on being President; and, with this aim distorting his vision, he could see no course open to him but to keep with his party, who, in the words of Hosea Biglow,

"Ever since fust they found  
Which side the bread got buttered on, hev kep' a  
edgin' round;  
They kind o' slipt the planks from out th' ole  
platform one by one,  
An' made it gradooally noo 'fore folks know'd  
what was done,  
Till fur'z I know, there ain't an inch that I could  
lay my hand on,  
But I, or any Demmercrat feels comf' table to stand  
on,  
An' ole Whig doctrines act'ly look, their occ'pants  
bein' gone,  
Lonesome ex staddles on a marsh without no hay-  
ricks on."

It is a melancholy commentary on this fact that he never "got his soul's price" after all. His hopes were again disappointed in the elections of 1849 and 1852, and at last he went home to die "at Marshfield by the sea." The bitterness of a life's object missed speaks in his own words: "I have given my life to law and politics. Law is uncertain, and politics utterly vain."

The significance of Webster's life in the history of his country is well summed up by Mr. Lodge in his concluding page, of which we can only quote one or two sentences:—

"He stands to-day as the pre-eminent champion and exponent of nationality. He said once, 'There are no Alleghanies in my politics,' and he spoke the exact truth. . . . There is no taint of sectionalism or narrow local prejudice about him. He towers up as an American—a citizen of the United States in the fullest sense of the word."

And, although not a popular man, as the word is usually understood, the general feeling of the nation was probably expressed by the Massachusetts farmer, who said, as he stood by the open grave at Marshfield, "This is a lonesome world—and Webster dead."

A. WERNER.

#### AZCÁRATE'S HISTORY OF PROPERTY IN EUROPE.

*Ensayo sobre la Historia del Derecho de Propiedad y su Estado actual en Europa.*  
Por G. de Azcárate. Tomo III. (Madrid.)

WITH this volume Señor Azcárate concludes his History of Property in Europe by giving a sketch of the conditions under which property is now held. For the general reader this volume exceeds in interest the former two. The first thing that will probably strike him in this comparative survey is the immense influence of the Code Napoleon on modern law in Europe. Of this influence our author does not wholly approve. Still more strongly than in vol. ii., he insists that the right of the individual in the possession of property has been exaggerated by the Revolution, and the principle of association too much neglected. He contends that property has its duties as well as its rights, and this not only with regard to individuals, but to the community and to humanity; and, with a kind of social optimism, he expects that these duties will be more and more recognised, not only in practice, but in legislation. He looks forward to the time when labour will give a legal title to a share in possession of property. He quotes, with approval, from Ahrens: "As men in living have forgotten more and more the end of life, so with regard to holding property they have neglected the ends of property." He notes, too, that this principle of benefiting humanity is recognised to a certain extent in all municipal governments, and in cases where the State expropriates an owner for the general good. Contrary to many of his school of thought, he would not have the Church excepted from the right of other associations to acquire and to hold property.

Though all forms of property are dealt with—international, mining, water, ecclesiastical, intellectual, &c.—yet the greater stress is laid on landed property, and especially on the varied forms of occupying it, by rent or otherwise. Landowners in Great Britain occasionally remit a per-centage of rent to the tenant in bad seasons; but p. 136 and note show us that in many European Codes this is compulsory, and in a much higher proportion than is done in England. Like most recent writers, our author is greatly in favour of registration of property as title, and of all mortgages and claims upon it; and he suggests the emission of mortgage-notes as a legal medium of exchange like national bank-notes. Sir R. Torrens' system of registration in Australia meets with his warmest approval. He advocates the metayer system and peasant proprietorship, modified, where necessary, by some form of association and co-operation. But here, though dealing with the most recent legislation, he does not seem sufficiently to take into account the recent competition of American produce with that of Europe. The evidence of Sismondi in Lombardy and of others in Switzerland, &c., is out of date, and deals with conditions which are now totally changed. Facility of raising money on mortgage is far from being an unmixed boon to a peasant proprietor. The interest soon equals a rent, with this difference, that, while it cannot be to the

advantage of an owner to depreciate his own property—and all but the very harshest landlords have some faint idea of obligation towards it—such considerations do not touch the money-lender, who exacts to the utmost farthing. In a chapter on the Irish question, recent legislation does not meet with unqualified praise. He marks the contradiction of Mr. Gladstone's statements and promises in 1870 and in 1881. He considers the object of the legislation to be laudable, but the manner of it by no means worthy of imitation. It is transitory and partial, and must be equally insufficient whether it succeed or fail. Some final general measure would have been far preferable. Nevertheless, these measures are full of instruction, and should be carefully studied by other nations.

We are least able to follow our author when he treats of testamentary legislation. He argues that a man's friends, associations, &c., are often nearer to him than his relatives; and that in case of intestacy, or at least when the State inherits, the claims of these, of his trade or profession, of the charitable institutions of his native town or province, should be considered before those of distant relatives. He contends that a parent's duty is only to rear and educate his children, and to give them a start in life—not to make them rich, or to leave them his heirs. But if this natural duty of parents is the only one, then that of children to parents, as in the case of animals, would terminate, and all reciprocal duty would cease, when once started in life. Moreover, legislation of this kind would tend to the agglomeration, and not to the wider distribution, of property, which our author so strenuously upholds elsewhere.

Some points we are surprised to find unnoticed—e.g., how far succession and transfer dues, with annual taxes, make the State really a co-proprietor in all landed property. But we must close our remarks. One valuable lesson stands out from this sketch of the History of Property in Europe—viz., that it has ever been in a state of transformation; that there never has been any fixed or final condition of holding it; that the struggle between individual and social possession has at no time wholly ceased. This struggle is still going on—slowly, but surely, like the grand forces of nature. A cataclysm may arrive, but it will have been long in preparation. It must not be hurried on. A change in the conditions of holding property is the deepest of revolutions; all are interested in it; it should not be the work of any one political party; it cannot be dissociated from the past. Written in a liberal and perhaps too optimistic sense, we can yet warmly recommend this volume to all as a clear and valuable and most readable exposition of the actual condition of property in Europe according to the most recent legislation.

WENTWORTH WEBSTER.

#### RECENT POETRY.

*A Story of Three Years.* By J. Williams. (Kegan Paul, Trench and Co.) There is so much in this little volume that is really very good that we can only express surprise that there should also be so much in it that is really very commonplace. The writer has—with what taste, he knows best—gratuitously per-

formed that operation which used to be known as "throwing a crust to the critics" in lines like the following:—

"The sentiments are every whit  
As poor as the *technique*;  
Keep, critic, keep your gall to spit  
On worthier foes next week.  
"Spoil not my innocent delight  
In every foolish line;  
Turn, critic, turn, and wreak your spite  
On other heads than mine."

It is hardly in the nature of things that the critic whose duty it is to review a book in which lines like these appear can have a very lively appreciation of the wit or the humour, or whatever other literary quality it may be, that enables an author to make so amiable an outburst. The critic who can enjoy this sort of preliminary insult is probably a man of intellect too spacious for his humble function, and if he goes on as he has begun he may, perhaps, hope to finish up by being a minor bard. The suggestion the lines convey of an absorbing interest on the part of reviewers in the doings of poetasters would be one of the most ludicrous, if it were not rather one of the most humiliating, associations of the critic's office. But since Gifford burnt up a race of Della Cruscan butterflies with his *Baviad* and *Mæviad*, the smaller poets of every generation have given themselves the airs of Master Moons and Master Webbs. Mr. Williams is not a poetaster, and hence his book from its eighty-first page onwards does him injustice. The sonnet sequence, entitled "A Story of Three Years," contains many evidences of poetic taste and feeling. It does not exhibit imagination of a high order, but it has enough fancy, enough felicity of phrase, sufficient proof of familiarity with the best models, and of an intelligent perception of their nicest peculiarities of form, to excite surprise that the work as a whole has not more originality of substance, or at least more individuality of outline. The following has a metrical movement that is admirable, while its body of thought is adequate:—

"Era già l' ora che volge il disio  
Ai naviganti" (*Purg.* viii. 1).  
"Lost, lost! The cruel face of Nemesis  
Broods darkly on the thunder-smitten sea,  
And she hath snatched my joy away from me,  
Jealous that mortal man should reap such bliss.  
Lost, lost! Ah me! I seemed to feel thy kiss  
Burn softly on my brow—it may not be;  
The footsteps of the hours halt wearily,  
And never one with tardier speed than this.  
Lost, lost! Remembrance is a sorry thing;  
Yea, who would solace him with memories,  
If he might see the darling of his heart!  
Kind bird of night, I would beneath thy wing  
Forget all else until her sunny eyes  
And wine-sweet lips were of myself a part."  
Not less good in their way are some of the slighter lyrics, such as "Love and Fame" and the "Angel of Death." There is nothing better in Mr. Williams's book, where there is much that is more ambitious, than the following:—

"THE SUNSET OF YOUTH.  
"The sun sinks down beneath the sea,  
'Tis summer's latest day,  
The clouds still cherish lovingly  
His last departing ray.  
"Summer has faded from his eyes,  
And autumn has begun,  
And he who will to-morrow rise  
Will be another sun.  
"So dies the youth's entrancing dream,  
Scarce finds he in his soul  
A trace of that old magic gleam  
That once illumed the whole.  
"The man is wiser than the youth,  
But is he happier, too?  
The man has found how rare is truth,  
The youth holds all for true."

"Great is the price that wisdom pays  
Old errors to efface;  
We lose the charm of vanished days,  
What have we in their place?"

If Mr. Williams is not so far assured of the superiority of his own criticism over that of the critics of the press—

"A thousand faults I will allow,  
That you might overlook"—

we would counsel him to try his hand at a strong dramatic theme, with so much of action in it as to leave him little leisure for discursive talk.

*Voices in Solitude.* By R. G. H. (Maxwell.) At the feet of the greater singers there is always room for the humbler ones who are content to echo their strains without aspiring to rival their compass. R. G. H. is a genuine minor poet, with sufficient voice to be heard, and with pretensions too modest to give offence. He has the advantage—always an important one, in our judgment—of having something better than his own loves and hates, fears, hopes, and dreams to write about. He tells a number of slight stories having just enough incident to hold them together, and just enough soul of sentiment to raise them above the level of prosaic narrative. Of such kind are the poems entitled "The Colonist," "The Miller's Daughter," "Mother Margaret," and slightest, but sweetest, "In the Soldier's Hospital"—a sort of variation on the last incident of "Evangeline." The author prints two or three poems which he erroneously calls odes. The prevailing tone of the book is pathetic, and once or twice it drops to bathos; but the pathos is, on the whole, reasonably robust.

*Scrapes from a Pedlar's Wallet.* By Alexander Cargill. (Edinburgh: Oliphant, Anderson and Ferrier.) There is a notable feeling for form in this unpretentious little volume. The writer is clearly a man of some attainments and considerable powers of expression. The sonnets on female characters in Shakspeare are not so well done as some of the other sonnets, but they have several points of beauty. The author is not yet master of the difficult form of verse in which he has chiefly written; but he only needs to read the best that has in recent years been said on the subject. The sonnets on Bunyan, on Knox, to J. S. B., and to Chalmers are by no means commonplace; the sonnet to Shakspeare is, however, inadequate (Mr. Cargill might glance at Mr. Matthew Arnold's sonnet on that subject); and the "Night: near the City" affords a hint, and no more than a hint, of all that might be made of so wonderful a theme.

*Oscar and Esther.* By Frank Smith Brittain (Wynman.) Of all narrative poems that we have recently read, *Oscar and Esther* contains least to narrate. It is the story of lovers separated by the decree of guardians, who, of course, design the lady for a more advantageous worldly alliance. After a passionate interview, the lovers separate, and then the lady falls dead. The writer is clearly of opinion that movement and incident are not essential elements of a poem of emotion, for he requires the space of nine stanzas to tell us that Oscar kissed a lock of his lady's hair. Mr. Brittain, also, is a dream-poet, and says a good deal about dreaming "the golden hours away." The spirit of the book is pure, its tone is unambitious, and it bears witness to a sensitive heart in the author. It is often extremely difficult to determine upon the treatment proper to a book of this class, wherein so much commendable sentiment is presented with so little distinguishing poetic feeling and taste.

*Theodora, and other Poems.* By George F. E. Scott. (Kegan Paul, Trench and Co.) The poems in this volume are full of the hopes, aspirations, and dreams peculiar to the first



period of manhood. They are inspired by a generous enthusiasm for freedom of action and thought, and for the spirit of beauty, whether in the outer world or in human nature. It is hardly a matter for surprise if the young writer's feelings sometimes overstep the lines within which a maturer judgment holds itself prescribed. The best poems in this book are those in which he has forgotten his didactic purposes and given himself up to a purely poetic mood. "Love and Death" is a pathetic conception, happily realised, of Death as a lover wooing and winning a beautiful lady.

"He touched her hand: she trembled  
And with a strange surprise  
Were upward raised, with look amazed,  
Those laughing sunny eyes,  
And yet scarce fearful of that form  
Of sombre guise.

"And then for one dear moment  
We mingled heart and breath.  
With eyes all dim I turned to him  
And cried, 'My sad heart saith  
It yieldeth up its Life to be  
The bride of Death!'"

*Poems and Ballads for Penny Readings.* By Agra. (Wyman.) "Agra" has certainly taken rather serious liberties with "The Burial of Sir John Moore" in the first poem printed in this volume, "Tel-el-Kebir." He can hardly imagine that people who love English poetry have so soon allowed one of the finest of our national poems to be forgotten. On the whole, we find a book like this, which is full of incident and story, a refreshing change from the whinnings of the poets who have little or nothing to talk about but their personal loves and their secret dreams and aspirations. The ballads, "Luther and Freundsberg," "The Water-Logged Barque," and "The Skeleton Dance" (from Goethe) are by no means unworthily rendered. Ballads they are not in strict sense—perhaps there is not a ballad in the book; but, when the greater living poets call their poetical romances by the name of ballads, writers like "Agra" may be pardoned if they fall into a similar error.

*Hesperas, Rhythm and Rhyme.* By E. M. Edmonds. (Kegan Paul, Trench and Co.) Coleridge used to complain that the young poets of his time—Byron, and even Tennyson, among the number—were constantly making the error of attempting to write in difficult metres before they had fully mastered the simpler ones. It is not easy to imagine what the author of "Kubla Khan" would say if he lived in our own time and witnessed the eagerness of young poets to compose in new metres before they have come to understand what metre is. The author of *Hesperas* gives us a poem, entitled "The Foundering of the Cyprian," in which there is no recognised law of the metrist observed; in which four words in the first passage (*hearths, arms, windward, and lead*) are destitute of rhymes; in which there is no idea conveyed of a knowledge of the proper use of the open and close vowels; and in which there is, therefore, neither unity nor true variety. In other respects the book is by no means discreditable. The poem just mentioned is far from the best, though the subject is good (a master mariner, when his ship founders, gives his life-belt to a stowaway, and is himself drowned); but "The Poet's Wife" shows feeling and insight, and "Poppies" has points of beauty.

*Love's Offering.* By James Hinton. (Remington.) There is nothing more noticeable in this book than its decided tendency to what many people would consider blasphemy. God's name is employed on nearly every page to grace the author's unvarying forms of wearisome unbelief. Poems like "Is All Faith Hollow?" and "Does God Take Away?" are reprehensible if

only because they deal trivially with serious subjects. If our young poets have anything to say on the hollowness of faith they had surely better say it, and not sing it with this jingling flippancy. Mr. Hinton is, indeed, a "subjective" poet, but he has a sort of message; and, so far as we can gather the purport of it, we conclude that its substance is that Love is the true God of the universe. But the author's standard of love hardly seems to be an exalted one, for he tells his lady that he loved her

"far more than fern or fragrant leas  
Or fairies peeping through the rustling hazel-covers,  
Or gay-winged butterflies or restless bees,—  
Ah! more than these I loved thee—more than these!"

The poet who loved his lady more than he loved butterflies and bees may have a lofty, but mistaken, sense of his affection, but he has a modest and true one of his poetic faculty, for he tells us that, in considering what he should do with his poems, he knew not well

"Whether to fling the poems in the sea.  
Or give them to the air, or earth, or fiery hell."  
The impulse, in any case, was a good and just one.

*Poems and Ballads.* By Pryce Gwynne. (Fisher Unwin.) Once a well-known German poet, passing through Weimar, called on Goethe and showed him his album. After he had gone, Goethe said, "You cannot imagine what stuff it contained. All the poets write as if they were ill, and the world a lazaretto." The volume under review is not, strictly speaking, made up of lazaretto-poetry; but it belongs to the dream-poetry that is just now so much in favour. Keats, of course, is mainly responsible for the fact that our moody young poets have no interest in life, and are always dreaming either about the shadows over a stream or about the shadows over the eyes of some melancholy lady. There is nothing more remarkable in this book than its unreality of tone, and the absence from it of all virile and healthy sentiment. When Keats said, "I feel the flowers growing over me," he was already within the shadow of death; but those who, within the shadow only of their own sentimentality, are speculating about their "lonely grave" have not yet realised wherein Keats was worthiest of admiration. "The Gloaming Hour" exhibits powers of description.

*Songs by the Wayside of an Agnostic's Life.* By Himself. (Stewart.) There is not much poetry in these poems, and there is even less philosophy. We gather that the author has no faith in prayer, that he considers it futile, and that when it takes the form of supplication for rain (drought being the order of nature) it is worse than futile—impious it could hardly be where piety is not a condition of belief. The Agnostic in this case might have said the little he has had to say much more perspicuously in plain prose.

*Australian Lyrics.* By Douglas B. W. Sladen. (Melbourne: Robertson.) This book, by a colonist, has an interest quite apart from its poetic pretensions, which are slender enough. It gives hint of the attitude of the colonist's mind towards home affairs; it affords a peep into his manner of life—sometimes in those backwoods where he meets nature in her primitive rudeness—and it is freighted with some of the pathos incident to exile. All this, or much of it, would appear to be quite independent of any conscious design on the part of the author, who seems to be prompted merely by a desire to exhibit his powers in the production of verse akin to that of Longfellow. The comparative metrical smoothness of his prototype Mr. Sladen does not succeed in imitating. His muse is

certainly the roughest colt that ever galloped over a rugged road. The following lines, apparently written on one of the Le Flemings of Grasmere, are among the most presentable in the book:—

"Wandering over the Cumbrian mountains,  
Herding his flocks on Helvellyn's breast,  
Watering sheep at the hill-side fountains,  
The high young spirit could find no rest.  
Galloping over Australian meadows  
On the fierce steed that he loved the best,  
Only the flickering gum-tree shadows  
Twixt him and the sun, yet he found no rest.  
Under the sky on the Afghan mountains,  
With a foeman's bullet in his breast,  
Dead for a draught of the hill-side fountains  
To quench his fever—he lies at rest."

We trust that the Australian continent will soon have something more indigenous to send us.

*College Days.* (Fisher Unwin.) The author of this silly thing seems to have considered it necessary to make a diary of his undergraduate days in featureless blank verse. He has dealt frankly not only with his own doings, but with those of his friends. The public will find it easy to come to a conclusion as to the wisdom and taste of the record of the former, and as to the record of the latter the author may safely be left to the judgment of the persons immediately concerned. He is not destitute of a certain ability, but he has ridiculously misapplied it.

*Poems.* By William Cleaver Wilkinson. (New York: Scribner's.) The best things in this volume are the descriptions of scenery peculiar to America. Why the poets of the New World do not give us more descriptive writing on the beauties of their own country it is hard to understand. That they so frequently overburden their books with descriptions of the English, Italian, and Swiss scenery, with which we are all familiar in the poetry of the period, is at least evidence enough that they have not accepted that teaching of Goethe which calls on young poets to avoid the general and cling to the particular. Poems like the "Vale of Otter" and "The Song of Runaway Pond" have a genuine interest for readers on this side of the Atlantic. We should say that Bryant's influence is clearly seen in this volume, albeit "John's Poem" is by no means a bad imitation (though clumsily introduced) of the earlier style of Poe. We think that the ode on Webster appeared anonymously a little while ago. The author has improved since then.

*Destiny.* By M. J. Serrano. (New York: Putnam's.) This poem, which is smoothly written in the main, and exhibits some rays of fancy and some powers of language, is in part a sort of dialogue between two friends on Faith, Unbelief, Fate, Infinity, Destiny, &c., with a love-story interwoven. There is, of course, a great deal of transcendental talk on many subjects, and it is significant that the hero's devotion to his own views of the matters in dispute is so ardent that he finds it possible to express himself in two long speeches on abstract themes even while he is in the grip of death. That the author has not much that is new to say on the pregnant subject from which his (or is it her?) poem gets its title is hardly to be expected from one who, with more than a single poetic endowment, has not quite grasped the fact that the subject itself is of a kind that demands too much attention for poetry written in what is called the subjective form.

*Pedantic Versicles.* By Isaac Flagg. (Boston, U.S.: Ginn, Heath and Co.) The author of this book bears one point of resemblance to the terrible Bob Acres: "Do tell him I'm a devil of a fellow—will you, Jack?" Mr. Flagg would evidently humbug his little part of the public into a like impression. He ban-

ters with a wink in his eye, he revels in Yankee slang, and conveys his double meanings with a nudge. But "a wink is as good as a nod," &c., and the blind horse in this case will take the noisy young gentleman at his own computation. A rational mind may perhaps commend to the author's attentive reperusal the only lines of his book that seem to be worth reprinting:

"Not rhyme, but reason genius shows!—  
Brays many a bungler, in his season;  
Then prints—what was not meant for prose,  
But leaves the world to guess the reason."

#### NOTES AND NEWS.

MR. BROWNING has left his mountain home in the Val d'Aosta, and has made his way to Venice, where he will stay for some weeks. He has been walking five or six hours a day with his sister, and is described, by a friend who has seen him, as ruddy-cheeked and in vigorous health. He has also been busy with his pen.

MESSRS. BLACKWOOD will publish this month Anthony Trollope's autobiography, in two volumes, with a portrait.

MISS O. F. GORDON CUMMING's new book is entitled *Granite Crags*. It will give, we believe, a general description of the many parts of the world she knows so well—Scotland, the Himalayas, America—where granitic formations exist. It will be in one volume, with illustrations.

MR. HALL CAINE's *Cobwebs of Criticism*, which we briefly announced last week, records step by step the early reception of the poets of what were called the "Lake," "Satanic," and "Cookney" schools. It throws light on ambiguous passages in the lives of certain of the poets in question by showing exactly what were the charges their contemporaries advanced against them, especially in the cases of Shelley and Leigh Hunt. Mr. Caine's extracts from early *Literary Gazettes* and *Blackwood's Magazines* will probably go far to settle certain unsavoury matters now in dispute between Mr. Froude and Mr. Jeaffreson.

MR. FREDERIC SEEBOHM's *English Village Community* has already reached a second edition.

UNDER the title of *French Palaces, and other Essays*, Mr. Robert Hannay will issue with Mr. Elliot Stock a volume of papers on literary and historical subjects.

IN connexion with the Luther Commemoration to be held in this country at the beginning of next month, Messrs. Cassell and Co. will issue a shilling edition of Prof. Julius Koestlin's *Martin Luther the Reformer*, which has been especially written with a view to its distribution through all the schools of Saxony.

M. ZOLA's novel, *The Ladies' Paradise*, translated by Mr. Frank Beaumont with the author's special permission, will be published this month in three volumes by Messrs. Tinsley Bros.

MESSRS. RIVINGTONS have nearly ready for publication a volume of the late Dr. Pusey's *Private Prayers*, edited by Canon Liddon; a *Narrative of Events connected with the publication of the "Tracts for the Times,"* by William Palmer, author of *Origines Liturgicæ*, &c.; *Thoughts for the Liturgical Gospels for Sundays*, one for each day in the year, in two volumes, by Dean Goulburn; a revised and enlarged edition of the *Annotated Prayer-Book*, edited by Dr. Blunt; a *Commentary on the Office for the Ministration of Holy Baptism*, by the Rev. H. W. Pereira; the Bampton Lectures delivered at Oxford during last year by Canon Medd, entitled *The One Mediator*; *The Witness of the Passion*, by Canon Knox-Little; a volume of Sermons by the Rev. W. C. E. Newbolt, entitled *Counsels of Faith and Practice*; *Corpus Christi*: a Manual of

Devotion for the Blessed Sacrament; a continuation of "Practical Reflections on every Verse of the Holy Gospels," containing *Acts to Revelation*, with a Preface by Canon Liddon; a collection of Maxims and also a volume of Selections from the Writings of Keble; *All Your Care*, by the author of *Comforted of God*; a re-issue of the late Dr. J. B. Mozley's *Review of the Baptismal Controversy*; and a revised edition of the *Manual of Religious Instruction on the New Testament*, edited by Archdeacon Norris.

MESSRS. BLACKIE AND SON's list of books for boys, to be published this month, includes *With Clive in India*; or, the Beginnings of an Empire, by Mr. G. A. Henty; *The Golden Magnet*: a Tale of the Land of the Incas, by Mr. G. Manville Fenn; *The Wigwam and the War-path*: Stories of the Red Indians, by "Ascott R. Hope"; *By Sheer Pluck*: a Tale of the Ashanti War, by Mr. G. A. Henty; *Dr. Joliffe's Boys*: a Tale of Weston School, by Mr. Lewis Hough—all these will be illustrated with pictures in black and tint, after a fashion which we highly approved last year; also *Cheep and Chatter*: or, Lessons from Field and Tree, by Alice Hall, with fifty character illustrations by Mr. Gordon Browne; *Picked up at Sea*; or, the Gold Miners of Minturne Creek, by Mr. John C. Hutcheson, with pictures in colour; *Jack o' Lanthorn*, by Mr. H. Firth; *A Waif of the Sea*, by Kate Wood; *Hetty Gray*, by Rosa Mulholland; and *The Wings of Courage and the Cloud-Spinner*, translated from the French of George Sand by Mrs. Corkran.

ANGLING collectors, whether their purses be long or short, will welcome "A Library of Old Fishing Books," projected by Mr. Satchell, in which many works rarely seen, more rarely sold, will be reprinted with texts free from garbling, and with glossaries and notes. In addition to the *Secrets of John Denny's* and the five or six versions of Dame Juliana's *Treatyse*, previously mentioned in the ACADEMY, this series will include Markham's *Pleasures of Princes*, with an Introduction by Mr. Westwood; Fournival's *De Vetula*, first printed in 1470 with the imitation by Jean Lefevre; Conrad Heresbach's *De Piscacione Compendium*, with a translation by Miss Ellis; the *Geoponika* (book xx.), formerly attributed to the Emperor Constantine Pogonatus; and other works in English, German, and Dutch.

*Old Year Leaves* is the title of a volume of collected poems by Mr. Mackenzie Bell, to be published in the autumn by Mr. Elliot Stock.

MESSRS. SIMPKIN, MARSHALL AND Co. announce for publication next week a new edition of *The Book-Lover's Enchiridion*, by Mr. Alexander Ireland, author of *Memoir and Personal Recollections of Ralph Waldo Emerson*, &c. The book is out of print, and Mr. Ireland has been encouraged to prepare a third edition in larger type and in crown octavo size, adding upwards of two hundred pages which he was compelled, by the exigencies of space, to exclude from the previous editions. His object has been to present, in chronological order, the utterances by the wisest men, of ancient and modern times, on the subject of books and the habit and love of reading, forming a stimulating body of thought for those who seek from books something more than passing amusement. The work has been prepared with much care, and is the result of the reading of a lifetime. In the case of almost every author quoted Mr. Ireland has gone to the original sources. The quotations from modern writers, such as Carlyle, Emerson, Ruskin, &c., are very copious. The publishers also announce a limited number of copies—an *édition de luxe*—on large paper, hand-made, and bound in morocco, with three characteristic illustrations—one of them a facsimile of a letter from Carlyle to Leigh Hunt after reading his autobiography.

A GIFT-BOOK, with music and illustrations, dedicated by desire of Sir Julius Benedict to his son Albert Edward, will shortly be issued under the title of *Buckets and Spades*. The sixty-four illustrations in colour are by the designer of *The Children's Kettle-drum*.

UNDER the title of *The Willow Pattern*, an illustrated story by the Rev. Hilderic Friend will be published immediately by Mr. T. Woolmer, 2 Castle Street, City Road.

MR. J. HORSFALL TURNER, of Idel, near Bradford, is an indefatigable compiler of Yorkshire Histories. He has now nearly ready for issue to subscribers *Ilkley Ancient and Modern*, written by himself in collaboration with the Rev. Dr. Robert Collyer, of New York, with special chapters on the prehistoric remains and the scientific aspects of the district; *Biographia Halifaxiensis*, in two volumes, of which the first will be reprinted from Watson's *Halifax*, and the second will chronicle the local families for six hundred years; and a third volume of *Heywood's Diaries*, &c., 1630-1702.

LOVERS of our old literature will not have forgotten the elaborate and handsome edition of *The Boken named the Gouvernour* "devised by Sir Thomas Elyot, Knight," which Mr. Herbert S. Croft published just three years ago. Only 500 copies were issued, of which we hear that fifty-four were destroyed in the fire that recently burnt down Messrs. Kegan Paul, Trench and Co.'s premises. The work is still on sale, but there can be little doubt that it will soon go up in price, for there is no probability that it will ever be reprinted.

OUR appeal for Early-English Deeds on behalf of Dr. Lorenz Morsbach, of Bonn, who is preparing a volume of them for the Early-English Text Society, has brought him copies of six deeds of the times of Henry V. and Henry VI. from Mr. William Brown, of Northallerton, all written in the Yorkshire dialect. Many other county antiquaries must be able to contribute like supplies, and we hope that they will do so. Dr. Morsbach's address is 31 Weberstrasse, Bonn.

PROF. MORLEY will begin, on October 24, a course of lectures to women at University College, London, on "The Teaching of English," the subjects illustrated being those for the next Cambridge Higher Local Examination for Women; and also a course of lectures to men and women on "The Teaching of English, including a Sketch of the History of Education in England to the Time of Locke." On October 26, Prof. Church will begin a course on "Latin for Teachers."

THE Aristotelian Society resumes its work on October 15, when the president, Mr. Shadworth H. Hodgson, will deliver an address. The meetings are held at 8 John Street, Adelphi, fortnightly, on Mondays, at 7.30 p.m. The chief work of the session will be a study of the philosophy of Berkeley and Hume. Applications for admission to the opening meeting, or for further particulars, should be addressed to the hon. secretary, Dr. A. Senior, 1 Bloomsbury Square, W.C.

WE are asked to state that the lectures on Roman Law at University College, London, will be postponed till further notice.

WE have received the first part of "Lancashire and Cheshire Antiquarian Notes," reprinted from the *Leigh Chronicle*, and edited by Mr. W. Duncombe Pink. It differs from most of such collections in that its main object is to preserve, not mere scraps, but documents, &c., of some historical value. The chief contributors are Mr. W. A. Abram, Mr. J. P. Earwaker, and Mr. J. E. Bailey.

SCHAFER, of Leipzig, is bringing out a parallel edition of Shakspeare. On the right-

hand page is the English text, edited by Prof. Karl Sachs; on the left-hand the classical German translation of Schlegel and Tieck.

THE Louvre has recently acquired from Egypt some fragments of a papyrus treating of Roman law. They consist of portions of the *Responsa Papiniani*, with notes by Paul and Ulpian. The text is printed in the last number of the *Revue de Droit français*.

It appears that the total number of periodicals published in Italy is 1,378, of which 160 appear daily and 537 weekly. Among the provinces, Lombardy takes the lead with 217, closely followed by Rome with 210; then come Piedmont and Tuscany.

WITH reference to the letter headed "Choice Novelists' English" in the ACADEMY of last week, Mr. P. G. Hamerton writes:—

"After the kind allusion to my writings made by Miss Betham-Edwards it must seem ungracious on my part to venture to express the opinion that 'sheer' does not mean 'a ship's side,' and I really fear that Miss Betham-Edwards is alone in that interpretation of the word. However this may be, I have never employed it in that sense."

THE Rev. Dr. Littledale writes:—

"I have mislaid the address of the editor of the Philological Society's *Dictionary*, and desire to note for his use the word 'Jackassness,' which occurs in a letter of Mrs. Carlyle's at p. 231 of *Temple Bar* for October 1883. I have not seen it elsewhere, though 'Jackassism' is in the *Ingoldsby Legends*. May I add that Mr. Laurence Oliphant, in *Altiora Feto*, has revived the obsolete use of 'sense' as a verb transitive, so employing it twice at least?"

*Correction.*—In the obituary notice of Mr. C. J. Stewart which appeared in the ACADEMY of last week, "Charles James" should have been "Charles John Stewart."

#### SCOTCH JOTTINGS.

THE Edinburgh municipality has adopted the wise resolution of depositing the most valuable of their ancient records in the Register House for safe custody. The documents to be thus transferred number about seventy, ranging over a period of more than five hundred years. The earliest is a foundation charter of the Abbey of Holyrood, dated 1128. There is also included one of the original copies of the Solemn League and Covenant. A careful inventory of the documents has been made, which it is proposed to print.

THE preliminary measure for the International Forestry Exhibition which it is intended to hold at Edinburgh next year are being actively pushed forward. The patronage of the Queen has been obtained, and the proposal to hold a similar exhibition at the same time in London has been withdrawn in favour of Edinburgh. The guarantee fund already amounts to more than £3,500. The period suggested is the months of July, August, and September 1884. It is intended that the exhibition shall embrace all the objects of forest economy, showing the various modes by which forest products are utilised in different countries, and bringing together specimens of forest fauna and objects illustrative of the commercial, scientific, social, and legislative aspects of forestry and forest conservancy throughout the world. The success of the first Fisheries Exhibition at Edinburgh last year, the profits of which are to be devoted to the establishment of a marine zoological laboratory at Granton, on the Forth, is a good augury.

THE Loan Collection brought together by the Board of Manufactures in the galleries of the Royal Scottish Academy closed last Saturday, after a highly successful exhibition. It has by no means exhausted the treasures stored in the great houses of Scotland; and the display

has been so educative, both in aesthetic and antiquarian directions, and has been so largely taken advantage of by the public, that it is to be hoped the Board will see their way before very long to organise a similar exhibition. It is pleasant to know that a record of the department of the collection devoted to Scottish Historical Portraits will probably be shortly published, in the form of a series of photographs, similar to those which were taken from the Aberdeen Archaeological Exhibition of 1859. This latter series is now scarce and valuable, but the negatives of its various subjects are still available, having been deposited in the safe-keeping of the Society of Scottish Antiquaries.

MR. SYDNEY MITCHELL, architect, of Edinburgh (who is, we believe, a son of the well-known Scotch antiquary, Dr. Mitchell), has designed a restoration of the Kildalton Cross, at Islay, for a monument to the late Col. Balfour, who died of wounds received at Tel-el-Kebir. This cross is frequently referred to by Mr. Anderson in his second series of lectures on *Scotland in Early Christian Times* (1881) as a typical example of early Celtic art. In the details that Mr. Mitchell has had to restore he has scrupulously followed the authority of similar monuments and of Celtic MSS.

A COLLECTION of gold and silver ornaments representing two distinct aspects of early Scotch art has recently been presented to the Museum of the Society of Antiquaries of Scotland by Mr. Dundas of Arncliffe. They were discovered at Largo, in Fifeshire, many years ago, when unfortunately the most valuable portion of the find was dispersed and irretrievably lost.

THE late Sir William Taylour Thomson has bequeathed £30,000 to St. Andrews University to found bursaries for students of both sexes in equal numbers, and in the case of females to assist them so far as practicable in qualifying themselves to enter the medical profession.

THE Dundee High School, of which Mr. G. B. Merry was recently appointed rector, has been fortunate enough to receive a gift of no less than £30,000 from a lady for the building of new class-rooms and the promotion generally of higher education.

IN a long notice of the late Dr. Begg, of Newington Free Church, the *Scotsman* records that (besides the many pamphlets he published and the many newspapers, &c., he edited) he is understood to have left behind him the materials at least of an autobiography and a collection of Scotch stories of the Dean Ramsay sort. It is worthy of note that Dr. Begg went straight from a parish school to the University of Glasgow.

#### AMERICAN JOTTINGS.

IN connexion with Mr. Matthew Arnold's visit to America this winter, Messrs. Macmillan announce for publication there a new edition of his prose writings in seven volumes, uniform with the "Eversley edition" of Charles Kingsley's works. We hope that no question of rival publishers' interests will prevent us from seeing this edition in England also.

MR. GOLDWIN SMITH's quarterly, the *By-stander*, is to be merged in a weekly Review to be called the *Canadian Journal*, of which Mr. Charles Robertson, of New Brunswick, will be the editor. It will advocate the independence of Canada; and Mr. Goldwin Smith will continue to write for it.

FORTHCOMING numbers of the *Century* will print extracts from the diary kept by Garfield during his visit to Europe in 1867. The material includes a debate in the House of Commons, Westminster Abbey, the British Museum, a sermon by Mr. Spurgeon, &c.

MESSRS. PUTNAM announce a book about the

Civil War from the Southern point of view, which ought to be interesting. It is called *The Secret Service of the Confederate States in Europe*; or, How the Cruisers were Equipped; and the author is Mr. James D. Bullock, who was the naval representative of the Confederate States in Europe, and the first captain of the *Alabama*. The *Century* also promises an article on the capture of the Confederate ex-president, Mr. Jefferson Davis, by his private secretary.

THE present year is the hundredth anniversary of the first publication of Noah Webster's *American Spelling-Book*, which is said still to have an annual circulation of one million copies, chiefly in the Southern States.

THIS week there was to be sold at New York the second portion of the library of the late Joseph J. Cooke, of Rhode Island, numbering 3,202 lots. In the catalogue we notice Wynkyn de Worde's *Golden Legends* of 1527, all the four folios of Shakspeare bound by Bedford, and first editions of both *Paradise Lost* and *Paradise Regained*, besides many rare Americana.

THE *Publishers' Weekly* of September 8 contains a synopsis of decisions of American courts concerning copyright, compiled by Mr. W. L. Griswold. We have also received a copy of the synopsis in pamphlet form (New York: Christopher).

MR. DAVID DOUGLAS, of Edinburgh, has added to his series of "American Authors" *Mr. Washington Adams in England*, by Mr. Richard Grant White, which has not been published before, so far as we can discover. It is a somewhat slight story, the point of which turns upon one of Mr. White's typical New Englanders passing himself off at an English nobleman's house as a "stage American." In our judgment, it falls distinctly below the standard of the other volumes that have appeared in this attractive series.

THE *Critic* of September 22 has an interesting article on Turgenev, by Mr. Hjalmar H. Boyesen, who knew him well.

#### A TRANSLATION.

FROM GAUTIER.

THOUGH muffled in your veil you go  
With face concealed from those you meet,  
Yet you should fear, in such a snow,  
Your Andalusian feet.

As in a mould the snow imbeds  
The foot, so elegant and sure,  
Which on the white sheet that it treads  
Inscribes your signature.

Guided by which your tyrant old  
Might learn to track the hidden nest  
Where—his young cheek still flush'd with cold—  
Love sinks on Psyche's breast.

H. G. KEENE.

#### OBITUARY.

THE Rev. George Ayliffe Poole, whose death occurred on September 25, at the age of seventy-four, ranked as one of the leading English authorities on ecclesiastical architecture. He was a scholar of Emmanuel College, Cambridge, and took his degree in 1831. After holding several curacies and a benefice at Leeds, he settled permanently in Northamptonshire—a congenial county of "squires and spires"—first as Vicar of Welford (1843-76), and then as Rector of Winwick (1876-83). He published a variety of sermons and theological works, including an account of the *Life and Times of St. Cyprian* (1840); and on one occasion he wandered into fiction with a tale of the twelfth century. His chief works, however, related to ecclesiology. In 1842 there appeared from his pen a volume on the *Appro-*

priate Character of Church Architecture; this was followed, three years later, by a book on Churches: their Structure; and, after a similar interval, he produced a more elaborate treatise on the History of Ecclesiastical Architecture in England. Mr. Poole also wrote a Description of Skirlaugh Chapel (1855); and, in conjunction with Mr. J. W. Hugall, he issued an account of the Churches of Scarborough, Filey, and Neighbourhood, and a Guide to York Cathedral. His last work was a History of the Diocese of Peterborough, for the series of "Diocesan Histories" in course of publication by the S. P. C. K. He was as skilful with the pencil as with the pen; when the church of Welford was restored under his direction, several of the modern decorations were executed by his own hand.

MR. JAMES FAWCNER NICHOLLS, the chief librarian of the Bristol Free Libraries, died at Goodwick, Fishguard, on September 19, aged sixty-five. He was an enthusiastic student of the history of the city in which he lived, and all his works related to it. The first was a narrative of the Remarkable Life, Adventures, and Discoveries of Sebastian Cabot (1869), a fellow-citizen of Bristol and the famous explorer of North America. Two editions were issued of his handbook, *How to See Bristol* (1874 and 1877); and he was the joint-author with Mr. John Taylor of an interesting and erudite history of Bristol, *Past and Present*, the third and concluding volume of which was given to the world a few months ago. Its successful completion gave great satisfaction to those who were interested in the annals of the capital of the West.

MANY persons on the Continent, as well as in this country, will hear with regret of the death of Mr. Thomas Collyns Simon, LL.D., of Edinburgh, which took place on September 24, at Oxford, in the house of his son-in-law, Count Ugo Balzani.

#### MAGAZINES AND REVIEWS.

By far the most important paper in the *Alpine Journal* is "The Pass of Hannibal," by Mr. D. W. Freshfield. It bristles with verifications of every point. The writer was provoked to a fresh study of the subject by Mr. Bosworth Smith's pages on the Pass of Hannibal in his book on Carthage, and he exhaustively argues the negative—that Hannibal did not cross by the Little St. Bernard. His affirmation that the Mont Cenis Pass was known to the ancients is worked out with equal thoroughness. Local traditions are not to be trusted. According to such a tradition, Reinald von Dassel, Chancellor of the Empire and Archbishop of Köln, carried the relics of the "Three Holy Kings" from Milan to Köln over the St. Gotthard; but it is now proved that Reinald took the relics over Mont Cenis.

THE *Boletín de la Real Academia de la Historia* for September contains an account of the discovery of skeletons in an ancient cemetery in the *partido* of Molina del Aragon, the bodies of which had evidently been pierced by nails, with one longer nail driven right through the skull. Similar interments have been found in other parts of Spain. The author, Padre Andrés de la Pastora, asks if they can be Jews thus buried, and this he believes to be the origin of the Aragonese proverb "Clavado te veas como judío." Padre F. Fita prints a deed of foundation of the monastery of Varria, 1053, in which the proper names appear in Basque; also a photographic facsimile of a mingled Spanish and Hebrew deed of sale of a Moorish slave-girl in 1313. The speeches of Señor Bada y Delgado at the late Congress of Copenhagen are reported in this number.

THE current number of the *Englische Studien*

contains very useful collections of Carlyle's and Macaulay's special words and phrases and constructions, and of the odd words and phrases in *Tom Brown's School-days*. Dr. Stratmann has also a few corrections of Prof. Skeat's etymologies; he makes "shoot" come from Anglo-Saxon *scotan* (like "choose" from *ceosan*), and rejects Mr. Skeat's *scotian*, &c.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- DELFT, E. Les Théories de Tavernelle. Paris: Calmann Lévy. 8 fr. 50 c.  
 DESCHANEL, P. La Question de Tonkin. Paris: Berger-Levrault. 5 fr.  
 DESOYER, Jean Macé et la Ligue de l'Enseignement. Paris: Marpon. 3 fr. 50 c.  
 FORNACIARI, R. Studi su Dante editi ed inediti. Milan: Trevisini. 2 fr. 50 c.  
 HANDTMANN, E. Neue Sagen aus der Mark Brandenburg. Berlin: Abenheim. 4 M.  
 HUGO, Victor. L'Archipel de la Manche. Paris: Calmann Lévy. 3 fr.  
 MUTKE, R. Die ältesten deutschen Bilder-Bibeln. Bibliographisch u. kunstgeschichtlich beschrieben. Augsburg: Huttler. 1 M. 50 Pf.  
 MYKOVSKY, V. Kunstdenkmale d. Mittelalters u. der Renaissance in Ungarn. 2. Lfg. Wien: Lehmann. 8 M.  
 RAUNIE, E. Chansonnier historique du XVIII<sup>e</sup> Siècle. 4<sup>e</sup> édition, 1784-74. T. 8. Paris: Quantin. 10 fr.  
 SCHLESINGER, G. Luther als Dichter, insbesondere als Vater d. deutschen evangelischen Kirchenliedes. Wittenberg: Wunschmann. 2 M. 40 Pf.  
 TDESIO, L. Trattato completo di Pedagogia. Parte 1. Vol. 1. Rome: Tip. Elzeviriana. 5 fr.

##### THEOLOGY.

- VOELTER, D. Der Ursprung d. Donatismus. Nach den Quellen untersucht u. dargestellt. Freiburg-i-B.: Mohr. 5 M. 80 Pf.

##### HISTORY, ETC.

- BERTY, A., et L. M. TISSERAND. Topographie historique du vieux Paris. Paris: Champion. 50 fr.  
 CIOTTI-GRASSO, P. Del Diritto pubblico siciliano nel Tempo del Normanni. Palermo: Pedone-Lauriel. 2 fr. 50 c.  
 D'AIREFEUILLE, C. Histoire de la Ville de Montpellier, depuis son origine jusqu'à notre temps. Nouvelle édition, p. p. M. de la Pijardière. T. 4 et dernier. Montpellier: Coulet. 25 fr.  
 FISCHER, K. L. F. v. Beat Ferdinand Ludwig v. Jenner, Ständes-Beckmeister der Stadt u. Republik Bern. Bern: Wyss. 5 fr.  
 PEPE, L. Notizie storiche ed archeologiche dell' antica Gnathia. Ostuni: Ennio. 3 fr.  
 RENNEN, V. v. Wien im Jahre 1683. Geschichte der 2. Belagerung der Stadt durch die Türken im Rahmen der Zeitereignisse. Wien: v. Waldheim. 9 M.  
 SCHULTZE, A. Privatrecht u. Process in ihrer Wechselbeziehung. Grundlinien e. geschichtl. Auffassg. d. heut. Civilprocessrechts. Freiburg-i-B.: Mohr. 16 M.  
 WOLF, G. Historische Skizzen aus Oesterreich-Ungarn. Wien: Hölder. 7 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- BASTIAN, A. Zur naturwissenschaftlichen Behandlungsweise der Psychologie durch u. f. die Völkerkunde. Berlin: Weidmann. 4 M.  
 BRAUN, M. Zur Entwicklungsgeschichte d. breiten Bandwurmes. 5 M. Die thierischen Parasiten d. Menschen. 6 M. Würzburg: Stuber.  
 ERNST, A. Die Hebezeuge. Theorie u. Kritik ausgeführter Konstruktionen. Berlin: Springer. 36 M.  
 KROMAN, K. Unsere Naturerkenntnis: Beiträge zu e. Theorie der Mathematik u. Physik. Copenhagen: Høst. 10s.  
 TSCHERMAK, G. Die mikroskopische Beschaffenheit der Meteoriten erläutert durch photographische Abbildungen. 1. Lfg. Stuttgart: Schweizerbart. 16 M.  
 WEYR, E. Die Elemente der projectivischen Geometrie. 1. Hft. Wien: Braumüller. 6 M.  
 WITTENBAUER, F. Kinematik d. Strahles. Graz: Leuschner. 4 M.

##### PHILOLOGY, ETC.

- BLAU, A. De Aristarchi discipulis. Jena: Pohle. 1 M. 25 Pf.  
 OLSEN, Ch. Historisch-kritische Untersuchungen üb. Timalos v. Tauromenion. Kiel: Lipsius. 2 M. 40 Pf.  
 DIETRICH, F. Die Abhandlungen der Ichwan Es-Safa in Auswahl. Zum 1. Mal aus arab. Handschriften hrg. Leipzig: Hinrichs. 6 M.  
 GNOMOLOGII acrostici fragmentum graece una cum metaphrasi coptoschadae e papyro Aem. Sartii editit V. Funtoni. Milan: Hoepli. 1 fr. 50 c.  
 GREIN, Ch. W. M. Kleines angelsächsisches Wörterbuch. Nach Grein's Sprachschatz der angelsächs. Dichter bearb. v. F. Groschopp. Cassel: Wigand. 5 M.  
 KOSHLER, C. S. Die Weisheit der Tragiker. Realconcordanz der Sprüche u. Lehren in den Tragödien d. Aeschylus, Sophokles, Euripides. Halle: Hendel. 5 M.  
 MIKLOSICH, F. Vergleichende Grammatik der slavischen Sprachen. 4. Bd. Syntax. 2. Abdr. Wien: Braumüller. 80 M.

#### CORRESPONDENCE.

##### PITHOM AND RAMSES.

Malagny, near Geneva: Sept. 24, 1883.

Like my friend Mr. Poole, I should be sorry to say anything that might seem disrespectful towards our venerable master, Prof. Lepsius. But since a discussion as to the site of Ramses has been started in the ACADEMY, I am anxious to say that I told Prof. Lepsius beforehand that I could not follow him in the discussion before the publication of the monuments which I discovered at Tell-el-Maschutah.

I started for Egypt in January with the idea of Prof. Lepsius, that Maschutah must be Ramses. The site of the monuments formerly discovered and brought to Ismailiah at once led me to think that it must be Pithom. As to those which I myself found on the spot, the inscriptions which they bear are so clear and so positive that I do not see how their testimony can be disregarded and considered as less weighty than quotations from Herodotus or the Itinerary of Antoninus.

Allow me to sum up in a few words the argument which is derived from the inscriptions. The monuments of every period, from Ramses II. to Ptolemy Philadelphus, bear all either the name of *Pi Tum*, *Hu Tum*, the abode or temple of Tum, or *Thuku*, *Succoth*, or more frequently both names together. The name of the town of Ramses is nowhere to be found, even on the naos. Prof. Lepsius says that there must have been in the sanctuary a monolith dedicated to Ramses similar to those at the entrance of the temple. There is no proof of its existence; no trace of it remains; yet we have still the naos of the sanctuary. This naos was dedicated to the god Tum Harmachis, and contains a sphinx with a human head. On a fragment which I discovered is the name of Succoth. The governor, Anch renp nefer, who lived under Osorkon II., calls himself twice "the good recorder of Pi Tum;" and he speaks of Pi Tum as a spot where Osorkon encamped. Under another Pharaoh, the priest Aak was "chief of the prophets of Tum, first prophet of Succoth." He addresses the priests who pass before his statue, and tells them: "You who are entering the abode of Tum, the great god who resides at Succoth." A few centuries later, the king Nectanebus I. erects a gilt pillar with scenes of adoration to Tum; here also the name of Succoth appears on a small fragment which I have brought back. Later still, under the Ptolemies, a priest called Pa mes Isis was "scribe of Tum of Succoth." Hathor promises him that "his name will remain with his image in the temple of Tum, the great god of Succoth." Lastly, the great tablet of Philadelphus might by itself enable us to fix the name of the site. In the two principal scenes of offerings in which the queen Arsinoe II. is represented, the first god is "Tum, the great god of Succoth," followed by other gods of the nome of Pithom. His name and the mention of his temple occur constantly in the inscription. The group which represents the nome is repeated several times. Other sites which, according to the geographical lists, belong to this nome are also to be met with: *Ro ab*, "the gate of the East," *Pi Kheret*, "the house of the serpent," *Shé serk*, "the lake of the scorpion." The last line informs us that this tablet has been erected "before Tum, the great god of Succoth."



If this evidence is of no value, we must certainly put aside many other determinations relying on texts which are inferior in number and far less explicit. In fact, it is not only Pi Tum and Ha Tum which the excavations have revealed, as Prof. Lepsius seems to think in his paper, but Pithom and Succoth together, two names the identity of which Prof. Lepsius does not deny. As for the texts derived from Herodotus and from the Itinerary, as well as the passage of Genesis where the Coptic version translates by Pithom the Heröpolis of the Septuagint, I shall speak of that more explicitly in my memoir on the excavations.

In concluding, allow me to point out a strange consequence of Prof. Lepsius's argument. If Maschutah is Ramses, and Tell Abou Suleyman is Succoth, then the Israelites in their first march from Ramses to Succoth journeyed twenty-two miles from east to west, turning their backs to the Red Sea.

I quite agree with my friend Mr. Poole that the article of Prof. Lepsius must encourage us to continue the excavations in the Wadi Tumilat. There we find mounds which still have to give up their secrets; first of all Tell Rotab, a town which had evidently much likeness with Heröpolis, and of which the wall is still to be seen at one mile's distance from the look of Kassassin, and Tell Abou Suleyman, nearer to Zagazig. But it seems to me highly probable that, if under one of these mounds we find the town which the great majority of MSS. call *Thou, Thohu, Tohu*, we shall see that this name corresponds to another divinity than Tum, and that place was certainly not *Patumos*.

EDOUARD NAVILLE.

#### THE NAME OF ROBIN HOOD.

Bottesford Manor, Brigg.

It may interest Mr. Bradley to know that Lincolnshire peasants believe that the dark marks to be seen in a transverse section of a stalk of the common bracken give an exact representation of an oak-tree with Robin Hood's sheep lying under it; and that, according to Halliwell's *Dictionary of Archaic and Provincial Words*, the common club-moss is called *Robin Hood's hatband*, while in the West of England the red campion is known as *Robin Hood*. No known legend connects these fragments of folklore with the hero of the ballads, so it is natural to suppose that they relate to some sprite who was looked on as the protector of woods and open fields where such plants thrive.

The fact that Robin was intimately connected with the May games of our forefathers makes it appear probable that he was a god who had formerly been worshipped as lord of the spring-tide. Perhaps, also, he was a well-sprite, for it can hardly be mere chance that has bestowed his name on so many springs. There is a Robin Hood's Well near Fountains Abbey (Walbran's *Guide*, 89), another at Burgwallis (Allen's *Hist. Co. York*, v. 362), a third at Wakefield (*Old Yorkshire*, i. 12), and a fourth near Sheffield (Hunter's *Hallamshire*, 3); while, according to Hunter, "numerous are the places on the Derbyshire Moors . . . which bear his name" (*ibid.* 220). Robin Hood's Hill is mentioned in Vicars' account of the siege of Gloucester in 1643 (John Vicars, *Jehovah Jireh*, l. 401), Robin Hood's Tower exists at Richmond Castle (Macquoid's *About Yorkshire*, 90), Robin Hood's Row is a field in the parish of Northorpe, near Kirton-in-Lindsey, Lincolnshire, and Robin Hood's Walk occurs as a place-name at Boston. It is not probable that all these names and many similar ones should have been given since the exploits of the king of thieves became famous in the ballad literature of England, and it is still less likely that our ancestors should have spent their time and money in

representing the merry feasts of the popular hero unless he filled the place of some degraded deity. The ballads themselves give us a picture of a brave, merry-hearted rascal, such as appears in the later stories of many a hero. Not till a tale is very old and world-worn does the chief character in a popular romance sink from the position of a universal conqueror to that of the defeated champion in a bout at quarter-staff. We know that the Charlemagne of the later romances is but a feeble or comic representative of the great emperor of the earlier stories, so, in all likelihood, the Robin Hood of our English ballads takes the place of some long-forgotten god.

The following entry in the accounts of the church of St. Lawrence at Reading is curious, as it shows that the "May-play called Robin Hood" was closely connected with the custom of holding Church Ales—which was almost certainly a survival from the days of the heathen drinking bouts. *Jour. of Roy. Arch. Inst.*, vol. xl. p. 4:—

Anno 1499	£	s.	d.
Rec <sup>d</sup> for the gathering of the May-play, called Robin Hood, on the fair day	0	19	0
Payde for a cote for Robin Hood	0	5	4
Item, for a supper to Robin Hood and his company when he came from Fynchhamsted	0	1	6
Item, for makynge clene the church against the day of drynkyng in the said church	0	0	4
Item, for flesh, spyce, and baking of pastyes, against the said drynkyng	0	2	9
Item, for ale, at the same drynkyng	0	1	6
John Man, <i>Hist. of Reading</i> , 327.			

A similar entry is quoted in Brand's *Antiquities from Lyson's Environs of London*, i. 226. It is taken from the Churchwardens' and Chamberlains' Books of Kingston-upon-Thames:—

	£	s.	d.
23 Hen. VII. To the menstorel upon May-day	0	0	4
23 Hen. VII. For paynting of the Mores garments, and for sarten gret leveres	0	2	4
For paynting of a banner for Robin-hode	0	0	3
For 2 M. and ½ pynnyes	0	0	10
For 4 plyts and ½ of laun for the Mores garments	0	2	11
For Orseden for the same	0	0	10
For a gown for the lady	0	0	8
For bellys for the dawnsars	0	0	12
24 Hen. VII. For Little John's cote	0	8	0
1 Hen. VIII. For silver paper for the Mores dawnsars	0	0	7
For Kendall, for Robyn-hode's cote's	0	1	3
For 3 yerds of white for the frere's cote	0	3	0
For 4 yerds of Kendall for Mayde Marian's huke	0	3	4
For saten of syppers for the same huke	0	0	6
For 2 payre of glovys for Robyn-hode and Mayde Maryan	0	0	3
For 6 brode arovyys	0	0	6
For Mayde Marian, for her labour for two yeers	0	2	0
To Fygge the taborer	0	6	0
Rec <sup>d</sup> for Robyn-hood's gaderyng 4 marks			
5 Hen. VIII. Rec <sup>d</sup> for Robyn-hood's gaderyng at Croydon	0	9	4
11 Hen. VIII. Paid for three brode yerds of rosett for makynge the frer's cote	0	3	6
Shoes for the Mores dawnsars, the frere, and Mayde Maryan, at 7d. a payre.	0	5	4

13 Hen. VIII	Eight yerds of fustyan for the Mores dawnsars coats	0	16	0
	A dosyn of gold skynnes for the Morres	0	0	10
15 Henry VIII.	Hire of hats for Robyn hode	0	0	16
	Paid for the hat that was lost	0	0	10
16 Hen. VIII.	Rec <sup>d</sup> at the Church Ale and Robyn-hode, all things deducted	3	10	6
	Payd for 6 yerds ½ of satyn for Robyn-hode's cotys	0	12	6
	For makynge the same	0	2	0
	For 3 ells of boocram	0	1	6
21 Hen. VIII	For spunging and brushing Robyn-hode's cotys	0	0	2
28 Hen. VIII	Five hats and 4 porses for the dawnsars	0	0	4½
	4 yerds of cloth for the fole's cote	0	2	0
	2 ells of worstede for Maide Maryan's kyrtille	0	6	8
	For 6 payre of double sollyd showne	0	4	6
	To the mynstrele	0	10	8
	To the fryar and the piper for to go to Croydon	0	0	8
29 Hen. 8.	Mem. lette in the keping of the wardens now beinge, a fryer's cote of russet, and a kyrtele of worsted weltyd with red cloth, a mowren's cote of buckram, and 4 Morres dawnsars cotes of white fustian spangelyd, and two gryno saten cotes, and a dysardd's cote of cotton, and 6 payre of garters with bells.—John Brand: <i>Popular Antiquities</i> , ed. 1813, i. 205.			

That Robin was dear to the hearts of men of all classes is clear from the frequent references made to him in the sermons of our early Protestant divines. Latimer seems to have had a great and personal dislike to the merry outlaw and his crew, for he tells us, in one of his sermons:—

"I came once myself to a place, riding on a journey homeward from London, and I sent word over night into the town that I would preach there in the morning, because it was holiday; and methought it was an holiday's work. The church stood in my way, and I took my horse and my company and went thither. I thought I should have found a great company in the church, and when I came there the church door was fast locked. I tarried there half-an-hour and more; at last the key was found, and one of the parish comes to me and says, 'Sir, this is a busy day with us, we cannot hear you; it is Robin Hood's day. The parish are gone abroad to gather for Robin Hood; I pray you let them not.' I was fain there to give place to Robin Hood. I thought my rochet should have been regarded, though I were not; but it would not serve, it was fain to give place to Robin Hood's men."—Latimer's *Sermons*, Parker Soc., p. 208.

The above passage clearly shows that Robin Hood had, in common with the popular saints, a day of special honour, and that, in the eyes of the good townspeople, gathering for him was of greater importance than listening to a sermon concerning the accepted form of religion. It seems scarcely likely that this feast should have appeared so important to them if it were merely kept in memory of a well-known outlaw whose recorded deeds were by no means as extraordinary as those told of many saints and heroes whose doings filled the popular mind with feelings of worship, reverence, or humour.

MABEL PEACOCK.

#### THE YACHT "FUBBS."

Admiralty, S.W.: Oct. 2, 1883.

The *Saturday Review* of September 22, in noticing a remarkable entry in the recently

published *Calendar of Treasury Papers* (1714-19), which the ACADEMY also mentioned not long ago, says:

"The *Fubbs* was the mysterious designation of the yacht commanded by Capt. Wivell; but we have in vain searched the pages of Campbell for an explanation of this extraordinary name."

The mystery does not appear to be so great, for, according to Johnson (*s.v.* "Fub"), it is an obsolete word for a plump person; and Nichols (*Anecdotes, Biographical and Literary*) is quoted to the effect that "Fubs," another spelling of the word, is "thought to have been applied by Charles II. to the Duchess of Portsmouth, who is supposed to have been in her person rather full and plump." The view that the yacht was named after the King's favourite is confirmed, perhaps, by the fact that another of the numerous yachts was named the *Cleveland*.

The *Fubbs* yacht was built at Greenwich in 1682 by Sir Phineas Pitt. She was rebuilt at Deptford in 1724, and appears on the Navy List as late as 1761. GEORGE F. HOOPER.

#### THE LIBRARY RATE.

London: Oct. 2, 1885.

Unfortunately, I was not able to attend when the papers of Mr. Credland and Mr. Formby were read at Liverpool, and could only derive my impressions from the printed reports and the information of impartial witnesses. As there was no vote taken upon the question, it would be impossible to prove what was really the feeling among individual members; but upon making further enquiry I see no reason to alter my opinion that "the discussion on these two papers tended to show that at present it would be undesirable to alter the provisions as to rating." To quote the words of the chairman of the meeting, Sir James Picton, president of the association:

"however desirable the object advocated by the speakers, we were not sufficiently advanced for the carrying of such a measure in the present stage of public opinion. Even now, with a rate of only a penny in the pound, the principle could not be carried into effect without a poll of the inhabitants, and in many places that poll had not succeeded" (*Liverpool Daily Post*, September 14).

It is quite obvious that the penny rate is frequently insufficient to sustain an adequate library; but instead of agitating for an increase of the lawful maximum—a matter which is not at all likely to meet with the approval of Parliament—would it not be a more reasonable policy to support the system of a permissive voluntary rate whenever necessary? Those who have any experience of free library contests are well aware that the most deadly weapon in the hands of opponents is the cry that the penny limit is to be raised. It behoves, therefore, all who have at heart the spread of rate-supported libraries to resist any proposal to increase the present rating under the Acts. They ought to refuse to accept any alternative between this position and the doing away with the Public Libraries Acts altogether, so as to give power to local authorities to establish their own libraries without special legislation of any kind. The last is a proposition I warmly supported when I heard it brought forward at the Library Association meeting in London two years ago. HENRY R. TEDDER.

#### THE "SCOTTISH REVIEW."

Oct. 1, 1883.

Will you kindly allow me a few lines in the ACADEMY to correct an unfortunate error which has crept into an article in the current number of the *Scottish Review* entitled "Three Representative Poets"—Mr. Tennyson, Mr. Swinburne, and Mr. Browning? At the head of p. 351 the authorship of Mr. Tennyson's poem

"Flower in the Crannied Wall" is attributed to Mr. Browning; and, though the mistake is one which could not be committed by any fairly cultivated person, I find myself charged with it by various critics. I therefore desire to state that it arose simply from the fact that, being laid prostrate by illness, I was compelled to entrust to a friend the correction of the proof sheets; and to an unfortunate slip of his the error is due. There are one or two other misprints in the article, but none so important as this. THE WRITER OF THE ARTICLE.

#### APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, Oct. 10, 8 p.m. Microscopical: "*Asplanchna Ebbesbornii*," by Mr. C. T. Hudson; "An Improved Method of preparing Marine Embryological Subjects and Other Delicate Organisms for the Microscope," by Mr. E. Lovett; "Mounting Freshwater Medusae," by Mr. Peter Squire.

FRIDAY, Oct. 12, 8 p.m. Quekett.

#### SCIENCE.

##### THE CHINESE MYTHICAL KINGS AND THE BABYLONIAN CANON.

NEW proofs of my discovery that the early Chinese civilisation was derived from South-west Asia continue to accumulate. In the ACADEMY of September 1, I gave the full list of the Akkadian numerals (as ascertained by Mr. T. G. Pinches), and I showed how far the newly known names confirm the affinity I had previously been able to point out between several of them and the words used in the Chinese cycle of ten. I might now adduce confirmation drawn from the mention of jade in cuneiform inscriptions. But I wish here to record that I have just found some fresh evidence which not only bears on the pre-Chinese, but also increases our scanty knowledge of the early history of Babylonia.

This discovery can be thus summarised:—*The Chinese mythical list of kings is based on the early Babylonian Canon, and reproduces the first dynasty of eighty-six kings mentioned by Berosus, as well as many legends and historical facts of the same period.*

The well-known features of Babylonian tradition—ten epochs, the six manifestations of divinity, the apparitions of teachers with bodies half man, half fish, the several facts which are at the bottom of the remarkable legend of Sargon, the foundation of Uruk, the single queen of the list, the tradition of the Four Rivers in an early form, the struggle of the Susian Nakkhunte—are all in the ancient Chinese documents. There are also several other Chinese legends of which the prototypes still remain to be found in the crumbling fragments of Babylonian tablets.

Though the Chinese documents have been re-arranged at later periods, this re-arrangement has not altered the substance of the traditions; and it is not difficult to restore them to their primitive state with the help of independent traditions transmitted through other works. Apart from the alterations introduced by the changes of writing, I will only remark here that one of the lists seems to have been inverted and another misplaced.

The tradition of the ten generations of primordial ancestors was not known to the pre-Chinese Bak tribes, except as a division of time into ten epochs. This is a feature which deserves the special attention of scholars, as it corroborates the chronological character which has been attributed to the traditions of the Ten Ancestors by M. Fr. Lenormant in the first volume of his learned work, *Les Origines de l'Histoire*. In the Chinese list, the denary division has been applied to the whole course of their mythical history, the last period or *Ki* being that of Nakkhunte, their first emperor. But the length of time attributed in the Baby-

lonian tradition to the ten antediluvian kings (432,000 years) is not forgotten in the Chinese list; and the first twenty-four, divided between thirteen God Kings and eleven Earthly Kings, are said to have reigned the very same number of 432,000 years. It is still more remarkable that the unequal division of this 432,000 years into 234,000 for the God Kings and 198,000 for the Earthly Kings (or = 65 and 55 *sarses* of 3,600) should indicate the zodiacal basis which M. Lenormant has begun to work out (*op. cit.*, pp. 269-71). All this shows the great antiquity of the source from which the ancestors of the Chinese received these traditions. We must add that these 432,000 years are not included in the ten *Ki* of the Chinese list. Unable to disentangle the traditions of two Floods, which they did not know in their own country, the Chinese compilers have confounded the recollections of Yao's Flood at the very beginning of their history in China with the vague stories transmitted to them of the first Flood. However, a remembrance of a break caused by the primitive Flood is apparent in the extraordinary length of time attributed to the subsequent epoch (the first of the ten *Ki*), that of nine Human Kings, who are said to have reigned 45,600 years, a number probably introduced later from numerical calculations of a different origin. Then follow five *Ki*, which include 5, 59, 3, 6, and 4 kings, making the total of 86 as in the first dynasty of the Babylonian Canon transmitted by Berosus. It is to be remarked that no length of reign is assigned to any of these five *Ki*; and thus, as may be inferred from other considerations, the 13, 11, and 9 fabulous kings stand apart. The names of the 1st, 2nd, 3rd, and 4th *Ki* are very suggestive; the two first are obviously Akkadian words, meaning the "5 Colossi," the "59 Swallows," while the two last seem to indicate political events. That the 86 kings should have been distributed in six divisions comes probably from a feeling of the importance of this number at the early period combined with historical traditions. It recalls the six manifestations of divinity which the Babylonian legend attributes to the beginning of their history; and the unequal division of the number of kings between them results from the internal composition of the lists. For instance, the two last series of 6 and 4 are those of chiefs of barbarians (the pre-Chinese Bak tribes), afterwards added to the list of their contemporary kings for the sake of ancestral glory, but whose names have meanings suggestive of savage life, and are strikingly objectionable in comparison with the other names. Their position at the end of the lists shows that they are later interpolations. The names of the kings whose total number is resumed in the first six *Ki* have not been preserved, though they are not affirmed to have been lost. The reason of this at once becomes apparent when we find that, excepting the first 33 (13, 11, 9), whose names seem to have been irretrievably lost, they are nothing else than a fresh arrangement—a sort of summary—of the kings named in the three following *Ki*. Under the 7th *Ki*, that of Tum-mit (also Su-mit), we have the names of 22 kings; the 8th *Ki*, that of Din-tih (a name singularly suggestive of Din-tir (*Ki*), the name of Babylon), includes 9 kings, to which have been added, in the later re-arrangement, 4 names of chiefs of savage tribes, which must be dropped as before. Finally, the 9th *Ki*, that of Tam-tum, gives 22 names, omitting the four names of barbarous tribes which have here slipped into the middle of the list between two independent series. For it is clear that this last list originally formed two periods, which have been added together in order to leave the 10th *Ki* free for the pre-Chinese Nakkhunte. The first part of the list includes Marduk (in oldest Chinese Met-t-Ki, afterwards written Mit-nghi, Mit-

hi, Mih-hi, Vih-hi, and, finally, Fuh-hi), and his successors; the second part includes the Queen Tak Ba (*cf.* Azag Bau, the single queen of the Babylonian Canon), the King Husbandman, and his successors, whose names all bear, as a prefix, the eight-points-star, the *Ti* of the Chinese texts.

To resume, we have 13 Divine Kings, 11 Earthly Kings, 9 Human Kings, whose names are lost; and lists of names of 22, 9, and 22 kings—altogether 86 kings of the mythical period in Chinese tradition, corresponding to the 86 kings of the first dynasty of the Babylonian Canon. This number of 86, unsuitable to the numerical speculations which are characteristic of all mythical periods, is by itself a testimony of its own trustworthiness; it has nothing fabulous, as it cannot be the result of any calculation of sacred numbers; it is not divisible by any of the figures 6, 10, 12, 7, 9, 18, 19, 34 . . . which are met with so frequently.

As a specimen of the value for early history of these primitive Chinese traditions, I give here some facts concerning the King Husbandman, who is obviously the 1st Sargon (the Husbandman) of Babylonian history. From the cuneiform documents we know that Sargani was King of Agadé. His mother did not know his father, but his family were related to the masters of the country. He was born in the town of Azpiranni, on the bank of the Euphrates; and his mother placed him in a small ark of reeds daubed over with bitumen, and abandoned him on the river. Akki, a water carrier, saved him and brought him up as a husbandman; he prospered in his occupation, and finally took possession of the throne. He subdued small kingdoms southward to the Persian Gulf, and also the Elamites, the Guti. . . . He rebuilt several temples; he built Uruk. . . .

Now let us turn to the Chinese traditions, to which I have added in brackets several suggested identifications. The Great King Husbandman, or Hwang Nung, also called the Divine Husbandman, or Shen-Nung, did not know his father. His mother was of a governing family from An-teng (Anzan?) called Nemsi (?). He was born at "Kept-Cattle" (or Tam-dam, same meaning as Azpiranni?), and grew up on the Kam waters (?). He studied with O-ko (Akki?). He was called "the of Kukut," also written. E-Ket (Agadé?). He established himself at Tzin (Singar?) and also at Kok-But (= crooked hill), but the people of Soh-sha (Susa?) rebelled; he returned on his steps and subdued them. He built the town of U-luk (Uruk?). He died at the age of 120 years (1 Soe?) and was buried in the great sands.

The legend of Nakkhunte, which is full of historical materials, is still more interesting, because several of the facts it contains are not recorded elsewhere. Nakkhunte was a man of Sho-dzin or Sho-ten (Susanna or Su-edin?); his tribe was that of the Kom offspring, and he was called "Kom-the-long-robed." . . . In his time the generations of the Divine Husbandman (dynasty) were exhausted; their ministers were cruel to the Bak tribes . . . and levied heavy taxes, till "Kom-the-long-robed" took up arms. He fought against them with the help of the Bears, Grisly Bears, Leopards, and Ounces—tribes in the plains near the "Reverting Source" (a tidal river?); and, after three battles, he succeeded in imposing his will. The Tit-duk (a people reckoning years of ten months) being still rebellious, he killed their chief in a battle near the Tük-luh (= Diglat, the Tigris?) and then became emperor. . . .

Assyriologists must not be too sanguine as to the immediate value, for comparative purposes, of the 53 names which remain of the 86 kings. It is not possible that they should

have endured more than four thousand years without being "Sinised" to a certain extent. The comparison with Babylonian lists (of which fragments only have been yet found) cannot be made without a good deal of preparatory work. The Chinese list has first to be established from a critical study of the various texts, then the names have to be restored to their ancient orthography. But, with the exception of a few well-known names, the task is difficult. We have not the Ku-wen, or oldest Chinese text of these lists, and the names have to be restored from their individual signs. This restoration will always be open to a certain amount of uncertainty, because of the change of characters which may have taken place in the course of time—either deliberately by the exchange of local and temporary paronymous characters in order to obtain a satisfactory meaning, or accidentally by mistake of the scribes. We must not forget that the Chinese text has been exposed to all the risks of alteration inseparable from a transmission through successive MS. copies. And besides this general cause, which would operate more strongly in the case of proper names than with current texts of which the sense is a preservative, there are special causes of alteration inherent to Chinese texts through the several changes of writing and of possible ideographic transcriptions. In spite of all drawbacks, the importance of these lists cannot be overrated. The names have an un-Chinese appearance, though the transcribers have striven to modify them by the well-known process of adding ideographic determinatives in order to impress upon them a meaning. When restored to their ancient forms, several in succession resemble Akkadian names, and the meaning of some is manifest in that language. Others, also in succession, have a Semitic (Hamitic?) appearance. Throughout, we find names with which we are not unfamiliar; but many seem to be translations in that cognate language of Akkadian, through which I have already pointed out that the ancestors of the Chinese acquired all the stock of knowledge which composed their civilisation when they arrived in China.

Many names on the list, from Din-tih-ki downwards, are accompanied by remarks, recording the progress from the savage life to the high state of culture which we know to have been possessed by the leaders of the Bak tribes. They show how the Bak tribes learnt (as they say) the Kut writing, and gradually became civilised under the influence of Babylonian culture spread among them through the channel of Susiana. From a body of evidence, which I have no place to expound here, it results that they were at first settled south-east of the Caspian Sea; and that, in order to escape a heavy yoke, they extended on the east, along the head-waters of the Oxus, following its main affluent, the Red Water (Kizyl Su), and then passing into Chinese Turkestan along the other Kizyl Su, the head-waters of the Kashgar River (the Tarym), which conducted them, after a time, to the Yellow River and "The Flowery Land," of which the fame was without doubt already attractive enough to make it a suitable place of colonisation.

All these documents, lists, and legends are found in many historical Chinese works, though they are not reproduced in full by every historian, many being satisfied to give only parts, or a summary, or but a few prominent characters. In European books they have been generally mentioned only to be neglected, as by de Guignes in his *Histoire des Huns*, because of their fabulous appearance. However, a great Sinologist, who died 150 years ago, P. Premare, has given them *in extenso* (without the Chinese signs) in his *Mémoire sur les Temps*

*antérieurs au Chou-king*, but of course not with the light which the disclosures of late years permit us now to throw upon them. I purpose to give them, with a few remarks for the help of comparison, in my forthcoming book, *The Origin of Chinese Civilisation*.

TERRIEN DE LA COUPERIE.

## OBITUARY.

J. A. F. PLATEAU.

M. PLATEAU, the celebrated Belgian physicist, died at his house in Ghent on Saturday, September 15, at the advanced age of eighty-two.

Joseph Antoine Ferdinand Plateau was born at Brussels on October 14, 1801. His father, a distinguished artist, intended to bring up his son as a painter. But young Plateau displayed early so decided a taste for science that his father wisely yielded thereto; and, after studying first at the Athenaeum at Brussels and afterwards at the University of Liège, he took a doctor's degree in science in 1829. His inaugural essay was a dissertation on some properties of the impressions produced by light on the eye. On his return to Brussels, Plateau became Professor of Physics at the Gaggia Institution, and continued his researches on complementary colours, a memoir on which subject was communicated to the Royal Academy of Belgium under the title,

"Essay on a general theory comprising the various visual appearances which succeed the contemplation of coloured objects, and those which accompany this contemplation; that is to say, the persistence of impressions on the retina, accidental colours, irradiation, the effects of the juxtaposition of colours, coloured shadows, &c."

This excellent memoir appeared in 1834, and became his title to membership in the Royal Academy of Belgium, and induced the Government to appoint him to the Chair of Physics in the University of Ghent. The experiments described in the memoir seem to have produced that irritation of the retina which, a few years later, terminated in total blindness; but while he held his office his success as a teacher was well marked. In simple language and conversational manner, his short sentences entered into the minds of his auditors without difficulty, while the precision of his style almost unconsciously habituated his pupils to the use of scientific language. His experiments were characterised by the same precision as his speech; and, if an experiment did not succeed exactly according to his mind, he never rested until he had worked out all the causes of failure as well as of success.

When Plateau entered on his professorship, he found the apparatus in a defective state. He applied to the Government for funds, and then examined the best collections in France, England, Germany, and Italy in order that the physical teaching of Belgium should not be behind that of other countries. He also rendered a great service to science by encouraging his pupils to make original researches and giving them the benefit of his counsel and advice, by which means Belgium has added many distinguished physicists to her list.

Plateau lost his sight about 1842; but no sooner was he relieved from suffering than he entered on his original researches with as much ardour as before, availing himself, while directing many original series of experiments, of the eyes of others. At this time he was engaged on researches into the forms of liquid masses when subject only to the influence of the mutual attractions of their molecules. In 1856 his pupil (afterwards his son-in-law), Prof. van der Mensbrugghe, became his assistant. But we cannot do better than let M. Mensbrugghe speak for himself in the following extract from a letter addressed to Mr. C. Tomlinson, F.R.S. :—

"Il y avait donc 27 ans que je l'assistais pour rédiger sous sa dictée toutes ses publications, et faire, sous sa direction toujours ferme, toujours énergique, les expériences qu'il avait conçues. Il était très sobre en paroles, quand les expériences marchaient conformément à son attente; mais dans le cas contraire, il s'animait et cherchait par mille moyens, directs et indirects, à savoir tous les détails de l'expérience, et toutes les dispositions de l'appareil. Il avait, du reste, pour habitude de contrôler les indications d'un travailleur par aller d'autre aide; de cette manière il parvenait à vaincre presque toujours les difficultés incroyables qui se dressaient devant lui, obligé qu'il était de voir par les yeux d'un autre. C'est par cette méthode pratiquée avec une persévérance inouïe, et une volonté de fer, qu'il est parvenu à enrichir la science de plusieurs théories vraiment admirables, parmi lesquelles je ne citerai que celle des systèmes laminaires, obtenus avec des charpentes en fil de fer: ces beaux systèmes des lames liquides que tous les savants ont trouvés admirables, mon beau-père ne les a jamais vus que des yeux de l'esprit. Quelle douleur d'un côté, mais quel prodige de l'autre!"

"Vous pouvez juger par ces détails, combien mon travail chez un tel maître a été une bonne école pour moi: j'avoue humblement que sans lui je n'aurais peut-être jamais été autre chose qu'un physicien qui aime à connaître les travaux des autres; c'est, à coup sûr, mon maître qui m'a donné l'avant goût de cette satisfaction si grande, si pure, qu'on éprouve à découvrir l'un des mille secrets de la Nature.

"Inutile je pense de vous dire, mon cher Mons. T., que mon beau-père m'a donné un autre exemple bien précieux à suivre; exemple d'une modestie à toute épreuve, et d'un grand respect pour tous les chercheurs. Je mettrai toujours mon bonheur à suivre d'aussi belles traditions de famille; le disciple continuera à suivre les précieux conseils du maître, et à entourer sa mémoire d'une auréole où brilleront l'amour de la vérité, et la modestie."

M. Plateau was a foreign member of the Royal Society of London, a corresponding member of the Institute of France, member of the Academy of Sciences at Berlin and at Amsterdam, Commander of the Order of Léopold, &c., &c.

#### CONRAD BURSIAAN.

Munich: Sept. 24, 1883.

WE much regret to announce the death of the well-known German philologist, Dr. Conrad Bursian, professor at the University of Munich, which occurred on September 21. For more than eighteen months his strong constitution had been undermined by a malady which he vainly sought to cure in the air of southern climes and the Bavarian mountains.

Dr. Bursian was born at Mützschchen, near Leipzig, in November 1830. In 1851 he matriculated at the University of Leipzig, and devoted himself both in that city and at Berlin to the study of the Latin and Greek languages and literature, and of classic archaeology. After leaving the university he went to Brussels, Paris, and Italy, and afterwards spent two years in Greece. In 1858 he was appointed professor at Leipzig, in 1861 at Tübingen, in 1864 at Zürich, and in 1874 at Munich. He was member of the Royal Society of Sciences at Leipzig and at Munich, of the Philological Societies at Moscow and Smyrna, and of the Istituto Archeologico of Rome. In 1862-72 he published his justly celebrated *Geography of Greece*, and since 1874 he has edited the *Annual Report on the Progress of Philology* at Berlin. His last great work, the *History of Philology*, he finished a few days before his death. Dr. Bursian was eminent through the universality of his genius and learning; he was not only a great scholar and a teacher who filled all his students with enthusiasm, he was also active in forwarding the welfare of many societies and associations, as well as in labouring for the public good.

CARL BEZOLD.

#### Another correspondent writes:—

"The world of classical students has suffered a heavy loss in the death of Bursian. . . . As author, reviewer, and as editor of the *Jahresberichte* he was known throughout Europe. His devotion to modern as well as ancient Greece made Munich the centre for Greeks studying in Germany; but perhaps in his own university he was more looked up to as an enthusiastic teacher and as a ready friend of his pupils. He is the third great scholar whom Munich has lost in three years."

PROF. OSWALD HEER, [of Zürich, the palaeontologist and botanist, died at Lausanne on September 27. Prof. Heer was born in 1809. In 1828 he studied theology at the University of Halle, but turned later to the natural sciences. In 1834 he went to Zürich, and became a *privat-docent* at the university. His first work, on the geography of plants, appeared in the following year. He was appointed in 1836 Professor of Botany and Entomology; and in 1840, in union with Hegetschweiler, wrote the *Flora der Schweiz*, and in 1849 his *Fauna Coleopterum Helvetica*. He devoted himself with great zeal to the formation of a botanical garden at Zürich, and became its director. As editor of the *Schweiz. Zeitschrift für Land- und Gartenbau* he contributed much to the development of Swiss agriculture. His most famous work, however, to which he mainly owed his renown beyond the limits of his fatherland, was his *Urwelt der Schweiz*, which has been translated into many foreign languages.

THE death is also announced of Dr. Henry Dunbar, medical officer at Gareloch Head. Besides some lighter books, he was the author of *Concordances to Aristophanes* and to the *Odyssey* and *Hymns of Homer*; and we believe that the Clarendon Press has nearly ready another work from his pen of the same character.

#### CORRESPONDENCE.

##### FORGED BABYLONIAN TABLETS.

British Museum: Sept. 29, 1883.

As forgeries of Oriental documents seem the order of the day, it appears to me that information about another will not be out of place in the ACADEMY.

On Friday last a collection consisting of 137 Babylonian (?) contract tablets was offered for sale to the British Museum. Upon examination they turned out to be forgeries. It is needless to say that they were rejected at once; but, as I know that they have been offered already to private collectors of antiquities, it will be well to give a few particulars of them, to put other people on their guard. The forged tablets are of various sizes, and have been made of clay mixed with plaster of Paris. The writing upon them has been copied from genuine tablets by "casting." The caster has been unable to get the lines on the edge of the genuine tablets in his cast, therefore as many as seventy of the forgeries have no king's name on them at all. In some instances, attempts have been made to add lines, but these are generally written upside down. The "reverse," also, of some of them is upside down. A few of them had been artfully broken in pieces; and in others the seam showed where the front and back had been stuck together with gum or cement. There were as many as nine copies of the same tablet among them without any king's name affixed; a few were black, some were a reddish yellow; sometimes one corner was darkened by some means, sometimes another. Those which have kings' names are copies of tablets made in the reigns of Cyrus, Darius, Cambyases, Nabonidus, Nebuchadnezzar, and Neriglissar. On two of them the forger has copied the seal marks; upon one of these he has repeated the same impression six or seven

times in a slanting direction, so that the figure of the seal appears to be falling down.

ERNEST A. BUDGE.

PS.—Oct. 3.—To-day a few other forgeries were brought, rather better specimens than the others. There was, however, an impression of a seal in the midst of the writing of one of them. On the edges of another the same seal had been stamped some twenty times; and above each a few wedges had been inscribed in imitation of a genuine document, which often has the name of the owner of the seal engraved above the figure.

#### PHONETIC transliteration.

5 Alexandra Road, Wimbledon.

I quite agree with Dr. Taylor that the same Nāgarī letter should "be invariably transliterated by the same Roman symbol." But in the case under discussion the very reverse obtains, for the confusion is even greater than Dr. Taylor represents. On the other points Dr. Taylor understands me in the contrary sense to what I intended. I expressed no opinion as to the correct sound of the palatal sibilant, and no opinion as to the correct Roman letter to represent it. I merely pointed out that the four types *ṣ*, *ś*, *ṣ*, *ṣ*, do not all symbolise the same sound; and that till phoneticians agree as to the pronunciation, transliterators will continue to differ as to the spelling. Nor can dialectic varieties alter the fact that some one form must be chosen as typical for lexical and other purposes. I did not advocate diacritics; least of all *ṣ*, "a sign employed, so far as I know [says Dr. Taylor], by no Indian scholar to represent the palatal sibilant." Yet on p. 291, vol. ii., of *The Alphabet* this sign *ṣ* is given in the name "Aśoka," according to one system of transliteration. Nor is it the case that Lepsius employs *ṣ* to denote the cerebral sibilant (*ṣ*). All the cerebral letters in the "Standard Alphabet" are distinguished by underdotting.

As Dr. Taylor does not see the point of my "observations on the variant spellings which we often use for homophones," I will try to put it more plainly. To employ four spellings, *right*, *wright*, *write*, *rite*, for one spoken word (*rait*) is "unhistorical and inconvenient, as well as absurd." It is unhistorical, because it prevents English spelling from recording the history of English speech in the nineteenth century. To discover at what dates the *gh* and the *w*, respectively, became silent in the received pronunciation of these words is now extremely difficult; but it would have been perfectly easy if our spelling had continued until now to be historical—that is to say, phonetic. To fill modern English books with the symbols of obsolete mediæval English sounds is just as absurd an anachronism as to depict Lord Wolseley in the costume of a fighting gallo-glass. Again, these variant spellings are inconvenient, because neither from the sound nor from the sense can one infer which spelling to use in any given case. There is no natural reason why (*rait*), when it means "ceremony," should be spelt with an *e*, nor why it should have *gh* when it means "ninety degrees." The connexion of symbol and word is arbitrary as regards sense and contradictory as regards sound. Even from an antiquarian point of view, *riht* and *richt* would be better spellings than *right*. Those who rely on these variant spellings in learning a foreign language find they cannot understand when they hear it spoken; but those who have learnt to rely on the context for the meaning do not need such crutches. Moreover, variant spellings are absurd, because they pervert the alphabet from its proper function, which is to represent sound alone. The Roman alphabet has barely resources enough to fulfil this one function for



English speech; it is incapable of representing the meanings and derivations of words as well. But, on the other hand, if English writing were ideographic, then it would be neither unhistorical, nor inconvenient, nor absurd, but absolutely necessary to provide six different symbols for *correct*, *privilege*, *straight*, *ninety degrees*, *dexter*, *very*, which would all be written alphabetically with one symbol (rait).

As regards the nasal consonants, Dr. Taylor misses the point at issue. In a language where the cerebral and dental nasals may occur in the same position, they must be separately marked in writing. But in received English speech these two varieties of sound cannot occur in the same position, and cannot distinguish the meanings of words. Hence it is incorrect to say that, by symbolising more than three nasals (ng, n, m) in English, our orthography would become more "accurately phonetic." It is against the principle of a national phonetic spelling to imitate the minuteness of scientific notation. Minuteness in the wrong place amounts to inaccuracy. (See Prof. Max Müller, *On Spelling*, p. 39.)

I did not propose that Dr. Taylor should "needlessly plunge into the abysmal depths of universal phonology." Far less than this would surely suffice to convince him that *w* is not a stopped consonant; and that the name of *v* in modern English is a doubtful guide to its power in ancient Latin. JAMES LECKY.

#### SCIENCE NOTES.

THE first number of *The Science Monthly*, the new illustrated scientific magazine to be published by Mr. David Bogue at the now usual price of sixpence, will appear on October 25.

UNDER the title of *South African Butterflies*, Messrs. Trübner announce a revised edition of Mr. Roland Trimen's *Rhopalocera Africæ Australis*. It will adopt a more natural classification and exhibit fuller details of the relations between the different species, &c., and it will be illustrated with entirely new plates.

SOME interesting experiments have been carried out by Mr. Baldwin Latham with the view of determining the effect of barometric pressure on the discharge of water from springs. The results of a series of gaugings of the periodical bourne-flow at Croydon led him some time ago to conclude that the outflow was influenced by conditions of atmospheric pressure. This conclusion has been corroborated by more recent observations on the flow of an artesian well at Mitcham. A fall of the barometer is invariably accompanied by an increase in the outflow, while a rise is connected with a diminished discharge. These fluctuations are attributed to the expansion and condensation of the air and other gases held in the water, the escape of which tends to favour the flow of water.

IN order to provide a simple geological guide to excursionists in Yorkshire, the Rev. E. Maule Cole, who has been active as secretary of some of the local natural history societies, has recently published a pamphlet entitled *Geological Rambles in Yorkshire* (Simpkin, Marshall and Co.). The aim of this little work is admirable; and, though it suffers in places from an attempt to make the subject too popular, it ought to be of much service in promoting among the younger members of the local societies an interest in the structure of their county. We wish that every district was similarly furnished with a simple guide to its geological history.

#### PHILOLOGY NOTES.

ROF. S. BEAL will lecture at University College, London, on Tuesday and Thursday next, at 3 p.m., on the following subjects:—(1)

"Traces of Buddhist Phraseology to be found in Some Passages of Sacred and Profane Literature;" (2) "Traces of Buddhist Legend in Mediaeval Literature." Admission to these lectures is free.

DR. GUSTAV OPPERT, Professor of Sanskrit at Madras, who has attended the meetings of the Oriental Congress at Leiden and of the British Association at Southport, has been invited by Profs. Virchow and Bastian to deliver at Berlin a lecture on his system of classification of languages, which is based on physiological and psychological principles. Prof. Oppert's work on this subject will shortly appear in a second edition with Messrs. Trübner in England, and a German edition will be brought out by the Berlin publisher Julius Springer.

MR. E. J. W. GIBB, author of *Ottoman Poems* (reviewed in the ACADEMY of March 24), has now finished his translation of *The History of Jewād*, a Turkish romance by 'Alī 'Azīz Efendi, of Crete, to which we have before referred. It will be published through Messrs. Wilson and Mc Cormick, of Glasgow, at the subscription price of seven shillings, in a limited edition.

DON ARTURO CAMPION has published (San Sebastian: Baroja hijos) his *Ensayo acerca de las Leyes Fonéticas de la lengua Euskara*, which originally appeared in the *Euskal-erria*. The author declares himself a pupil of Prince L.-L. Bonaparte, than whom no better master can be found in Basque phonology. Written clearly and without pretension, this pamphlet of sixty-eight quarto pages will be eagerly welcomed by all students of Basque.

M. STANISLAS GUYARD has just published (Paris: Maisonneuve) the last part of a translation into French of the Arab geographer Abulfeda, of which the first part appeared so long ago as 1848. He has added a general Index, and also an Index of the authors and works cited in the notes.

UNDER the title of *Mélanges orientaux* (Paris: Leroux), the professors of the École des Langues orientales vivantes have published the papers, thirteen in number, which they contributed to the recent Congress of Orientalists at Leiden.

THE *Revue politique et littéraire* of September 29 contains an article by M. Clermont-Ganneau on the Shapira MSS. of Deuteronomy, in which he tells at length the story of his refutation of the fraud. The ill-advised innuendoes against himself that appeared at the time in certain English newspapers have induced him to append a sort of defence of his own conduct in the matter. We can assure him that no such protest is needed, though we feel bound to express our sympathy with him in the treatment he has received. The whole matter has not been creditable either to English scholarship or to English manners.

#### FINE ART.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Olographs), handsomely framed. Everyone desirous to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BARR, 115, Strand, near Waterloo-bridge.

*Scotland in Pagan Times.* By Joseph Anderson. The Rhind Lectures on Archaeology, 1881. (Edinburgh: David Douglas.) (First Notice.)

HITHERTO Mr. Anderson has dealt with the Christian antiquities of Scotland, leading us back, step by step, from the twelfth to the fifth century; and at the close of his last volume we may be said to have parted from him at the pillar stone of Vetta. This is a massive boulder of unhewn stone,

bearing an inscription in debased Roman capitals, which stands on a ridge formed at the junction of the rivers Gogar and Almond about six miles from Edinburgh. This stone the late Sir James Simpson would fain have identified as the tombstone of Vetta, the grandfather of Hengist and Horsa.

In the second portion of his present volume, Mr. Anderson steps farther back, and discusses the relics of the Iron age, when his lines of investigation start from a point at which the arts in Scotland seem to touch the culture and civilisation of the Roman Empire—to touch, though never to be merged in them. The antiquities belonging to these "Pagan times" in Scotland consist of dry-stone buildings called Brochs, lake-dwellings, hill-forts, earth-houses, and the iron, bronze, stone, and bone antiquities found in them. Our readers are probably familiar with the fine passage in *Ivanhoe* where Sir Walter Scott describes the Saxon keep of Coningsburgh as consisting of a circular wall of immense thickness, twenty-five feet in diameter, crowning a mound that rose in the midst of an amphitheatre where cultivation was richly blended with woodland, bordered by the soft and gently flowing river Don. Near this castle a barrow was pointed out as the tomb of Hengist, descendant of that Vetta to whose monument near Edinburgh we have just referred. Scott was forcibly reminded of the Duns, Burghs, or Brochs he had visited in the Shetland Islands, especially that on the island of Mousa, by the general aspect of the keep of Coningsburgh. At the same time he allowed that it was far in advance of the rude architecture of the primitive inhabitants of those islands.

These Brochs, of which Mr. Anderson gives us finely drawn and copious illustrations, are towers that somewhat remind us of lighthouses of the present day, only that they are characterised by a strongly marked bulbous outline. They are dry-stone buildings, evidently erected before the knowledge of the use of cement, with square-headed apertures, inclined jambs, and horizontal lintels. Their walls, often fifteen feet thick and forty-five feet high, enclose an area of twenty feet in diameter. Chambers are found in the body of the walls fourteen feet long by six feet high, and staircases leading from one gallery to another.

It has always surprised us that, in the lengthened discussions carried on by English and Scottish antiquaries regarding these towers, no allusion has been made to a large class of buildings in Ireland which evidently belong to a similar condition of society, and show a similar amount of knowledge in the builders. These are the prehistoric forts, or Duns, remains of which are still so common, especially along the Atlantic coasts of Ireland. Mr. Anderson remarked, in his previous volume, that "neither the history nor the remains of the early Christian period in Scotland can be studied apart from those in Ireland;" there is no reason why such comparative study should not be continued to the monuments of Pagan times also. The Irish forts, such as Dun Aengus and Dun Conor, are, it is true, rather amphitheatres than towers. They are either oval or circular, with external lines of walls

protecting the inner keep, and, while they show at least as much constructive skill as that exhibited in the Scottish Brochs, they form with them a distinctive class of building of a far higher order than the stone embankments or primitive ramparts of Gaul and the ordinary camps and strongholds of the Britons.

Mr. Anderson has, we think, finally set to rest all questions as to the origin, early date, and intention of the Brochs. They were the work of the primitive native inhabitants of the North of Scotland, and appear to belong to a period between the Roman occupation of Britain and the establishment of Christianity in the fifth century. This conclusion coincides with that of the Irish antiquaries as to the date of their Duns. If, as some writers have maintained, these Brochs could be proved to belong to so late a period as the tenth century, and were the work of the Northmen who then settled in the islands of Orkney and Shetland, it would undo much that has been done towards tracing the sequence of styles and the development of architecture both in Scotland and Ireland, and would only introduce a new element of confusion into a study which others have striven to treat scientifically. It is true that these towers were used occasionally by the Northmen so late as the twelfth century, just as the Christians of the fifth century in Ireland used the old Duns of the Pagan chieftains. The story of the flight of Thora, A.D. 900, with her lover from Norway and her marriage in the Broch of Mousa, and that of the flight of Erlend, 1155, with the widow of the Earl of Athol to the same tower, show us, on the one hand, the temporary use made of these towers, and, on the other, warn us how careful we must be not to confuse the portions of such vikings' spoil as may be unearthed in these ruins with the veritable remains of their original builders. The results of such excavations, if undertaken with the hope of arriving at an exact estimate of the age of the buildings, are generally disappointing unless the excavators penetrate to some original and hitherto undisturbed stratum. Without accurate observation of the whole circumstances of the discovery nothing but error can result from attaching any weight to the fact of simple juxtaposition in the same mound or building. Bronze and iron are found with articles of stone and bone, bronze pins of tenth-century work with implements belonging to a prehistoric period; all may be found huddled together in the *débris* of buildings of primitive races as successive generations availed themselves of these strongholds found ready to hand.

With regard to the early date of the Brochs, Mr. Anderson is, we repeat, fully supported by the concurrent testimony in Ireland as to the prehistoric military remains in that island, where two classes of drystone forts appear with which the Brochs may be compared—the Duns of the Pagan chiefs and the Cashels, or ecclesiastical enclosures, of the first Christian monks. The Duns are held to belong to the culminating epoch of the heroic legendary period immediately preceding the introduction of Christianity, and are associated with the adventures of Aengus and Conor and Muir-

bhech Mil, of Fergus and Cuchulain. They appear to have continued in use after the introduction of Christianity; and many instances are recorded in the Lives of the Saints of the fact of a king or chieftain, on his conversion to Christianity, offering to God his Dun or fortress so that the missionary and his followers might erect their little cells and oratory within the area of the amphitheatre. The transition from drystone building to walling with grouting and cement occurs in Ireland and the North of Scotland some centuries later than in those parts of Great Britain that had been occupied by the Romans.

The vitrified forts of Ireland and Scotland are an instance of the efforts made by these primitive builders to gain consistency and solidity at a time when they were still ignorant of the use of mortar. This method of procedure, applying the action of fire upon the outer side of the drystone wall, was soon exchanged for others involving less cost of time and labour. Six of these buildings in Scotland are described by Mr. Anderson—one at Knockpeffer, in Ross-shire; one in Loch Etive, Argyle; one at Finhaven, in Forfar; two at Arisaig; and one at Craig Phadruig, in Inverness; while Dr. Petrie has noticed those in the Irish counties of Cavan, Londonderry, and Down.\* Mr. Anderson infers that the date of these remarkable structures was subsequent to the Roman Conquest from the fact that a Roman roofing-tile was found firmly attached to the melted stones of the vitrified part of the wall of this fort at Peran, in Brittany. If this custom prevailed in Gaul about A.D. 200, we should expect to find it in the North of Ireland and Scotland at a somewhat later date. Thus the custom of building detached round towers by the side of churches, which prevailed in Ireland from the ninth century, seems to have existed long before in Gaul; and we read of St. Teneuan, who died in 635, recommending the people in the Léonnais to erect a round tower near the church of Ploabennec, wherein to deposit the silver plate and treasure of the church, and to protect them against the sacrilegious hands of the barbarians. Dean Reeves has identified the vitrified fort of Craig Phadruig, near Inverness, as the *domus regia*, *aula regia*, and *regis munitio* of Bradeus, the Pictish King converted to Christianity by St. Columba about the year 563.† The doors of this fort, when barred against the coming of the Christian missionary, are said to have burst open when Columba signed the Cross upon their bolts; and one evening after the King's conversion, when Columba was chanting the evening hymns with his brethren outside the fort, a party of Druids passing strove to silence them, whereupon the Saint chanted the psalm "My heart is inditing of a good matter" so loudly that his voice pealed forth like thunder, and the King and his followers stood silent and amazed.

While the situation of these towers of dry-built masonry in Scotland is in the North-west, that of her bronzes of the late Celtic period is in the South-west. The Brochs are found in Inverness, Ross, Sutherland, and Caithness. The bronze

and gold ornaments showing the divergent spiral or trumpet pattern are found in Wigton, Kirkcudbright, Dumfries, Roxburg, Peebles, and Fife; while a few have strayed as far North-east as Aberdeen, Banff, and Elgin. Archaeologists will always feel indebted to Mr. Anderson for the very beautiful engravings he has given of sixteen examples of this most interesting class of antiquities—a class that will always be associated with the names of Franks and Kemble, who first drew it into notice and have gone far towards fixing its date. The period assigned to such examples of late Celtic and pre-Roman work is from two hundred years before the birth of Christ to the time of the Roman occupation. It was a style that prevailed in Britain before the landing of Caesar, and was common to the two (if there were not more than two) divisions of the Celtic family in these islands. Mr. Anderson rejects Mr. Franks' term "late Celtic" for this class of ornament in the following passage:—

"They have been referred by Mr. Franks and others to a special school of art, which they have denominated the 'late Celtic;' but, from my point of view, I must regard them as the work of the early Celtic school, which was the precursor and parent of the greater school of Celtic art of the Christian time."

Mr. Anderson must forgive us if, notwithstanding, we prefer to abide by the term late Celtic for this class of antiquities, and wish that the writers of the native arts of the three countries would all adopt this term. Early Celtic would go very much farther back into the prehistoric region than we can possibly trace such bronzes; and hence we think that the distinction made by Kemble and Franks, of early and late Celtic, is a just one. Better resign the name Celtic for the Christian art of our islands altogether, as likely to mislead, and let us divide the two styles that prevailed in these islands from the seventh to the twelfth centuries into Scotie and Anglo-Saxon.

Mr. Anderson's observations on the bronzes of the late Celtic period in Scotland are confined to a class of huge barbaric armlets (only one of which has been found as yet in Ireland) with a bronze collar, a horned helmet, sword-sheath and bridlebit, and mirror. He does not show us trumpets or horns thus decorated, such as are found in Ireland, or looped spear-heads, ferrules, socketed celts, which latter are found in very large numbers in Ireland, and—although, as Mr. Evans informs us,\* apparently discovered with objects belonging to the late Celtic period—were among the last of the bronze tools or weapons to be superseded by those of iron. If Scotland, as compared with Ireland, is deficient in the number and variety of her late Celtic bronzes, it may be accounted for by supposing that iron was introduced, through Roman influence, into Scotland long before it was known in Ireland, which was never occupied by the Romans.

Mr. Anderson closes his work with an account of that most curious and interesting class of remains called in Scotland earth-houses; in Ireland, coves, rathcaves, souterrains. They are chambers after the manner of catacombs hollowed out of the earth, then

\* See Stokes's *Life of Petrie*, p. 223.

† Reeves's *Columba*, pp. 73, 151 (notes).

\* Evans's *Ancient Bronze Implements*, p. 144.

walled with dry-built and carefully fitted rubble—or with long stones set upright—with the false arch roof, such as we find in bee-hive and boat-shaped huts. They are long chambers, rounded at one end, measuring from thirty-seven feet to fifteen feet in length, by from twelve feet to six feet wide, and six feet to seven feet in height; entered by passages, or, as the Irish say, “creeps,” roofed with flags measuring thirty to fifteen feet in length and two feet in height. The only markings found on the Scottish stones are the cup markings with which Sir James Simpson has made us familiar. The results of excavations in those Scottish earth-houses are the discovery of querns, iron implements, bronze armlets ornamented with divergent spirals, rings of iron, stone cups, pottery, bones of domestic animals; and Mr. Anderson concludes that the date at which these buildings were first in use was from the time of the departure of the Romans from Scotland to that of the general establishment of Christianity.

We cannot agree with Mr. Anderson in thinking that there is any essential difference between such subterranean structures in Scotland and in Ireland. They are found in large numbers in the counties of Antrim and Down, but they also occur in Mayo, Clare, Kerry, Cork, and Waterford. In three instances Ogham inscriptions have been discovered on the doorposts or lintels near the mouths of the “creeps”—at Coolsdorrihy, in Cork; Dunloe, in Kerry; and Drumloghan, in Waterford. These are earth-houses presenting no appearance of a sepulchral character. A cross is incised on two of the roofing-stones of the cave of Goban Saer, in the county of Antrim. They are often supplied with shafts like that of Buchaam, in Aberdeen, called drains or sinks by Scottish antiquaries and smoke-shafts by Irish. A singular interest attaches to the little settlement at the earth-house of Cairn Conan, in Forfar, where we have two forms of subterranean and overground structures associated with the graveyard of the family. A child's bracelet of cannel-coal was found in one of the six graves in this little cemetery. The earth-house at Warrington, in county Down, described by Dr. Molyneux, must have been of a somewhat similar character. Here, in the centre of one of the vaults, a stone table was discovered, formed of a flag resting on four upright stones, under which stood an urn filled with burnt bones. In Ireland such earth-houses are occasionally connected with raths, and MacFirbis, writing *circa* 1650–66, describes them as containing “cellars and apartments underground.” Again, speaking of the raths on the banks of the river Moy, he says, “There are nine smooth stone cellars under the walls of this rath.” In the saga of Gislí the Soursop, relating to occurrences between A.D. 930 and 980, it is stated that when Gislí was outlawed, and every man's hand was against him, he went to Thorgerda, in Vadil. “She was often wont to harbour outlaws, and she had an underground room. One end of it opened on the river-bank, and the other below her hall.” “And Gislí was always in his earth-house when strangers came to the isle.” These passages bear out

Mr. Anderson's theory that such subterranean structures were intended for places of concealment. And it may be remarked that the Irish expression for earth-house is applied to a treasury in a passage in the collection of Irish sacred poems called *Saltair na Rann*, where Potiphar's wife induces Joseph to go before her into her treasure-house, the Irish for which is *tech talman*, “house of earth,” exactly the Norse *jarðshús*.

Considering the question as to the object and use of these buildings as now settled, the result bears upon another question connected with Ogham inscriptions described by Prof. Rhys as epitaphs, which, though they belong to Christian times, are always found in burial-places unconnected with churches—apparently old Pagan cemeteries which continued to be used in Christian times and by a Christian people. In fourteen instances, at all events, such inscriptions are found on the walls of these earth-houses or treasure-houses of Ireland. No signs of interments appear to have been found in either of the three buildings to which these inscriptions belong. With reference to that at Drumloghan, where ten Oghams were discovered, Mr. Brash especially observes, “It does not appear to have been a sepulchral souterrain, as no human remains, charcoal, or pottery were discovered in it.” Again, Prof. Rhys at the same page (p. 248) speaks as if certain that this Oghamic writing belongs to Christian times. Yet these earth-houses, of which the stones, when they appear, form an integral part of the original building, are certainly devoid of any traces of Christian usage, while in the earth-houses of Scotland there is a complete absence of indications of Christianity; and the discovery of wheel-made pottery of Roman type, and fragments of red lustrous ware called Samian, with querns, and implements of iron and bronze armlets decorated with the trumpet pattern, indicate a period between that of the Roman occupation of Britain and the establishment of Christianity in Scotland.

In this volume on the antiquities of Scotland in Pagan times Mr. Anderson has also had to discuss the monuments of a totally different epoch and a foreign race—the Northmen who from the tenth to the twelfth century occupied the Orkney and Shetland Islands, and for a time even settled in Caithness and Sutherland. With this most interesting portion of his work we hope to deal upon a future occasion. MARGARET STOKES.

#### CORRESPONDENCE.

##### THE “APOLLO AND MARSYAS.”

London: Sept. 29, 1883.

Your anonymous correspondent, for whose delicately turned compliment I am obliged, says that I conclude the “Apollo and Marsyas” drawing not to be by Raphael because the “Venice Sketch Book” is not his. That the drawing (with the *original* of which he is mistaken in thinking that I am not familiar) forms no part of the “Sketch Book” is true. I regret that, owing to my absence from England, I was unable to correct in proof the inaccuracy of statement, but the validity of my argument is thereby untouched. The reason why the drawing is not by Raphael is because it is unlike all undoubted Raphael drawings in every detail

of handling, however Raphaellesque in general type the superficial observer may think it. Your correspondent, in stating that no attempt has been made to overthrow the “strong case” for the attribution of the “Venice Sketch Book” to Raphael, seems to write in complete ignorance of the work of Morelli, not to mention Semper and others.

W. M. CONWAY.

#### HOW WAS THE TRIREME ROWED?

London: Oct. 3, 1883.

In the last number of the ACADEMY there is a letter from Venice, signed H. F. BROWN, headed “How was the Trireme rowed?” I do not doubt that Admiral Fincati may have developed curious details regarding the mediæval galleys, and that his experiments especially have been of great interest; but Mr. Brown is mistaken in supposing that the particulars he gives are new, or are discoveries of the Admiral's. In my Introduction to *Marco Polo*, § v. is devoted to a “Digression concerning the War-Galleys of the Mediæval States in the Middle Ages”—a digression which was the result of a great deal of study. So far as I know, it was the first exposition of this subject in English, though it had been expounded pretty largely by M. Jal in his *Archéologie navale* (Paris, 1840)—a work to which I had not access when writing the section in question—and by the Venetian engineer, Giovanni Casoni, in an essay which has no date, but which I presume to have been written about the same period, and to which I was a good deal indebted. Most modern writers, however, seemed quite unaware that the mediæval Venetians possessed triremes, as well as of the manner in which the oars of their galleys were ranged. And some noted editors of mediæval Histories and documents seem to have assumed that in the galleys of which their authors spoke all the men on one bench pulled at a single big oar according to the system introduced by the Spaniards in the sixteenth century, and prevalent so long as galleys continued in use.

It was hardly possible to become acquainted with the facts regarding the Venetian galleys without seeing the probability that these might, or could, explain the perplexed subject of the ancient “banks of oars.” Referring to this, in the beginning of the section above quoted I have said:—

“Eschewing that ‘Serbonian Bog, where armies whole have sunk’ of Books and Commentators, the theory of the classification of the Biremes and Triremes of the Ancients, we can at least assert on secure grounds that in mediæval armament, up to the middle of the sixteenth century or thereabouts, the characteristic distinction of galleys of different calibres, so far as such differences existed, was based on the number of rowers that sat on one bench pulling each his separate oar, but through one portella, or rowlock-pont.”

I did not attempt the old question, both because it would have been a digression upon a digression, and because I did not see any quite satisfactory solution then, as I see none now. The Venetian arrangement leaves the problem of Ptolemy's forty-banked galley as incomprehensible as ever, and does not seem reconcilable with the sculptured representations of biremes, triremes, and quinqueremes.

These lines are written hastily, and I cannot go farther into the matter, nor probably could the ACADEMY give space to a lengthy discussion. But I may add that at p. 47 of the Introduction aforesaid (second edition; or p. lxxvii. first edition) will be found a representation of “Marco Polo's galley going into action at Curzola,” which was most laboriously designed by me for the artist who made the drawing, and which conveys the substance of what occupies several pages in description.

H. YULE, Colonel.

Royal Naval College: Oct. 1, 1883.

I would beg to call attention to the fact that the model described by Mr. H. F. Brown in the *ACADEMY* of September 29 is by no means a novelty. A similar one was made by M. Jal for the late Emperor of the French about twenty years ago; and the description has been repeatedly given, more especially by M. Jal in his *Archéologie navale*, vol. i., pp. 324-50, and by Col. Yule in the Introduction to his *Marco Polo* (first edition), vol. i., pp. lx. *et seq.* I have no doubt whatever that these galleys *a senzile* more nearly resemble the ancient triremes than the monstrous things which have been imagined and portrayed by divers Continental scholars, exceedingly well versed in the classic literature of the subject, but profoundly ignorant of its practical bearings. Still they are not the same. There is no room to doubt that the rowers of the trireme were at different levels. Many of the classic allusions or statements may be explained away; but the dirty joke of Aristophanes (*Ranæ* 1106) seems to me absolutely conclusive on this point. Graser (*De veterum re navali*, § 9) naturally lays great stress on it; and, though I am far from adopting his solution of this sorely vexed question, his comment here can scarcely be controverted.

J. K. LAUGHTON.

#### NOTES ON ART AND ARCHAEOLOGY.

READERS of Messrs. Crowe and Cavalcaselle's *Life of Raphael* will remember that in the description of the "Madonna of Terranuova," it is pointed out that the study for the background is to be found in the "Venice Sketch Book." The two leaves containing the sketch are not among those exhibited in the gallery of the Venice Academy. They are kept in portfolios, and are consequently known to few visitors to the gallery. The reproductions of the "Sketch Book," whether by Ongania, Braun, or Perini, omit these drawings; therefore all interested in the subject will be glad to hear they are now about to be photographed.

We are glad to learn that the money raised at Derby in order to secure Wright's picture of "The Orrery" for the town, though not large enough for this purpose, has proved sufficient to purchase "The Alchemist," a smaller but very characteristic work by the same artist. It was presented to the mayor on Tuesday last at a *conversazione* held in the Art Gallery.

MESSRS. CHAPMAN AND HALL will issue in November MM. Perrot and Chipiez's *History of*

*Art in Chaldaea and Assyria*, in two volumes. Like *Ancient Egyptian Art*, of which it forms a continuation, it has been translated by Mr. Walter Armstrong.

MESSRS. TRÜBNER will publish immediately Mr. James Fergusson's paper on "The Temple of Diana at Ephesus, with Special Reference to Mr. Wood's Discovery of its Remains," reprinted, with a plan, from the *Transactions* of the Institute of British Architects.

THE Photographic Society of Great Britain will open its annual exhibition at 5A Pall Mall East on Monday next, October 8.

AN exhibition of pictures by modern artists was opened in the Art Gallery of Derby on Wednesday.

THE Punjab Government has sanctioned a scheme for the restoration of the mosaic work behind the throne in the palace of Shah Jahan, at Delhi, known as the Diwan-i-khas; and also a grant for repairs to the mausoleum of Jahangir, at Shahdra, near Lahore, which was defaced by the Sikhs.

#### MUSIC.

THE Leeds Triennial Musical Festival will commence next Wednesday (October 10), and conclude on the following Saturday. On the first day, Mendelssohn's "Elijah" will be given in the morning, and Mr. Alfred Cellier's Cantata, "Gray's Elegy," in the evening. On Thursday morning, Raff's Oratorio, "The World's End," will be performed for the first time in England. In the early part of last year the composer was invited by the Leeds Committee to conduct his own work. He had quite made up his mind to accept the invitation, and was looking forward to his first visit to England. Had he lived, he would certainly have met with a hearty reception, for he was one of the leading musicians of the day; and his "Im Walde" and "Lenore" Symphonies are favourites with the English musical public. On Thursday evening the programme includes Mr. J. Barnby's "97th Psalm." For Friday morning Sir George Macfarren's "King David" is announced. This is the second Oratorio written for Leeds by the composer; and, so far as we can judge from the vocal score, it will prove an interesting and important feature of the week's music. Beethoven's Mass in D will be given on Saturday morning. The band and chorus will consist of 425 performers, with Sir Arthur Sullivan as conductor.

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#### Review of the Month.



SATURDAY, OCTOBER 13, 1883.

No. 597, New Series.

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## LITERATURE.

*The Reformation of the Sixteenth Century in its Relation to Modern Thought and Knowledge.* By Charles Beard. Hibbert Lectures for 1883. (Williams & Norgate.)

THERE is no series of events which, taken in connexion with its causes and effects, offers a more complex problem in history than the movement generally known under the name of the Reformation. To give its history, however concisely, within the limits of twelve lectures is a task which Mr. Beard, who understands the difficulties of his subject, altogether disclaims to have essayed, his aim having been restricted to pointing out "the relation in which the results of the Reformation stand to modern knowledge and modern thought." It is but just to say that his lectures are evidently the result of wide reading and mature reflection, expressed in clear and often singularly felicitous language; and those who view the whole subject from the same standpoint will probably only regret that he has not been able to supply the omissions to which he himself refers, and to give us, instead of a brilliant though imperfect outline, a work that should take its place as a standard History. On the other hand, there are many to whom his treatment will appear to labour under two grave defects—an inadequate, not to say erroneous, exposition of the causes to which the Reformation is mainly attributable, and a far too partial estimate of the claims of its chief authors to be regarded as in any way in sympathy with "modern thought."

It is always to be borne in mind that to the learned Catholic of the sixteenth century the Reformation appeared, in a certain sense, a reactionary movement. In his mind the early Church, as distinguished from the mediæval, was associated not so much with that purity of belief and practice which fascinated the Reformer, as with imperfect doctrine and with those fierce contentions and dangerous heresies—Arianism, Pelagianism, Monophysitism, Nestorianism—from which it had been the divinely aided work of august Councils and a long line of Popes, in the course of successive centuries, to have ultimately freed the Church. And it was the fabric which had thus been reared on the very arena of those ancient contests, elaborated in detail by profound doctors and subtle schoolmen, that the Protestant Reformer proposed absolutely to sweep away! The consequences could not fail to be momentous. What guarantee could a Luther or a Calvin give that, if the Bible were again to become of private interpretation, controversies innumerable, interminable, and as disastrous as

those of the fourth and fifth centuries would not again arise and once more subvert the repose and safety of the Church? Such a question might fairly be asked by the Catholic theologian in the days of Luther; and the great indictment which Bossuet drew up against Protestantism in the following century might well seem, in the judgment of many, to invest it with unanswerable force.

In his two introductory chapters, Mr. Beard supplies us with an outline of "Reform before the Reformation" and of the "Revival of Letters." Such sketches, when designed to usher in a subject fraught, like the present, with elements of controversy, are seldom of much value. The writer too often passes rapidly from century to century, selecting the facts which tell for his side of the argument, but linking together in arbitrary and unreal connexion episodes which, in the great chain of historical cause and effect, lie almost entirely dissociated. In the former outline, our attention is directed to the fact that demands for Church reform were rife within the Church itself long before the days of Luther; and the rise of the Franciscan and Dominican Orders, and the policy and writings of the Chancellor Gerson in the fifteenth century, are brought forward as illustrations. Gerson's treatise "On the Way to Unite and Reform the Church in a General Council" "breathes," says Mr. Beard, "as regards all practical matters, the spirit which prevailed at Wittenberg a century afterwards." It would, however, have been as well to recognise the fact that, when these and similar examples were brought forward by Protestant writers and alleged as precedents for reform, they drew from Bossuet the effective reply that laxity of discipline was one thing and error of doctrine another, and that none of these efforts at the reformation of the Church ever contemplated an iota of change in her enunciated belief. In fact, between such endeavours and the doctrines of the Reformation there is an essential difference which might fairly justify a Catholic writer in maintaining that the former are altogether irrelevant as examples to be pleaded in favour of the latter. The Waldenses, Lollards, and Hussites, whose aims are also described by Mr. Beard, represent, of course, something quite different, and were generally associated in the Papal anathemas as links in that tradition of heresy which culminated in the Reformation. Respecting, however, those other causes (chiefly political and social), which Von Ranke, Maurenbrecher, and Wattenbach, and Mr. Creighton in his excellent volumes, have all pointed out with more or less emphasis—the consolidation of the nationalities, the internal history of the Empire, the relations of the Empire with the Papacy, and the manner in which the Popes had come to look upon themselves far more as secular princes than as successive Heads of Christendom—Mr. Beard is here altogether silent. If he refers to them afterwards it is but very briefly, and as affording just grounds for Luther's censures rather than as explaining his success—his aim, apparently, being to enhance as much as possible the Reformer's achievements, as constituting a great moral victory.

To the chapter which relates to the Renais-

sance some exception must also be taken, as being hardly a satisfactory account of the influences at work among the Latins. Mr. Beard goes so far as to say that the revival of letters in Italy led to "no activity of theological thought," Valla forming a solitary exception. Here the name of Cardinal Bessarion, who strove so strenuously to reconcile the tenets of the Eastern with those of the Western Church, and the names of Ficinus and Pico, who attempted that reconciliation of Platonic philosophy with Christian doctrine which the Cambridge Platonists afterwards more elaborately essayed, may fairly be alleged in contravention of so sweeping a statement.

In his keen and vigorous appreciation of Luther, and in the chapter on the "Principles of the Reformation," Mr. Beard will certainly not incur the imputation of undervaluing either. His admiration of Luther himself is enthusiastic and almost unqualified. In comparing him with Erasmus, he does, however, more justice to the great Humanist than has been the wont of those whose sympathies are mainly with the Reformers. Whether he is equally just to Melancthon (or, as he prefers to write it, "Melancthon") is perhaps open to argument. In discussing the question of Luther's sacramental theory and his famous dispute with the Swiss Reformers, he admits that the Reformation itself was "wrecked upon this rock," and that Luther "did not shrink from the most perverse exegesis of other apparently plain passages of Scripture in order to justify his literal acceptance" of the *Hoc est corpus meum*—and this is almost the only passage which approximates to censure with respect to the career and character of what, with all its noble qualities, was a very vehement, overbearing, and passionate nature.

So lofty, indeed, is Mr. Beard's conception of Luther, and so warm are his encomiums, that, taken in conjunction with his frank admission of the faults and extravagances of the Reformers of a later time, they not unnaturally suggest the question whether the principles of the Reformation did not owe their triumph in that comparatively limited area where they ultimately prevailed rather to the fact of their having become associated with the robust characteristics of Teutonism than to any inherent superiority in the principles themselves. If society had become demoralised under the Papacy, it showed no improvement under the influences of the Reformation—a fact candidly admitted by Mr. Beard in relation to Germany (in a note to his fourth lecture), and, as regards England, emphatically animadverted upon by so high an authority as the late Dr. Brewer. If the burden laid by the Papacy on the individual conscience had been shaken off, it had been replaced by the theory of *cujus regio, ejus religio*; and Calvin's rule at Geneva was scarcely more merciful with respect to "the blasphemer" than that of the Inquisition in Spain towards the heretic. Mr. Beard claims, indeed, that the Reformation "converted the Scriptures from a dialectic armoury, from which weapons of argument could be drawn in favour of any dogmatic subtlety or extravagance, into an historical record of God's dealings with mankind, full of life and inspiration and comfort" (p. 120). But where do we find the fancy running riot with greater pruri-

ency in the interpretation of Scripture, or isolated passages applied with greater licence and recklessness, than in the writings of the Puritans of the seventeenth century? Mr. Beard himself points out that the method of Scriptural interpretation which has ultimately prevailed has been that of Erasmus and the Humanists, not that of Luther and the Reformers. Wherein, then, some may be prompted to ask, consists Luther's great service as distinguished, for example, from that of the

"... majestic lord  
Who broke the bonds of Rome"?

The lecture which perhaps invites the most criticism is that on the "Reformation in England," a movement which is described as "following no precedent" and "obedient only to its own law of development," while "the rapidity of its progress depended more upon the caprices of a line of arbitrary princes than upon the serious convictions of the people." It is, however, a fair and moderate statement, and singularly free from that acrimonious spirit in which writers of a creed more affine to that of the Church of England frequently indulge when criticising her traditions and institutions. Some exception may indeed be taken to the assertion that Archbishop Parker "held little intercourse with foreign Protestants," and to a representation which throws upon Whitgift the chief odium of the Lambeth Articles (at least as much the work of Whitaker). Mr. Beard forgets also to notice that at the Hampton Court Conference it was the Puritans themselves who proposed the incorporation of those Articles with the already accepted doctrine of the Church. When, again, he charges upon the Church of England an almost complete "neglect of dogmatic theology," he may seem somewhat unmindful of the labours of Cambridge divines like Whitaker, Perkins, Andrewes, and Jeremy Taylor; although the indictment loses its sting if taken in connexion with the just observation which he elsewhere makes, that "where there is most theology there is often least religion" (p. 289).

As he approaches a conclusion, Mr. Beard records his deliberate conviction that "an assured fact, in whatever department of knowledge, is a word of God not less authoritative than that which was placed of old on the lips of prophet or apostle." To the devout Catholic such an avowal will simply seem an illustration more striking than any which Bossuet could adduce of the results to which the principles of the Reformation, if logically carried out, must ultimately lead. While thinkers of a different school will perhaps be inclined to ask—Where, if the supernatural is to be assumed as thus invariably present, is the force or meaning of insisting more especially on its presence in the phenomena of history, or as allied more distinctly with one development than another of institutions, policies, or doctrines?

J. BASS MULLINGER.

*Altiora Peto.* By Laurence Oliphant.  
(Blackwood.)

*Piccadilly* had just enough of sketchy carelessness and improbability to pass for originality,

and to lead many people into thinking that the author could do much greater things if he liked. How far *Altiora Peto* has complicated or dispelled this notion it is impossible to say, though it is said to have been favourably received. We are, therefore, the more bound to confess at once that we have found it entirely dull and uninteresting, both in detail and as a whole.

The book is an attempt to expand the high-class, scientific-philosophical-dual and nethermost West End-society sketch into a regular novel. This is done by now and then wedging in some fragments of a theatrical plot, which, before it is well developed, feebly takes fire, and expires in a tedious smouldering fashion. The whole thing is of a clumsiness whereat the veteran Ouida will haply smile. Still worse is the side-plot of the young Californian belles, one rich and plain, the other poor and pretty, who on their European campaign change names in order to baffle the affections of the men. After a tiresome round of forgery and personation, and numerous offers of marriage related in detail, it merely ends in their undeceiving their lovers; and nothing more comes of this confusion, which is, indeed, so perplexing that the author is forced to adopt the borrowed names in speaking of the ladies, adding very often such useful reminders as "only of course she was really Stella," or "Stella all the time being really Mattie." This kind of business is more effective in farce than fiction. Both these damsels are supposed to be very remarkable high-toned specimens of the West; they merely impress one as dull chatterers. There is also a New England Aunt Hannah, a curious caricature after the Dickens model—indeed, her portrait in the illustrations reminds one strongly of Mrs. F.'s aunt. She is apparently gifted with prophetic and other supernatural powers, which in due time become useful in bundling the plot together. The final winding-up and liquidation, however, proves a protracted business, being delayed by a not very startling dynamite episode. Trivial and usually wearisome conversation makes up most of the book; much space is also occupied by the ruminations and excursions of the heroine on faith, morals, love, heredity, and Herbert Spencer. Much of them we were forced to skip. Miss Peto herself is a good creation, but can hardly be said to be even sketched in. As it is, all we can safely say about her is that she had a mamma, who really was not her mamma at all, and that instinct always thwarted her earnest efforts to love her. However, she loves plenty of men, but which she finally marries we forget, for, in order to multiply proposal scenes, seven or eight couples are constantly interchanging their lovers. There is the usual fashionable bit of finance—a Count Fosco Baron, and much talk of bubble companies and amalgamations. Most will prefer to read the City article at first hand.

After searching diligently and anxiously we really cannot find a single thing to praise in this book, unless it be the grammar and spelling, and the big print and thick paper; but all that is a poor compliment. Of course, one feels that Mr. Oliphant is a practised writer, and a man of ability and culture, and that there is nothing to reprobate or make

game of in his work. All the same, it is as clear as his print that he has no more idea of what a novel should be than a mummy, and that he never can and never will write a novel worth yawning over. People may say they like it, and so critics may think well to pretend to like it, and a good many honest souls, we dare say, really may like it after their fashion, because they love to pore over the holy page that tells of duchesses and right honourables, and they have heard—probably truly—that the author has the *entrée* of the most exclusive dens, and constantly sees the lions fed. Any news from the lion-house is always welcome; and if, as here, it is of a rambling, vague, and slipshod sort, we take it as it comes, and, for want of a still more inappropriate name, call it "kindly satire." The author is presumably familiar with London society—we are in joyful ignorance thereof, but not without some stray lights upon poor human nature generally. While, therefore, we allow that his personages have a certain resemblance to the gentlemen and ladies one meets in the "best houses" in London, Mandalay, and Squashville, they are dreadfully unlike anybody one is ever likely to meet in or out of doors anywhere under the sun, because they are not mortals, but parts and fragments—a limb or two, and an idea or so, and the rest only talk. Mr. Oliphant may know, but he cannot describe. His London society, as we gather it from his hazy fragments, is a society which cannot be, for it is a house divided against itself. Thus we are asked to believe in the very superior first-class virtue of his young ladies. Yet these virgins and their virtuous mothers are for ever discussing what is to be done for dear Lord Sark, the most eligible *parti* of the season. This ghastly bore is cohabiting with a woman of ill-fame whom the virgins speak of as "the Clymer." Not only are they intimate with Mrs. Clymer, but they, alone, or abetted by their mammas, hold nauseous conferences with his lordship, who sentimentally bemoans himself over the irresistible spells of the syren, and in return for his fashionable confidences is very elegantly compassionated and wept over. We don't believe it. The world is the world all the world over, but we strongly suspect that our betters are after all just a little bit better, and not a thousand times worse, than the rest of us.

E. PURCELL.

*Crowns and Coronations: a History of Regalia.* By William Jones. (Chatto & Windus.)

MR. JONES believes that there is no book which is specially devoted to a history of crowns, coronations, and regalia. There are, of course, large numbers—a whole library, in fact—of books treating on parts of his subject. Of many of these he has made good use—that is, if we view his work as a popular compilation only. Mr. Jones can never have intended it to take rank as an authoritative treatise on this very wide subject. There are several unmistakeable indications of this. One of them is patent to the most careless reader. The author gives his authorities in so loose a way that what they have said cannot be verified except by the expenditure

of an utterly unreasonable amount of time and labour. On one page we have a Dr. Smith quoted as saying something. In this case, we think we can guess which particular Dr. Smith is meant; but there will be many readers of Mr. Jones's book who will not be so venturesome. The late Mr. Planché wrote many books, yet it is thought quite sufficient to refer to him by name only. Tertullian, Clemens Alexandrinus, and many others, ancient and modern, are treated in the same unsatisfactory manner. Yet, although *Crowns and Coronations* shows these and other signs of haste and carelessness, it is still a book that will amuse and instruct many readers, and also form a useful, though not always a safe, guide to those who explore certain of the by-paths of history.

It is probable, though by no means certain, that crowns and coronets, such as we know them in modern, mediæval, and late classical times, have come to us directly from the head-ornaments of Eastern potentates. We believe that this is the received opinion among those who are authorities on numismatics and the history of costume. We shall have to learn much more than we at present know of the manners of the remote past before we can accept or reject this conclusion unreservedly. Ornaments in the precious metals have been used in every country in the world where people have emerged from the lowest stages of barbarism. It is not assumed that, because rings, armlets, and necklets are found all over the world, the idea of employing them has flowed from one geographical point only. It is as natural to adorn the head with a fillet as to put a ring on one's finger or through the ears or the nose. If, however, it be conceded that the origin of crowns, like that of most other objects of use and ornament, cannot be traced with any certainty to one individual spot or race, it is still well-nigh certain that the crowns, coronets, and mitres of the Middle Ages were evolved from similar ornaments employed by the Emperors. Unlike as is the royal crown of England, as we see it in the Tower or figured over the shield supported by the lion and unicorn, to anything we can find on a Roman coin, its pedigree is clearly traced, as is that of her Majesty's State coach to a primitive bullock cart. Drawings of mediæval crowns exist in profusion, and they are often shown on tombs and other sculpture; but the violence and, still more, the cupidity of former ages have left us but few examples of the things themselves. There seems good reason for believing that, until the old regalia of England were destroyed by authority of Parliament after the execution of Charles I., the crown which Alfred wore was still in the royal treasury. The description we have of it in the contemporary inventory makes it almost certain that it was a relic of remote antiquity. It is noticed thus:

"King Alfred's crowne of goulde wyerworke set with slight stones and 2 litle bells."

It weighed seventy-nine and a-half ounces, and was valued at £248 10s. Whether Alfred's crown or no, we may be very sure that it was a very ancient ornament—a relic of pre-Norman times. It is not easy, now that upwards of two centuries and a-quarter have

passed away, to forgive the stupidity of those in power who consigned such an interesting object to the melting-pot. We must not, however, be too hard on these Parliament men. They but followed an example that had been set them by many previous Sovereigns. Mr. Jones tells us that jewels from the Tower, to the amount of six hundred thousand pounds in value, were sent to Spain in 1623. The royal treasures of Spain, we have been informed, are still, notwithstanding foreign invasions and domestic revolutions, remarkably rich. We wonder whether any Englishman has ever examined these relics and tried to discover if there be still there any of the precious objects which once belonged to our Edwards, Henrys, and their consorts. By a warrant of Charles I., dated December 7, 1625,

"a large quantity of gold plate and jewels of great value, which had long continued, as it were, in a continual descent from the Crown of England, were transferred to the Duke of Buckingham and the Earl of Holland, ambassadors extraordinary to the United Provinces, who were thereby authorised to transport and dispose of them beyond the seas in such manner as the King had previously directed them in private."

Among the objects sold on this occasion was a salt, crusted with rubies, sapphires, pearls, and diamonds, which represented a morris dance; it must assuredly have been one of the most costly pieces of plate in the world.

Mr. Jones gives a condensed, but very useful, account of the Hispano-Gothic crowns which were found some years ago near Toledo. A part of this treasure is in the Cluny Museum, Paris, the remainder yet remains in Spain. These crowns were votive, and may never have been intended for personal adornment, though this is by no means certain. The author gives several instances, and more might be added, of real crowns being suspended as offerings in churches. Crowns, too, were often placed over the blessed sacrament when it was suspended over the high altar. At Salisbury, in 1222, a silver crown was used as a canopy for the box, in the form of a dove, which contained the holy eucharist; and at Dowby, a village in Lincolnshire, as late as 1566, we meet with "a pix with the bishop of Rome's hatt that did cover it." This means that, in that village church, three crowns were employed as a canopy, having an appearance like the old form of the Papal tiara.

It is just possible that two great discoveries of royal treasures may yet be made. Every History of England informs us how King John lost his regalia in crossing the Wash. That this great expanse of shallow water will some day be regained from the sea is almost certain. Whenever that is done, such of John's baggage as was made of metal may well be discovered. People who live in the neighbourhood must, one would suppose, be able to indicate the spot near which the accident occurred. The grave of Alaric, under the bed of the River Busento, has, we believe, never been violated. There the great conqueror still sleeps with the spoils of imperial Rome around him, in the richest grave ever prepared for mortal man.

EDWARD PEACOCK.

*Studies in Logic.* By Members of the Johns Hopkins University. (Boston, U.S.: Little, Brown & Co.)

THOSE who believe that the branch of science which may be described as "Symbolic Psychology" is capable of bringing forth good fruit are concerned that its vital energy should not be expended on unprofitable foliage. Boole has avoided this danger in his *Laws of Thought*, and still more in subsequent papers; for, besides that while contemplating logical symbols he had an eye to mathematical operations, his calculus of logic leads up directly to his new method in Probabilities. A similar relation between form and reality may seem to be the design of the *Studies* before us, which culminate in a "Theory of Probable Inference." Without some such relation, as the editor admits, formal logic "is in danger of degenerating into a mathematical recreation." I should require to be more satisfied than I am that this danger has been avoided before expending the amount of attention required in order to master a "New Algebra of Logic," by Mr. Mitchell, and another "Algebra," constructed by Miss Ladd, bristling with the most formidable wedge-shaped "signs of exclusion." Nor have I qualified myself to speak of Dr. Marquand's "Machine for producing Syllogistic Variations," nor of his "Eight-term Logical Machine." Mr. Gilman's "Operations in Relative Number, with Applications to the Theory of Probabilities," appear more promising; yet even here it may be questioned whether it is worth while adding to the natural difficulties of the calculus of probabilities by an artificial notation for the purpose of "demonstrating the well-known fundamental theorems of probabilities according to Mr. Peirce's method of dealing with the subject."

Those who look for fruit will not be disappointed by the last essay—Mr. Peirce's "Theory of Probable Inference." There is something very fascinating in the author's idea of a graduated scale of resemblance, though of course there is a difficulty about the exact numeration of qualities, and also in determining what sorts of likeness are material. Mr. Peirce at least cannot be accused of coining new signs, for he presses the familiar term "hypothesis" to denote this mode of inference:

"M has the numerous marks P, P', P'', &c. S has the proportion r of the marks P, &c. Hence, probably and approximately, S has an r-likeness to M."

Among other interesting remarks, we might notice an analogy between Fechner's law and a theorem in the calculus of probabilities:

"In this case the odds (that is, the ratio of the chances in favour of a conclusion to the chances against it) take the place of the exciting cause, while the sensation itself is the feeling of confidence. When two arguments tend to the same conclusion, our confidence in the latter is equal to the sum of what the two arguments separately would produce; the odds are the product of the odds in favour of the two arguments separately."

Our "confidence" in this theory would be greater if it had been explained more fully. Is not the term "argument" used where "witness" might have been expected?

Along with the "Theory of Probable Inference" may be read Dr. Marquand's very clear "Logic of the Epicureans." It is certainly very "interesting to find in the ancient world a theory of induction which rests upon observation, suggests experiment, assumes the uniformity of nature, and allows for the variation of characters."

Altogether, the members of the Johns Hopkins University appear to have made some advance in inductive logic. How far this real progress has been assisted by an excessively severe drilling in formal logic may be doubted.

F. Y. EDGEWORTH.

#### BASTIAN ON EASTERN ETHNOLOGY.

*Völkerstämme am Brahmaputra und verwandtschaftliche Nachbarn: Reise-Ergebnisse und Studien.* Von A. Bastian.

*Inselgruppen in Oceanien: Reise-Ergebnisse und Studien.* Von A. Bastian. (Berlin.)

BOTH of these remarkable works must be regarded as important contributions rather to comparative psychology than to ethnology in the ordinary sense. Indeed, if we understand Dr. Bastian aright, his aim here is to re-constitute ethnological studies on a psychological base. The value of the science, he tells us in the Introduction to the *Inselgruppen*, lies in the discovery of those laws which are at work in the process of psychological growth; and the proper aim of ethnology is to determine the principles of this growth. Our object in bringing together points of resemblance should therefore be, not the establishment of idle hypotheses regarding mythological transmission or ethnical affinities, but the determination of what is universally uniform or common to all mankind. Local colouring and other details may then be explained by geographical considerations, or, as we should say, by the influences of the environment. From this firm standpoint transition should be made, where possible, to the historical relations, feeling our way slowly and cautiously, and passing always from the known to the unknown. Many habits of thought and social aspects of cultured peoples will thus often find their explanation in simpler but analogous usages among tribes at lower stages of mental evolution. In a word, the philosophies and political institutions of the Egyptians, Assyrians, Mayas, Peruvians, and other civilised nations of the old and new world should be studied in the light of their prototypes still surviving among primitive communities. And in prosecuting these comparative studies we are warned that ocular demonstration, such as that afforded by the anthropological collections in our museums, is often a far more trustworthy guide than whole volumes of theoretical writing.

Again, in the *Völkerstämme*, a reconciliation is anticipated of the two methods of deduction and induction by the comparative survey of the whole field of human culture. Such a survey should result, not in the substitution of one of these methods for the other, both being more or less indispensable, but rather in the establishment of a third—that is, of a definite system deduced from the reciprocal action of each. But, in order to

arrive at satisfactory conclusions, it will be necessary first to study separately the individual features of the several anthropological groups. Until trustworthy estimates are formed of these groups by independent observation, it will be impossible to proceed by induction to a firm basis for the "tertium comparationis." An illustration is drawn from philological studies, in which Latin was at first treated as a curious mixture of Hellenic and barbaric elements, or simply as a "dialectus linguæ Graecæ." Then came a transitional period, when the direct derivation of Latin from Greek forms began to be regarded with mistrust, until at last a more searching enquiry into the individual character of each and of other possibly allied languages led up to the new comparative method, which has taught us to unite all the widespread branches of the Aryan family into a single linguistic group. In the same way the time must come when it will be possible to establish a comparative mythology, a comparative archaeology, a comparative ethnology and system of human culture and religions, built up on the firm ground of ethnical data derived from all branches of mankind. But here again a primary condition of success is the collection of materials from every source, so as to render possible a comprehensive survey of the whole ground.

Dr. Bastian, in fact, argues, not without good reason, that theorising and generalisation have outstripped the slower but more solid work of observation. He calls upon naturalists to retrace their steps—to begin again at the beginning; to wait, if necessary, until our ethnological collections are more complete. And surely no man living has a better right to speak in this way than the eminent Berlin anthropologist, who, almost more than any other savant, has himself contributed to enrich the Berlin natural-history museums with treasures collected in every quarter of the globe. At the same time, in the very eloquent and erudite "prologus galeatus" to the *Völkerstämme*, in which these views are urged, the fact seems to be somewhat overlooked that many distinguished naturalists in all countries are not only fully aware of the right method, as long ago laid down by both Bacons, but have acted strictly in accordance with these principles. Old Friar Bacon, the "Doctor Mirabilis" of the thirteenth-century schoolmen, and the true master-mind of mediæval times, enthrones experience, observation, as the "domina scientiarum omnium et finis totius speculationis." He declares that one solitary fact, carefully observed, is worth all the "universals" together; and Charles Darwin, the master-mind of the nineteenth century, accumulates facts for thirty years before he ventures to theorise on the law of life. Nor should Dr. Bastian require to be reminded that, without venturing to theorise at all, Gen. Pitt Rivers has spent the best years of his life silently accumulating a magnificent collection of ethnological materials so co-ordinated as to serve as a continuous illustration to the text of Mr. E. B. Tylor on the evolution of human cultures.

In both works under review, the author deals almost exclusively with the psychological aspect of the primitive peoples with whom

he came in contact during his former and recent visits to Polynesia and British India. Not only are there no attempts at classifications on physical or linguistic grounds, but physical and linguistic types are altogether overlooked. Attention is thus concentrated on mental characteristics as illustrated in the social life, usages, and religious views of these tribes. Here the widest possible scope is afforded for the comparative method, which is adhered to throughout with a wealth of illustration and a display of learning boundless almost as is the subject itself. Unfortunately, there is no attempt to co-ordinate the facts, or to dispose them in some such systematic arrangement as that of Mr. Herbert Spencer's comparative sociological tables. The "lose Notizen," as they are called in one place, are thrown together pretty well anyhow, "wie gerade vorliegend;" and, as there are no indexes to either work, the result is a sense of almost hopeless bewilderment, somewhat akin to that felt by travellers who have lost their way in the dense sunless forests of the Amazon regions. Myths, legends, social usages, religious rites, traditions old and new, are compared together, contrasted, or simply placed in juxtaposition, although often bearing about the same shadowy relation to each other that the peoples themselves may be supposed to do whence they originate. What can be more incoherent or more unsatisfactory than a string of sentences of this sort?—

"Priests (during war in New Caledonia) sit in the rear, fasting and praying (Turner), like those of the Heaven-goddess among the Totonaks (see Las Casas). In Aniëitum, where the Natunas or demons dwell in heaven, the women from their marriage wear round their neck the string with which they are strangled when dying before the husband. In Erromanga the women are tattooed at marriage. In Espiritu Santo the women are held in high esteem as equally privileged, while in the southern islands (of the New Hebrides) they rank as slaves. In Maiwo leaves are placed on a stone under a tree for the fecundity of the swine. The teeth of old women are taken to the yam plantation as a charm for a good crop, and their skulls are also erected there on poles for the same purpose. In New Caledonia," &c., &c. (*Inselgruppen*, p. 89).

After wading through page upon page of this sort of thing, one begins involuntarily to ask, What does it all lead to? Without some kind of method in their disposition, it seems almost a waste of time to keep piling up ethnical materials in this desultory way. In Dr. Bastian's voluminous and erudite ethnological writings, sufficient data have already been collected for a comprehensive treatise on comparative psychology, or even on the general evolution of human culture. If he could be persuaded to recast these data in some such all-embracing work, the result could not fail to prove a lasting monument of his extraordinary learning, as well as a contribution of priceless value to anthropological studies.

It should be mentioned, in conclusion, that in the *Inselgruppen* most of the Eastern Polynesian groups (Tahiti, Tonga, Samoa, Hawaii), besides Melanesia, Australia, and New Zealand, are passed in rapid survey; while in the *Völkerstämme* the chief tribes



dealt with are the Khasya, Miri, Duffa, Naga, Garo, Kuki, Kachar, Ahom, and others of Assam and Farther India, the Munda, Sonthal, and others of Chota Nagpore. Of the few coloured plates accompanying both works those illustrating the exquisite carved wood-work from New Ireland now in the ethnological collection of the Berlin Royal Museum are specially remarkable. In these carvings the wing motives present striking analogies with the Egyptian "winged globe," and with some similar symbolic designs from Assyria, Persia, and Guatemala, as shown on the plate added for the purpose of comparison.

A. H. KEANE.

#### NEW NOVELS.

*A Sea Queen.* By Clark Russell. In 3 vols. (Sampson Low.)

*Pearla.* By Miss Betham-Edwards. In 3 vols. (Hurst & Blackett.)

*Hard Lines.* By Hawley Smart. In 3 vols. (Chapman & Hall.)

*Forbidden to Marry.* By Mrs. G. Linnæus Banks. In 3 vols. (White.)

*Miss July.* (S. P. C. K.)

*A Sea Queen*, like the author's other books, takes the reader among the Tyneside skippers—men with weather in their faces and traditions of the old merchant service. But this time the yarn is not from the lips of an old salt. It is the story of her life told by a captain's wife, who went to sea with her husband in the days when it was still a rare thing to see a steamer's smoke above the sea-line. Mr. Russell is justly proud of being the first to tell the story of those sailors' wives who shared, and still do share, the perils of their husbands, and not infrequently, as in the present story, lend them invaluable assistance. He appears very familiar with the ways and wants of the merchant service, and is indignant that they should be unrepresented in the government of the country for which they do so much. The sailors themselves, he declares, have very little confidence in the Board of Trade, and still less in the long-shore yachtsmen who affect to interest themselves in their affairs. The "*Sea Queen*" is not, as the reader might expect, the name of a ship; it is the name given to the captain's gallant wife by her husband himself and his enthusiastic friends. Whether Mr. Russell gets the story or not from a heroine who lives in Shields is doubtful, but we are quite ready to believe it, and the dedication bears it out. His books have really something of the sea in them, and are well to the fore in the second rank of marine fiction. The present one has all the elements of a good sea-story—a hurricane, a mutiny, a fire at sea, a deserted ship, and the proper amount of love-making where the wooing is carried on chiefly, as it should be, in nautical terms. There is also a gigantic shark, who, though he is unaccountable and irrelevant, makes a due impression on us. It is, however, a great pity that Mr. Russell's narrative, which is pleasantly and simply written on the whole, should be marred by incongruous would-be purple patches into which his desire for vivid description betrays

him. This is all the more to be regretted because in some of his descriptions—for instance, of the fog which comes down on the *Aurora* in the North Sea—Mr. Russell can be graphic without ceasing to be sober and restrained. But the setting sun would hardly appear to the simple mind of Mrs. Fowler as "a vast red shield, his lower limb touching the water, an orb of molten metal palpitating in the throes of its inexpressible ardency." Mr. Russell's avowed model, and the model of everyone who would write a good sea-tale, is Defoe. He will find none of this tall and confused writing in the pages of *Robinson Crusoe*. The story itself is simple and straightforward, there is plenty of real enjoyment in it, and the reader will follow the first and last voyage of the *Aurora* with genuine interest.

*Pearla* is an extremely unreal book. The plot is obvious, and not sufficient to justify three volumes. The characters do not seem to have been realised in any sense by the author, and are generally described for us without being depicted. The owner of the name Pearla Rafaela, Lady Auriot, is the young wife whom a selfish colonial governor has found for himself in the South Sea Islands. She returns to England a widow, bent upon securing the whole confidence and affection of the son she has been separated from since his birth. He is represented as the average English boy, and must have been perplexed by the caresses, terms of endearment, and protests of affection his mother lavished on him. Moreover, the ordinary boy generally has pursuits of his own which he does not care to impart every minute to a sympathetic mother, and Master Geoffrey has inherited the fatal seeds of moral depravity from his father. He joins heartily in a noisy procession of fisher-boys escorting a new life-boat; he is guilty of the enormity of trying the first effects of tobacco upon himself. Pearla Rafaela's fragile heart is well-nigh broken. She turns in despair to her boy's old tutor. He is a man with a history, which makes him conceal a tender heart under an icy and repellent manner. Disappointed of a large estate in early life, this noble character has spoilt the next fifteen years consuming his soul in mortification. He is also a man of culture and a scholar, which he proves by talking of events "transpiring." Naturally, when the beautiful and confiding widow flashes upon him in "a queenly garment, hem thickly embroidered with little iridescent shells, sleeves and collars beautified after the same fashion, and drapery itself pearly, soft, and lustrous," the withery is too much for him. The icy manner begins to thaw. The inevitable result is delayed by Master Geoffrey's bad temper; he suddenly finds that his dormant affection for his mother is very jealous, and the jealousy works like madness in his brain. This does not prevent his secretly marrying a young lady in her teens who is studying with him at University College, and everybody is reconciled at last. The author delights in a metaphorical style. A twilight stroll on the sea-beach is "one of those gentle allegros, one of those sweet and soothing andantes, that so fittingly prelude the im-

petuous adagios maestosos of life." This succession of metaphors has at any rate the merit of consistency, which some of the others have not. *Pearla* provokes one to ask again the old question, *Cui bono?*

Love, war, and racing are generally the subjects of Mr. Hawley Smart's novels, and the conversation reproduces that of the smoking-room. In *Hard Lines* the plot is managed with considerable ingenuity. Cis Calvert, a *beau sabreur* quartered at York, falls under an ugly suspicion with regard to a famous old steeplechaser he had entered for the Regimental Cup. He exchanges into an Indian regiment, which he finds dull and treats superciliously, and where similar hard lines in racing matters attend him. The description of the Indian regiment and the Indian Turf is by no means pleasant. Finally, he goes as a volunteer to the Crimea, is desperately wounded after killing in single combat "a tall Albanian, who flashed like a meteor through the whirlwind of carnage," nursed by the woman with a broken life who tried to entangle him in India, and restored rehabilitated in reputation to his old Yorkshire love. There is vigour in Mr. Smart's descriptions of racing, but they are not equal to those of Whyte-Melville (whose name he misspells), nor has he the latter's knack of description and genuine fun. He is not at his best when he tries his hand at international politics; and his philosophy of history, explained in terms of the prize-ring, is the easy, uncritical philosophy of the clubs. The Crimean War gives him an opportunity for some gentlemanly abuse of the Manchester school not without present application. Major Crymes, the Sir Oracle of the book, prides himself on the superior knowledge of human nature which he shares with others of his kidney, and knocks down a Manchester lay-figure innocent of aspirates, erected for that purpose. "It is an immutable fact that this veneer of civilisation is mightily soon scraped off, and the noble savage, with all his grand throat-cutting instincts intact, lies beneath." There are many other immutable facts of the like nature and cheap disquisitions in the three volumes for those who value them. Mr. Smart seems to have been a little exercised about aestheticism, probably because he lacks humour, and assigns a higher value to the statue of the Iron Duke than most people do. The style of the book varies between the familiar and the grandiose, and there is the due appreciation of that indefinite thing common-sense, and the proper disparagement of culture.

The plot of *Forbidden to Marry* is unnecessarily entangled by the fortunes of a number of minor persons who are very shadowy outlines, and crowd the scene without affecting the fate of the principal characters in the least. In the delineation of Sarah Bancroft, the imperious old lady bent on managing people for their own good, and of her sly but rascally son, the author has been more than usually successful. But the grand-daughter, Muriel; her lover, the young Sir Galahad; his mother, the vain, fine lady who very properly gets a bad cold for going out to an evening party in too thin a dress, are none of them real, and are all familiar

types in the modern novel. The girls' school and the dressmaker's at Chester, though not new, are described graphically and with sobriety. The *dénouement* of the story is postponed unnecessarily, but the author has used the incident of the dismal Walcheren expedition with skill. Mrs. Banks usually tries to get a background to her stories of some epoch of provincial life. In *Forbidden to Marry* she takes us to old Chester and Manchester. The idea is excellent, and fruitful in opportunities. But Mrs. Banks has not made much out of it. The old times do not come to life in her pages; instead of making a single old house live again, she has filled her work with historical reminiscences suitable to a guide-book and alien to the story. Only the greatest have succeeded where Mrs. Banks has failed; but even moderate success requires deeper study and more intimate sympathy with the localities chosen than Mrs. Banks's three volumes betray. Her moralising, however excellent in tone and intention, is too frequent and too commonplace. Mrs. Wynne, suffering from *ennui* and rheumatics, proposes cards to kill time. "Unprepared for eternity, and yet anxious to *kill time*." "Kill time! Nay, mother; does not time kill us?" suggests Sir Galahad, her son, made doubly earnest by his love. "A sudden reminder of all that time had killed in her, and for her, smote the worldling. She called for a maid and a vinaigrette, and would not be comforted." Surely Mrs. Banks defeats her own object.

Wilfrid Wynne, an amateur painter, takes his convalescent brother Edgar down to a quiet seaside village on the Western coast. Now the whole village rings with the fame of Miss July, the neighbouring Squire's daughter, who goes in and out of the cottages like a sunbeam, picks up the children in the streets, and carols to herself as she walks along the edges of precipitous cliffs. Both young men naturally exhibit symptoms of falling in love with her before long; and Edgar, who is the least worthy of the two, perseveres with ultimate success. Miss July's brother opportunely wounds him in the head while they are out shooting, and he is conveniently nursed in the Squire's house. The course of true love would have run quite smooth but for a match-making aunt with the name of Alicia, who holds very exalted views of the dignity and importance of county families. A false rumour of Miss July's engagement to a wealthy but very undesirable young man fills Edgar's soul with sad dubiety as he drives about the Tyrol in his landlord's Einspann (the author probably means Einspanner). There is not much incident, as will be gathered, or very profound study of character in the book; but it is pleasantly written and devoid of affectation.

C. E. DAWKINS.

#### HISTORICAL BOOKS.

*Cameos from English History.* Fifth Series.—"England and Spain." By Miss Yonge. (Macmillan.) The method pursued in the compilation of these "cameos" will serve to abolish much that is insular in the course generally followed by historical studies in England. The volume before us embraces a period of about

thirty-seven years (1565-1602), during which we might reasonably expect to find little else than stories appertaining to Good Queen Bess. On the contrary, we have chapters entirely devoted to contemporary French and Spanish history and to the revolt in the Netherlands. Miss Yonge has, in fact, endeavoured to give us a broad grasp of European history. She has regarded Queen Elizabeth as one only of the many intriguers who made the diplomacy of the day a network of Machiavellian subtlety; and in carrying out her plan she has been very successful. Of necessity, the wideness of the subject, and a desire to compress as much as possible into the limited space of 400 pages, has led Miss Yonge into difficulties, some of which are almost excusable. She has been too lavish with her pronouns, the natural result of which is a painful number of involved sentences; as, for instance,

"Charles was helplessly obedient, and durst not resist his mother; yet he too had a conscience of his own. The two people he loved best in the world were his old nurse, Philipote, and the surgeon, Ambroise Paré, both Huguenots; and he loathed her policy, the persecutions, and the civil war. He could not stop her, so he threw his whole soul into hunting."

There is, however, another class of mistakes in Miss Yonge's work which we cannot pass over so leniently. She writes of "Landsknechts" instead of "lanzknechts," thereby losing the derivation from "lance." She speaks of the forts of Antwerp as "Liskenshonk" and "Tillo," which should be "Liefkenshoek" and "Lillo." And it is too bad of her to tell us that James I. married Anne of Denmark in "the little parish church of Upslo . . . a little Norwegian village." The fact is that James was married in the cathedral of Oslo, which was the name of the capital of Norway before Christian IV. changed it to Christiania. Undoubtedly Miss Yonge is too much of a romancer to be a satisfactory historian. She loves little anecdotes of doubtful origin, which embellish her tale; and she drags in conversations now and again which, though they may give life to her story, detract from the historical value of her work. For example, during King James's somewhat awkward adventure in the turret chamber of Ruthven Castle, the following conversation is given us:—

"James asked the man in armour how he came there, and was answered, 'I was shot in like a dog.' Then he enquired, 'Will my Lord of Gowrie do me any harm?' 'I will die first,' said the man."

And, again:

"That day Babington met Savage in the cloisters of St. Paul's Cathedral, and said, 'Ballard is taken; all will be betrayed; what remedy now?' 'None but kill her presently,' said Savage. 'Then go you to Court to-morrow and execute the part,' 'Nay, I cannot go to-morrow,' said Savage; 'my apparel is not ready, and in this apparel I shall never come near the Queen.'"

If we are content to overlook inaccuracies and blemishes of this sort, we can gladly admit that the authoress of *The Heir of Redclyffe* has put together many stern facts in an exceedingly interesting fashion. In her hands, as in those of Sir Walter Scott, history reads like a novel; and the comparison between these two authors might be carried farther.

*Fairs, Past and Present.* By Cornelius Walford. (Elliot Stock.) Mr. Oote has attributed a Roman origin to our municipal institutions and Mr. Seeborn to our manorial system, and now Mr. Walford "has no doubt whatever that the Romans first introduced the practice of holding markets and fairs in England." Unfortunately, he gives no proof of this, except the assertion that he finds distinct traces of such an origin in Cornwall, Cambridgeshire, and Northumberland, so that it is impossible to

discuss the matter. Similarly, what he says about the fair in Saxon times is equally vague, and the first definite notice of any special fair seems to be Henry I.'s charter to the Prior of St. Bartholomew's in 1133. The chief part of the book is occupied with a compilation of all that is known about Sturbridge fair, from King John's charter to the Leper Hospital in 1211 down to the present century, when what was once the chief means of communication between the manufacturers of the North of England and the merchants of the South has dwindled down to a mere horse-fair, where a few other things are sold as well. In its palmy days it consisted of a town of booths, with its pie-powder court to keep order and a preacher on Sundays to inculcate virtue; but it never seems to have been as famous for its shows as its metropolitan rival, which was visited by great people from the West End, and even by the Prince of Wales, in a ruby-coloured frock coat with a blue ribbon and star and a suite of gentlemen and guards. In a list of tolls printed at p. 95 the word "classhold" occurs; this should be "clapholt," a kind of board or lathe. "Osmunds" are not a preparation for stiffening linen, but Swedish iron. There are also notices of a few of the chief foreign fairs, especially that of Nijni Novgorod, which is almost the last remaining type of a mediæval form of commerce.

*William Ewart Gladstone and his Contemporaries.* By Thomas Archer. Vol. IV. (Blackie.) With this fourth volume Mr. Archer concludes his history of the last "Fifty Years of Social and Political Progress." As from time to time the earlier volumes of this work appeared, attention was drawn in the ACADEMY to its main design. At the present day, when the records of the past are being so diligently ransacked and introduced to the public in so many forms, it is necessary that some such work as this of Mr. Archer should be brought before us in order to prevent forgetfulness of the events of our own immediate era. A work of reference to the chief events which during the last half-century have affected the nation has long been needed; and this the labours of Mr. Archer will supply. If his interesting volumes do not rise to the dignity of history, they certainly furnish a valuable chronicle of the most important incidents contemporary with us or our fathers; and they will serve not only to refresh our memories, but as a text-book for the rising generation. The style and language in which the work is written fit it for the purpose of instruction, while the numerous anecdotes and entertaining narratives with which it is interspersed render it most attractive reading for the ordinary student. A happy arrangement of material—drawn from the most heterogeneous sources—and a comprehensive Index serve to facilitate reference. If Mr. Archer has not confined himself to a record of events personally connected with his hero, he has not lessened the value or importance of his work by such a departure. Mr. Gladstone stands forth as the chief figure of the epic record; though, as is unavoidable, he is sometimes lost sight of in the crowd of illustrious personages. Mr. Archer has written without apparent political bias, and has succeeded in producing a work of real utility for all parties. The portraits, which plentifully illustrate the volumes, are far superior, both as portraits and as works of art, to those which one has but too frequently to put up with; and the entire style of the work does credit alike to the author and to the publisher.

*Historic Notices, with Topographical and other Gleanings descriptive of the Borough and County Town of Flint.* By Henry Taylor. (Elliot Stock.) Mr. Taylor is town clerk of Flint, and has long been known as a careful student of the local annals. *Historic Notices* is a

useful book, which is very creditable to him both for the information given and for the padding that is withheld. Too many local history books are expanded beyond all reason by gossip about local worthies, concerning whom information, if it be wanted, may be found in *Men of the Time* and the *Peerages*. We have little of this here, although recent times, as they ought, do occupy a fair share of the author's attention. The mediaeval history of Flint does not begin early. Flint, indeed, can hardly be said to have had any existence as a separate entity until the time of Edward I., who built a strong castle there, the remains of which are still the pride of the inhabitants. From the day of Edward the Welsh fortress played an important part. Richard the Second was deposed here; and it was at Flint, if we may trust Froissart, that Richard's favourite greyhound, called Mathe, forsook the fallen monarch and went to fawn upon his rival. This act of the dog was looked upon as a portent; and Richard is said to have exclaimed, "It is a great good token to you, and an evil sygne to me . . . the grayhounds maketh you chere this day as Kyng of England." Mr. Taylor has included in his book lists of borough and county members, high sheriffs, and justices of peace which will be found very useful to those who live in the neighbourhood.

THE history of Bath is being built up by slow stages; and the work of Mr. Charles H. Davis, the city architect, on *The Bathes of Bath's Aye in the Reign of Charles II.* supplies another story in the building. Two years ago the Trustees of the British Museum purchased a curious view, dated 1675, of the king's and queen's bath, showing the houses on three sides of the baths and about 170 persons, some of whom are dipping themselves in the waters, while the others are engaged in viewing the scene, either from the open windows or from the surrounding terraces. Taking this view—an illustration of which forms the frontispiece to the volume—as his theme, Mr. Davis describes the formation of the baths as they existed at that date, the architectural peculiarities of the adjacent buildings, and the characters of their occupants. One of the gems of the ancient structure was the handsome balustrade, admirably shown in the illustration, which was erected by Sir Francis Stonor in 1624. This was unfortunately destroyed in the middle of the last century, and by succeeding changes little is now left of the baths of 1675. After analysing this drawing, Mr. Davis conducts an imaginary "person of quality" from London to Bath, leads him to his lodgings in the city, and, after introducing him to his future associates and pointing out the amusements for his daily life, conducts him round the city walls. The city architect incidentally mentions that the contractors for the grandiloquent Granville monument on Lansdown Hill were never paid by the ostentatious peer who erected it. The Preface to this volume inspires us with hopes that the city records may some day be published. May that day be not long deferred!

OUR opinions of Mr. Fitzgerald Molloy's labours were so fully given on the appearance of the first two volumes of his *Court Life Below Stairs* (Hurst and Blackett) that we need do little more than chronicle the appearance of their successors, which bring the work down from 1760 to 1830. The success of the volumes which depicted the manners and customs of Court life under the rule of George I. and his son showed the eagerness of the popular appetite for scandal. As the second section of the author's undertaking is of the same type as its predecessor, it will probably not fall short of it in popularity.

WE have received the second edition of *The History of the Ancient Parish of Leek*, by John

Sleigh (Bemrose). The patience and research of Mr. Sleigh in gathering together his memorials of this interesting locality in the Staffordshire moorlands, famous for its beer and its buttons as well as for its ancient history, were shown as much in the first as in this more sumptuous edition; but a word is deserved in praise of the care and variety of skill which have been bestowed upon the production of this handsome quarto. It is printed in fine clear type upon the thickest of paper, and the chapters are headed with finely executed ornaments. Among the numerous lithographs which illustrate the text the coats of arms may be specially mentioned. These are beautifully printed in colours and gorgeous with gold and silver. The facsimiles of the charters of Leek and of a brass in Cheddleton church are also excellent. Of the portraits of modern worthies with which the volume is adorned the best is the frontispiece, a fine line-engraving by W. H. Mote after a portrait of Mr. John Davenport by the late John Phillip.

DURING the last week the Council of the Index Society has issued two more volumes to its members. One of them is the *Index of Obituary Notices for the Year 1881*, and we are gratified in noticing that the volume increases in bulk every year. The noting of the deaths chronicled in the London papers is now established on a sure basis, but much still remains to be done with regard to obituaries in the chief provincial journals. The other volume, Mr. Edward Peacock's *Index to English-Speaking Students Graduated at Leyden University*, will be heartily welcomed by the biographer and the genealogist. A cursory inspection of its pages has shown us that many distinguished natives of England and Scotland, especially those who were trained for medicine, found instruction at Leyden. "British scholarship and British freedom," says Mr. Peacock, "owe much to the Netherlands." Such a volume as this is an additional proof of the debt.

#### NEW EDITIONS.

THE season for new editions seems to anticipate by a short while the season for new books. A considerable pile of them now lies upon our table; and to the genuine lover of literature, who is interested in the growth of his library, they are by no means the least pleasant indication that the publishing business is waking up from its summer's lethargy. To begin with those that form parts of series.

FROM Messrs. Kegan Paul, Trench and Co. come the penultimate volume (xi.) of their Parchment Library Shakspeare, containing "Othello," "Antony and Cleopatra," and "Cymbeline;" and also the penultimate pair of volumes of their Riverside edition of Hawthorne, being (ix.) *The American Note-Books* and (x.) *The French and Italian Note-Books*. These two series need no commendation from us. That which is of American birth is not the less handsome, and does credit to its English foster-father. Of the Shakspeare, we will now content ourselves with saying that we think it a pity that the titles of the plays should have been curtailed in the lettering on the back, while given in full on the paper covering (which every dweller in dirty London will do well to preserve); and of the Hawthorne, that both the etched frontispieces seem to us more successful than some of their predecessors, though one of them has unluckily been too loosely bound into our copy.

THE two volumes (ix. and x.) of the works of Samuel Richardson that Messrs. Sotheman have sent us are also a penultimate pair. They con-

tain the first half of *Sir Charles Grandison*; and, though the fine type of this edition tempted us to give a fresh reading to *Clarissa Harlowe*, we cannot promise that we shall go farther.

THE fourth volume of Prof. S. R. Gardiner's *History of England*, which is published by Messrs. Longmans this month, covers the three years from 1621 to 1623, thus including the downfall of Bacon. From the Preface, which is longer than usual, the public may form some idea of the severe labour in the consultation of original sources which Mr. Gardiner has imposed upon himself before he was satisfied with his revision of the original work.

MESSRS. ROUTLEDGE are the publishers in this country of the Riverside edition of Emerson's complete works. We have before commented upon the fact that this edition is issued here at little more than one-half the American price. The reason is now plain to us. The English issue, though called "Riverside," bears an English imprint, and has evidently been produced from plates that have suffered greatly in the process of stereotyping. The contrast is very instructive when compared with a specimen page of the American original that we happen to have before us. From the same publishers we have also received three new volumes in "Moxley's Universal Library"—*Marlowe's Faustus* and *Goethe's Faust*, *Chronicle of the Cid*, and *Rabelais*. They are worth the money.

THE last addition to the charming series of American "Author's editions" which Mr. David Douglas, of Edinburgh, is publishing so briskly, contains *The Professor at the Breakfast Table*, in two shilling volumes. In a Preface dated November 1882 Dr. Holmes reminds us that "it is nearly a quarter-of-a-century since these papers were written."

MESSRS. CHATTO AND WINDUS send us two new editions in somewhat similar binding. The one is Miss C. F. Gordon Cumming's *In the Hebrides*, which seems to be written up to date; but we cannot praise the illustrations. The other is the perennial *Robinson Crusoe*, edited by John Major, with Cruikshank's illustrations. We observe that a large-paper copy of this edition is also to be obtained—at a large price; but most boys will be content with the cheaper one.

MR. FAWCETT's *Manual of Political Economy* (Macmillan) has arrived at a sixth edition in just ten years. A new chapter has been added, on "State Socialism and the Nationalisation of the Land," which many will have already read elsewhere; and also an Index, compiled by the author's wife. It ought further to be noted that the whole has been revised in the light of recent facts. As a text-book, therefore, it will continue to hold the high place that it deserves.

WE have also received *Vicissitudes of Families*, by Sir Bernard Burke, in two volumes (Longmans); *A History of the Knights of Malta*, or the Order of St. John of Jerusalem, by Gen. Whitworth Porter (Longmans); *A Poet's Sketch-Book*: Selections from the Prose Writings of Robert Buchanan (Chatto and Windus); *Memoir of William and Robert Chambers*, by Dr. W. Chambers, twelfth edition, with supplementary chapter (Chambers); *A Glossary of Dialectal Place-Nomenclature*, by R. O. Hope (Simpkin, Marshall and Co.); *Burnham Beeches*, by F. G. Heath, with eight full-page illustrations and a map, shilling edition, being the fourth (Office of "Forestry"); *Story on the Conflict of Laws*, eighth edition, by Melville M. Bigelow (Boston, U.S.: Little, Brown and Co.); *A Primer of American Literature*, by Charles F. Richardson, with twelve portraits, twenty-first thousand (Boston, U.S.: Houghton, Mifflin and Co.); &c., &c.

## NOTES AND NEWS.

It is proposed to produce "The Birds" of Aristophanes at St. Andrew's Hall, Cambridge, in the last week of November. The music, by Mr. Hubert Parry, is nearly finished, the scenery is being painted by Mr. John O'Connor, and the dresses are being prepared by M. Barthe.

THE intended title of Mr. Lewis Morris's forthcoming volume of poems having been already used, it will be issued under that of *Songs Unsung*.

MISS BRADDON's next issue of her "Mistletoe Bough" will consist of one complete story, written by herself, and illustrated by Mr. Henry French. It will be entitled *Under the Red Flag*, and it will appear early in November.

MESSRS. ISBISTER will publish immediately *The Divine Order, and other Sermons and Addresses*, by the late Thomas Jones, with an Introductory Note by Mr. Robert Browning. The poet was long a regular hearer of Mr. Jones during his ministry at Bedford Chapel; and the Note gives a brief, but characteristic, exposition of the preacher's powers and of those in especial that attracted Mr. Browning to him. The volume will be welcomed by Mr. Jones's many admirers—Melbourne and South Wales, as well as in London.

MR. BEHRAMJI M. MALABARI seems determined to carry out his plan of having Prof. Max Müller's Lectures on *The Origin and Growth of Religion, as illustrated by the Religions of India*, translated into all the languages of India. The first translation, into Guzerati, was published in 1881; the second, the Maráthi translation, has just appeared; and Mr. Malabari informs us that the Bengali and Sanskrit translations will now follow in quick succession. The Maráthi translation is the work of Govind Wasudev Kanitkar, Pleader, High Court, Bombay; and it has been revised by the well-known Sanskrit scholar, Kashinath T. Telang, the translator of the *Bhagavad-gītā*. It is dedicated to Maharaja Sayajirao, Gaikwar of Baroda, the first among the Maráthi princes in India; and it has received the generous support of the Maharajas of Indor, Dhar, and Rutlam, the Chiefs of Sangli and Miraj, as well as of the Government of Bombay. Considering how few books there are in the modern languages of India that can be safely recommended to young students, these translations will prove particularly useful as text-books for schools and colleges in India, combining, as they do, an excellent style with useful information.

WE learn that Miss Linskill—whose *Tales of the North Riding, Cleveland, and Christmas stories in Good Cheer* were so well received—has just completed her first regular novel, of which the scene is laid on the Yorkshire coast and moors. The title is "Between the Heather and the Northern Sea." The story will appear in *Good Words* during 1884, with illustrations by Mr. George Reid, R.S.A., and Mr. S. Reid.

THE November number of the *National Review* will have an article by the Marquis of Salisbury.

IN *Tinsley's Magazine* for November will appear the first of a series of papers by Mr. Percy Fitzgerald, entitled "Sentimental Journeys in London."

MESSRS. J. AND R. MAXWELL have in the press a social novel by a new writer. It is entitled *Thy Name is Truth*, and will be published almost immediately.

THE announcements of Messrs. Bemrose and Sons include, besides a number of new editions, a memoir of *George Birkbeck*, the Pioneer of Popular Education, by Mr. J. G. Godard, with a portrait; *Worthies, Families, and Celebrities of*

*Barnsley*, by Mr. Joseph Wilkinson; the Official Report of the Church Congress that has been held at Reading during the first week of the present month; *The Scientific Angler*, by the late David Foster, with steel-engravings; *Bride Picotée*, by the author of *The Ateliers du Lys*; *Every-day Work in the Household*: a Book for Girls, by Catherine Moss; *Eighty-four Dinners and How to Cook Them*, by Mrs. Warren; and *Aunt Judy's Annual*, edited by H. K. J. Gatty.

MESSRS. HODDER AND STOUGHTON announce a fourth edition of Prof. Drummond's *Natural Law in the Spiritual World*, which has been reached within a few months. The success of the work is due to the novel manner in which the author has shown the connexion between the doctrines of Christianity and the laws of natural science.

MESSRS. OLIPHANT, ANDERSON AND FERRIER, of Edinburgh, announce *Gleanings from God's Acre*: a Collection of Epitaphs, by Mr. J. P. Briscoe; and two new stories by Annie S. Swan, author of *Aldersyde*.

THE "Little Folks" Annual for 1884 will be issued on October 25, under the title of *Twelve Merry Little Folks, What they Did, and What they Didn't*.

MR. ELLACOMBE's pretty little book, *Shakespeare an Angler*, has already run through its first edition, and is still enquired for.

MR. HAROLD LITTLEDALE, Vice-Principal of the High School, Baroda, is printing in London his edition of Goldsmith's two comedies, for schools. Mr. Littledale has just been re-appointed for the fourth time examiner in English for the B.A. and lower examinations of the Bombay University.

MR. QUARITCH's dinner-sale on October 5 at the Freemasons' Tavern deserves mention if only for the curious fact that one of the prominent buyers was Gen. MacOllurg, formerly a soldier of distinction in Sherman's army (to the history of whose famous march he has recently made an important contribution), now a bookseller in Chicago. He was not, however, the only representative of the New World at Mr. Quaritch's "Banquet of Books;" while the Southern hemisphere sent a worthy guest in the person of a clever young bookseller from Sydney.

MESSRS. TRÜBNER AND CO. are the agents in this country for the new American magazine called *Shakespeareana*, which we have already announced. It will have four special departments—(1) for the transactions of societies, (2) for the drama, (3) for notes and queries, and (4) for literary criticisms, particular attention being given to those of the Continent. The first number will be published on November 1.

THE first number of a new illustrated religious paper, called the *Christian Million*, will be published on October 18. The price is to be a penny a-week.

THE New Shakspeare Society has had, at very short notice, to put its first meeting of its eleventh session a week earlier than had been intended. The meeting will be held on Friday, October 12 (the day this number of the ACADEMY appears in London), at 8 p.m., at University College. The paper will be on "The Supremacy of Shakspeare," by Dr. Peter Bayne. Mr. Furnivall will take the chair; and visitors will be admitted.

THE subject of Mr. Shadworth H. Hodgson's address before the Aristotelian Society on Monday evening next will be "The Two Senses of Reality."

THE annual general meeting of the Education Society will take place on Monday, October 15, at 8 p.m., in the Memorial Hall, Farringdon Street, when the president, Mr. James Ward, will deliver his address.

ECONOMICAL questions apart, the Crofters' Commission has revealed not a little that suggests the common origin of the Scotch and Irish Celt. Who would not have said that these "good things," which were really uttered by two witnesses at Golspie, in Sutherlandshire, last Saturday, came from the mouth of Paddy himself? "The hill pasture is so poor, that the sheep are nearly turned into goats." . . . "We have nothing to thatch our dwellings with. If it rains outside for three hours, it rains inside for six." Or again, with reference to the unwillingness to enlist, "Let the Duke take his sheep to defend his country."

WE have received the Report for 1883 of the American Dante Society, of which Mr. Lowell is president. The main work of the society has been to augment the collection of Dante literature now belonging to one of the members, which will ultimately be deposited in the Harvard College Library. The most important acquisition during the past year is a MS. of the fifteenth century, described by Colomb de Batines in the *Bibliographia Dantesca* (ii. 105), with Latin annotations which appear to be in the same hand as those in the Codex Laurenziana. Next year it is intended to publish some notes made by Longfellow, with a view to a possible new edition of his translation of the *Divina Commedia*. To the Report is appended a reprint of the valuable, but somewhat inaccessible, Lives of Dante and Petrarch by Leonardo Aretino.

WITH reference to the letter headed "Choice Novelists' English" in the ACADEMY of September 29, a correspondent writes:—

"I think Miss Betham-Edwards mistaken in her use of 'sheer,' and fancy I can see how the mistake has arisen. The 'strake' (or streak) of planking or plating immediately below the bulwarks of a wooden or iron vessel is called the 'shear-strake,' because it is 'sheer,' or perpendicular, while the others are curved. Miss Betham-Edwards may some day have heard a sailor-friend apply the word 'shear' to this part of a ship's side, and hastily assumed that it was the name of the whole."

MISS BETHAM-EDWARDS writes:—

"I apologise to Mr. Hamerton for having misquoted him, but I have the authority of Webster's Dictionary for my use of the word: 'Sheer, *n.*, the longitudinal curve or bend of a ship's deck or sides.'"

*Errata*.—In the review of Mr. Whinfield's *Quatrains of Omar Khayyám* in the ACADEMY of last week, p. 222, col. 1, l. 46, for "verse," read "sense;" l. 47, for "remember," read "number."

## FRENCH JOTTINGS.

M. HENRI MARTIN, the veteran historian, has been chosen Director of the Académie française for the coming quarter, with M. Cherbuliez, the novelist, as Chancellor. It is the duty of the Director to "receive" any new member who may be elected during his term of office.

THE Académie des Inscriptions has fixed November 16 for the election of a member in the place of the lately deceased Arabic scholar, C. F. Defrémery. Among the candidates mentioned are the two Egyptologists, MM. Maspero and Bevilout.

THE Rev. P. Pailloux will publish, about the end of the present year, with Messrs. Roger and Oernoviz, of Paris, an elaborate monograph on Solomon's Temple, the result of many years of enquiry and investigation. The subscription price is 100 frs.

M. L. CONQUET will issue very shortly new editions of de Stendhal's *La Chartreuse de Parme*, illustrated with thirty-two etchings by



V. Foulquier, with a Preface by M. Sarcey; and of M. Theuriet's *Sous Bois*, with seventy-five wood-engravings by H. Giacomelli and a Preface by M. Jules Claretie.

THE fourteenth volume has just appeared (Pedone-Lauriel) of the *Archives de la Bastille*, edited by M. François Ravaissou. It covers the years 1726 to 1737, and mainly deals with the suppression of Jansenism and the supervision of public morals.

M. A. QUANTIN has just published the tenth and final volume of his series of old descriptions of Paris. The collection includes Isaac de Bourges' description of the monuments of Paris (seventeenth century); Antoine du Mont-Royal's *Glorieuses Antiquités de Paris* (1678); l'Abbé de Marolles' *Paris: ou Description succincte de cette grande Ville* (1677); Michel de la Roche-mailliet's *Théâtre de la Ville de Paris* (sixteenth century); Thevet's *La grande et excellente Cité de Paris*; Cholet's *Remarques singulières de Paris* (1614); Belleforest's *L'ancienne et grande Cité de Paris* (1572); descriptions of Paris by Munster (1552), du Pinet (1564), Braun (1572), Davitz (1619), Ranchin (1643), and Rocoles (1661); and Marano's *Lettre d'un Sicilien à un de ses Amis*, contenant une Critique agréable de Paris (1694).

M. MAURICE ROLLINAT, author of the famous *Les Névroses*, has published a new volume of poems, entitled *Dans les Brandes*. It is dedicated to the memory of George Sand.

SOME fragments of marble, engraved with part of the epitaph of Sacerdos, Archbishop of Lyons in the reign of Childebert, have been found in the crypt of St-Nizien in that town. Sacerdos died in 553.

THE last number of *Polybiblion*, in recording the death of the Comte de Chambord, prints the beginning of a bibliography of all the publications of which he was the occasion. The first instalment stops at 1839, but covers sixteen pages.

AN amusing misprint occurs in the current number of the *Livres*. Mr. Hollingshead's new book appears as *Footlights*, which is carefully explained to mean "Pantalons à pieds."

THE current number of the *Revue philosophique*, which is edited by M. Ribot, contains reviews of the last four volumes in the series of "Philosophical Classics for English Readers," and also notices of three English periodicals.

M. ALBERT RÉVILLE contributes to the *Revue politique et littéraire* of October 6 an article on the Sikhs, suggested by Dr. E. Trumpp's works on the subject. It is an excellent study in the history of religious development.

#### OBITUARY.

THE Right Rev. Augustus Short, the first Bishop of Adelaide, in Australia, who died at Eastbourne on October 5, was one of the great army of Devonshire worthies, having been born at Bidcham House, near Exeter, in 1803. His father, Charles Short, of Emsworth, in Hampshire, was a bencher of the Middle Temple, and married, at Penzance, in August 1790, Grace Millett, a co-heiress of Mr. Humphry Millett, of Enys, in St. Hilary. Thomas Vowler Short, a cousin of the Bishop of Adelaide, filled the see of St. Asaph for many years. Both of them were men of considerable theological learning, and representatives of that old school of high-and-dry churchism which is dwindling daily.

AMADEUS ROGET, Professor of Swiss History at the University of Geneva, died a few days ago at the age of fifty-eight. His family has been distinguished for two generations for

the zeal with which they devoted themselves to the history of their native land. His father, Francis Roget, held the Chair of History at Geneva; and his brother and fellow-labourer is now public librarian. The deceased scholar was more of a researcher than a writer, and spent his life in the overhauling and copying of MSS. and documents. He brought to light many hitherto unknown, and recovered not a few which were supposed to have been lost. His published contributions to the history of Geneva are chiefly valuable for the mass of original and critically edited materials on which they are founded. In his two volumes *Les Suisses et Genève*, which embraces the period 1474-1536, he describes the struggle of the little republic against Savoy. His *L'Histoire du Peuple de Genève depuis la Réformation jusqu'à l'Escalade*, which had already extended to seven volumes, is left unfinished at his death. A volume nearly ready for the press is in the hands of his brother, who will probably complete the work. In 1867 Prof. A. Roget published a valuable sketch of the relations of Church and State in Geneva in the time of Calvin. Among his minor studies may also be mentioned a contribution to Rousseau-literature. He was honoured with a public funeral, which was attended by the members of the State Council, the deputies of the Great Council, the professors and students of the university, and the members of the "Institut."

#### ORIGINAL VERSE.

##### QUEEN CIRCE.

I WAS a Chian sailor-lad,  
The gayest of them all,  
Till the day she made of me  
The dog before the hall.  
And I lie on the doorstep,  
And watch night and day,  
And man or beast that likes her not  
I scare them all away.  
We came to her castle,  
That summer's day so fine,  
And there she set before us  
The meat and the wine;  
Men of Crete and Samos,  
And the golden Cyclades—  
And she smiled and bade us rest our souls  
From perils of the seas.  
Oh! so tall and beautiful,  
In her flowing, purple gown!  
And in her hair a golden snake  
Was twisted for a crown;  
And her eyes like stars in the heaven,  
And her lips they were so red;  
And I looked on her, and touched not  
The wine nor the bread.  
They laughed and they shouted  
As they drank of her wine;  
She changed them all to oxen,  
To asses, and to swine;  
She gave me the cup,  
And I drank, and knew no more;  
And now I am the watch-dog  
That lies before the door.  
She passes in and out  
As I watch before the door;  
And I listen, listen for the beat  
Of her sandals on the floor.  
My life long I'm enchanted,  
Her slave for to be;  
But, who would not? O! who would not,  
For such a witch as she?

A. WERNER.

#### MAGAZINES AND REVIEWS.

*Blackwood's Magazine* for October has an article which calls attention to "A New Poet," whose book, with the ill-sounding title *Suspensions on the Dominant*, has recently been privately printed. From the samples quoted,

the anonymous poet has certainly a great gift of tunefulness, and much to say that is worth saying. It is to be hoped that he will drop his disguise and come out from his privacy. A pleasant paper—"From Tangier to Wazan"—is meant as a corrective to the somewhat too enthusiastic description of Wazan given by Mr. Watson two years ago. A story, "The Baby's Grandmother," shows that *Blackwood* still has writers who keep up the reputation of the magazine for clever tales; it has a situation which is certainly novel, but awakens our doubts whether a family could be composed of such dissimilar elements. Ought not Mr. Galton to turn his mind to drawing out a "Novelists' Handbook of Social Science," tracing for their benefit the possibilities of heredity?

IN *Macmillan's*, M. A. W. writes a sympathetic criticism on "A Swiss Peasant Novelist," Albert Bitzius, known by the pseudonym of Jeremias Gotthelf, who is ranked high as a chronicler of modern life, though defective in artistic beauty. An article on "Genius," by B. H., is a rambling farrago of quotations, leading to no result—a form of literary composition which magazine-writing tends to encourage.

THE *Bibliographer* for this month is as interesting as usual. Mr. Axon begins a biographical sketch of Sir Richard Phillips, who distinguished himself as a publisher by declining the MS. of *Waverley*, and who issued a work for George IV. on the Herulanensian papyri—a subject to the knowledge of which a contribution may, we believe, be looked for from Oxford shortly. Mr. Solly, whose papers in this magazine never fail to instruct and to amuse, writes on Phanuel Bacon, D.D., an Oxford wit of the Georgian era, whose name is but little remembered even in the university which he adorned. An article on the *Conjuror's Magazine* (1791-93) shows that the belief in astrology was by no means wholly dead in the days of our grandfathers.

THE new number of Prof. Wülfker's *Anglia* contains an article which will interest all English Biblical students. It is by Mr. James Loring Cheney, in English, and investigates the sources of Tindale's englishing of the New Testament, 1525. Tindale was stated by contemporaries, and by historians of literature like Hallam, to have used largely Luther's version, and done little more than translate that. Mr. Cheney has therefore taken certain chapters out of Tindale's complete Testament of 1526, and compared 915 passages from them with Luther, with Erasmus's Greek text and his Latin text, with the Vulgate, and with Wyclif; and the conclusion is that, out of these 915 passages, 327 agree with Erasmus alone, while only 173 agree with Luther alone, and but 16 with Wyclif alone. Otherwise, 679 agree with Erasmus, 446 with Luther, 141 with Wyclif, and 160 with the Vulgate. Thus, Tindale's version shows the influence of Erasmus (both his Latin and Greek texts) far more than of Luther; while its debt to the Vulgate and to Wyclif is quite inconsiderable. "Tindale's Testament was substantially an independent translation from the original," as he said it was; and "the Revised Version of 1881 returns in several cases to the translation made by Tindale, but altered by later revisions."

THE number of the *China Review* for May and June, though not containing so much of general interest as many of its predecessors, has yet several articles of value, more especially those by Mr. Parker on the plants of Sze-ch'uen and on the rapids of the Upper Yang-tze. With the ever ready assistance of Dr. Hance, Mr. Parker has been able to identify a considerable number of his specimens, and has thus added

considerably to our knowledge of the flora of Sze-ch'uen. His translation of Admiral Ho's notes on the Yang-tze rapide will be invaluable to future navigators of those troubled waters. An article on "The Canton Prisons" should be read by all who wish to know how Chinese penal law is administered. No more dreadful account has appeared anywhere since Wingrove Cook's description of the same dens, and, unfortunately, it has all the appearance of truthful accuracy. Mr. Kleinwachter, in an article on the origin of the Arabic numerals, attempts to prove with considerable ingenuity that they are derived from Chinese, and not from Indian, sources. He at least makes out a case worthy of further enquiry. The rest of the number consists of continuations of former articles, of notices of new books, and of notes and queries.

#### M. RENAN ON TURGENEV.

THE following is the address delivered in Paris last week by M. Renan on the occasion of the removal of Turgenev's remains to Russia:—

"Nous ne laisserons point partir sans un adieu le cercueil qui va rendre à sa patrie l'hôte de génie qu'il nous a été donné, pendant de longues années, de connaître et d'aimer. Un maître en l'art de juger les choses de l'esprit vous dira le secret de ces œuvres exquises, qui ont charmé notre siècle. Tourgueneff fut un écrivain éminent; ce fut surtout un grand homme. Je ne vous parlerai que de son âme, telle qu'elle m'est apparue dans la douce retraite que lui avait ménagée parmi nous une illustre amitié.

"Tourgueneff reçut du décret mystérieux qui fait les vocations humaines le don noble par excellence: il naquit essentiellement impersonnel. Sa conscience ne fut pas celle d'un individu plus ou moins bien doué par la nature: ce fut, en quelque sorte, la conscience d'un peuple. Avant de naître, il avait vécu des milliers d'années; des suites infinies de rêves se concentraient au fond de son cœur. Aucun homme n'a été à ce point l'incarnation d'une race entière. Un monde vivait en lui, parlait par sa bouche; des générations d'ancêtres perdus dans le sommeil des siècles, sans parole, arrivaient par lui à la vie et à la voix.

"Le génie silencieux des masses collectives est la source de toutes les grandes choses. Mais la masse n'a pas de voix. Elle ne sait que sentir et bégayer. Il lui faut un interprète, un prophète qui parle pour elle. Qui sera ce prophète? Qui dira ces souffrances, niées par ceux qui ont intérêt à ne pas les voir, ces secrètes aspirations, qui dérangent l'optimisme bête des satisfaits? Le grand homme, messieurs, quand il est en même temps homme de génie et homme de cœur. Voilà pourquoi le grand homme est le moins libre des hommes. Il ne fait pas, il ne dit pas ce qu'il veut. Un Dieu parle en lui; dix siècles de douleur et d'espérance l'obsèdent et le commandent. Parfois il lui arrive, comme au Voyant des antiques récits de la Bible, qu'appelé pour maudire il bénit; selon l'esprit qui souffle, sa langue ne lui obéit pas.

"C'est l'honneur de cette grande race slave, dont l'apparition sur l'avant-scène du monde est le phénomène le plus inattendu de notre siècle, de s'être tout d'abord exprimée par un maître aussi accompli. Jamais les mystères d'une conscience obscure et encore contradictoire ne furent révélés avec une aussi merveilleuse sagacité. C'est que Tourgueneff à la fois sentait et se regardait sentir; il était peuple et il était d'élite. Il était touché comme une femme et impassible comme un anatomiste, désabusé comme un philosophe et tendre comme un enfant. Heureuse la race qui, à ses débuts dans la vie réfléchie, a pu être représentée par de telles images, naïves autant que savantes, réelles et mystiques en même temps! Quand l'avenir aura donné la mesure des surprises que nous réserve cet étonnant génie slave, avec sa foi fougueuse, sa profondeur d'intuition, sa notion particulière de la vie et de la mort, son besoin de martyre, sa soif d'idéal, les peintures de Tourgueneff seront des documents sans prix, quelque chose comme serait (si on pouvait l'avoir) le portrait de tel homme de génie dans son enfance. Ce rôle d'interprète d'une des grandes familles de l'humani-

té, Tourgueneff en voyait la périlleuse gravité. Il sentait qu'il avait charge d'âmes, et, comme il était honnête homme, il pesait chacune de ses paroles; il tremblait pour ce qu'il disait et ce qu'il ne disait pas.

"Sa mission fut ainsi toute pacificatrice. Il était comme le Dieu du *Livre de Job*, qui 'fait la paix sur les hauteurs.' Ce qui ailleurs produisait le déchirement devenait chez lui principe d'harmonie. Dans sa large poitrine, les contradictoires s'embrassaient; l'anathème et la haine étaient désarmés par les magiques enchantements de son art.

"Voilà pourquoi il est la gloire commune d'écoles entre lesquelles existent tant de dissentiments. Cette grande race, divisée parce qu'elle est grande, retrouve en lui son unité. Frères ennemis, que sépare une diverse façon de concevoir l'idéal, venez tous à sa tombe; tous vous avez droit de l'aimer, car il vous appartenait à tous, il vous tenait tous dans son sein. Admirable privilège du génie! Les côtés répulsifs des choses n'existent pas pour lui. En lui tout se réconcilie: les partis les plus opposés se réunissent pour le louer et l'admirer. Dans la région où il nous transporte, les mots dont s'irrite le vulgaire perdent leur venin. Le génie fait en un jour ce que font les siècles. Il crée une atmosphère de paix supérieure où ceux qui furent des adversaires se trouvent en définitive avoir été collaborateurs; il ouvre l'ère de la grande amnistie, où ceux qui se sont combattus dans l'arène du progrès dorment côte à côte en se donnant la main.

"Au-dessus de la race, en effet, il y a l'humanité, ou, si l'on veut, la raison. Tourgueneff fut d'une race par sa manière de sentir et de peindre; il appartenait à l'humanité tout entière par une haute philosophie, envisageant d'un œil ferme les conditions de l'existence humaine et cherchant sans parti pris à savoir la réalité. Cette philosophie aboutissait chez lui à la douceur, à la joie de vivre, à la pitié pour les créatures, pour les victimes surtout. Cette pauvre humanité, souvent aveugle assurément, mais si souvent aussi trahie par ses chefs, il l'aimait ardemment. Il applaudissait à son effort spontané vers le bien et le vrai. Il ne gourmandait pas ses illusions; il ne lui en voulait pas de se plaindre. La politique de fer qui raille ceux qui souffrent n'était pas la sienne. Aucune déception ne l'arrêtait. Comme l'univers, il eût recommencé mille fois l'œuvre manquée; il savait que la justice peut attendre; on finira toujours par y revenir. Il avait vraiment les paroles de la vie éternelle, les paroles de paix, de justice, d'amour et de liberté.

"Adieu donc, grand et cher ami. Ce qui va s'éloigner de nous n'est que ta cendre. Ce qu'il y eut d'immortel en toi, ton image spirituelle, nous restera. Puisse ton cercueil être, pour ceux qui viendront le baiser, un gage d'union en une même foi au progrès libéral! Et quand tu reposeras dans la terre de ta patrie, puissent tous ceux qui salueront ta tombe avoir un souvenir sympathique pour la terre lointaine où tu trouvas tant de cœurs qui surent te comprendre et t'aimer!"

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BLOCK, M. *Annuaire de l'Economie politique et de la Statistique*, 1883. Paris: Guillaumin. 9 fr.  
BOURNET, A. *Rome: Etudes de Littérature et d'Art*. Paris: Plon. 3 fr. 60 c.  
DUERRER, A. *Zeichnungen*. In *Nachbildungen* hrsg. v. F. Lippmann. Berlin: Grote. 250 M.  
FRANCE, Hector. *Les Va-nu-pieds de Londres*. Paris: Charpentier. 3 fr. 60 c.  
GAEDERTZ, Th. *Hans Memling u. dessen Altarschrein im Dom zu Lübeck*. Leipzig: Engelmann. 8 M.  
NOVZELLEN, chinesische. *Die seltsame Geliebte, das Juwelenschatzchen, deutsch, m. e. bibliograph. Notiz v. E. Grisebach*. Leipzig: Thiel. 3 M. 80 Pf.  
PRATO, S. *La Leggenda del Tesoro di Rampinette, nelle varie Redazioni italiane e straniere*. Zürich: Meyer & Zeller. 3 M. 80 Pf.  
ROBERT-TORNOW, W. *Goethe in Heine's Werken*. Berlin: Haude. 2 M.  
SÉCHAN, Ch. *Souvenirs d'un Homme de Théâtre (1831-55)*, recueillis par Ad. Badin. Paris: Calmann Lévy. 3 fr. 60 c.  
TEN BRINK, J. *Litterarische schetsen en kritieken*. Deel 4. Leiden: Sitjhoff. 1 fr. 50 c.  
ULBACH, L. *Nos Contemporains*. Paris: Calmann Lévy. 3 fr. 60 c.  
ZIMMERMANN, P. *Ernst Theodor Langer, Bibliothekar zu Wolfenbüttel, e. Freund Goethes u. Lessings*. Wolfenbüttel: Zwißler. 1 M. 80 Pf.

#### THEOLOGY, ETC.

- BECK, J. T. *Erklärung der Offenbarung Johannis*. Cap. 1-12. Hrsg. v. J. Lindenmeyer. Gütersloh: Bertelsmann. 3 M. 60 Pf.  
CORAN, le. *Texte arabe*. Edition photographiée sur le célèbre Manuscrit original de Hadj-Osman-Effendi (écrit en l'an 1064 de l'Hégire). Paris: Bouret. 16 fr.  
KOLLING, W. *Geschichte der arlanischen Häresie von Nikia bis Constantinopel von 325-81*. 2. Bd. Gütersloh: Bertelsmann. 8 M.  
WEISS, J. H. *Zur Geschichte der jüdischen Tradition*. 3. Thl. Vom Abschluss der Mischna bis zur Vollendung d. babylonischen Talmud. Wien: Löwy. 6 M.

#### HISTORY, ETC.

- DOUBLET, P. J. L. O. *Mémoires historiques sur l'Invasion et l'Occupation de Malte par une Armée française, en 1798*, p. p. le Comte de Panisse-Passis. Paris: Firmin-Didot. 3 fr. 50 c.  
FRANKEL, A. *Die Quellen der Alexanderhistoriker*. Ein Beitrag zur griech. Literaturgeschichte u. Quellenkunde. Breslau: Kern. 12 M.  
HASSER, P. u. Graf VITZTHUM v. Eckstädt. *Zur Geschichte d. Türkenkriege im J. 1683*. Dresden: Baensch. 4 M.  
HIRSCH, A. *Die Medaillen auf den Entsatz Wiens 1683*. Wien: Lechner. 9 M.  
KINDER, W. *Die Grundlagen d. römischen Besitzrechts*. Berlin: Vahlen. 9 M.  
LIBRI confirmationum ad beneficia ecclesiastica Pragensem per archidiecesim. Liber VI. ab anno 1399 usque ad annum 1410. Ed. J. Emier. Prag: Rziwnat. 4 M. 20 Pf.  
URKUNDBUCH, preussisches. *Politische Abthlg.* Bd. 1. Die Bildung d. Ordenstaats. 1. Hälfte. Hrsg. v. Philipp in Verbindung m. Wülky. Königsberg-1-Pr.: Hartung. 12 M. 50 Pf.  
VISSAC, M. de. *Un Conventionnel du Puy-de-Dôme, Romme le Montagnard*. Paris: Champion. 5 fr.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- CANDOLLE, C. de. *Rides formées à la Surface du Sable déposé au fond de l'Eau et autres Phénomènes analogues*. Basel: Georg. 2 M. 50 Pf.  
FRANK, L. *Kleine vergleichende Anatomie der Haus-thiere*. Stuttgart: Schickhardt. 8 M.  
ISSEL, A. *Le Oscillazioni lente del Suolo o Bradisismi*. Turin: Loescher. 15 fr.  
MEMOIRE della Società crittogamologica italiana. Vol. I. Ardissone: Phycologia mediterranea. Parte I. Floridee. Milan: Hoepli. 18 fr.  
MORGENROTHER, E. *Die fossilen Pflanzenreste im Diluvium der Umgebung v. Kamenz in Sachsen*. Halle: Tausch. 2 M.  
PALAEOGEOGRAPHICA. 30. Bd. 1. Thl. u. 2. Thl. 1. Lfg. Cassel: Fischer. 252 M.  
RADLOFF, W. *Ethnographische Uebersicht der Türkstämme Sibiriens u. der Mongolei*. Leipzig: Weigel. 80 Pf.  
SCHNEIDER, G. H. *Freud u. Leid d. Menschenge-schlechts*. Stuttgart: Schweizerbart. 8 M.  
STROCKL, A. *Geschichte der neueren Philosophie von Bacon u. Cartesius bis zur Gegenwart*. Mainz: Kirchheim. 15 M.  
WUNDT, W. *Logik. Eine Untersuchung der Principien der Erkenntnis u. der Methode wissenschaftl. Forschung*. 2. Bd. Methodenlehre. Stuttgart: Enke. 14 M.

#### PHILOLOGY.

- FICK, A. *Die homerische Odyssee, in der ursprünglichen Sprachform wiederhergestellt*. Göttingen: Peppmüller. 12 M.  
HALLER, J. *Altspanische Sprichwörter u. sprichwörtliche Redensarten aus den Zeiten vor Cervantes*. 2. Thl. Regensburg: Manz. 9 M.  
PAPAGEORGIOU, P. *Beiträge zur Erklärung u. Kritik d. Sophokles*. Paris: J. J. Pohl. 1 M. 30 Pf.  
SAALFELD, G. A. E. *Der Hellenismus in Latium*. Wolfenbüttel: Zwißler. 6 M.

#### CORRESPONDENCE.

##### "EDGAR POE AND HIS BIOGRAPHERS."

London: Oct. 4, 1883.

Under the above heading *Temple Bar Magazine* for August printed a severe attack upon my integrity. Absence from all sources of reference, and correspondence with the publishers, have delayed my repudiation of the charges brought against me. The anonymous author of the libel is sheltered under the imprint of Messrs. Bentley and Son, who have refused my appeal for suitable amends—viz., a reply in the magazine which contained the attack. To seek legal redress would be to incur costly and still more deferred reparation. I appeal, therefore, directly to that public with which I have had a literary connexion of more than twenty years.

In the first place, it may be permitted me to demand what possible interest, beyond the promptings of a desire for justice, I could have in striving to vindicate the memory of a long deceased foreign author, whose friends and foes were alike unknown to me? I sought merely

to place before the world a more faithful portrait of the dead man than that extant, and my efforts have been successful. Indeed, the *raison d'être* of the present article is that I have succeeded in propounding my work "as a triumphant and lasting vindication of a maligned and suffering man," added to "the extraordinary complacency, to employ no harsher term, with which Mr. Ingram's reviewers have suffered his claim to pass unchallenged, or even acknowledged and guaranteed it." It is true that my reviewers have accepted my vindication of Poe, and that the reading public of two continents have endorsed their verdict. I accept their decision not so much as a compliment to my powers as a concession to the demands of justice. Who is this anonymous author, then, that he or she should strive to reverse this judgment? And what evidence has he or she to proffer against me after these many years of silence?

It will not be necessary for me to deal singly with the whole contents of the attack. I will not waste time over the unmanly sneers, not only at myself, but at a lady recently deceased, nor will I do more than allude to the absurd blunders of my assailant. I content myself here with exposing the falseness of some of the more direct accusations.

1. My Life of Poe is asserted to have been uncalled for, as "Mr. Gill, an American, has practically anticipated Mr. Ingram on all essential points." Anyone acquainted with literary matters knows that the reverse is the case; that Mr. Gill's book is so gross a plagiarism of my labours that it cannot be published in this country. In courtesy to Messrs. Chatto and Windus I consented to let them sell the few copies bearing their London imprint, as this was the only dividend they were able to obtain from the bankrupt estate of Mr. Gill.

2. To prejudice readers against me, I am accused of falling with violence on all my predecessors, friendly or hostile, who have written about Poe. And this by a person pretending to have read my life of the poet! I demand proofs of this baseless assertion.

3. It is asserted that I cannot understand, and have not read, Baudelaire upon Poe. This charge of having written about what I am ignorant of I can refer to my French critics; even so recently as last year M. Hennequin (whose capacity to judge can hardly be questioned) noticed most favourably my remarks on Baudelaire's *Essays*, and cited them in his *Vie d'Edgar Poe*.

4. The writer alleges that Griswold's charges against Poe are not worse than mine against Griswold, and that mine are based upon mere assertion. The most careless reader of my work will see that I have produced unimpeachable affidavits and other documentary evidence of continual falsehood and direct fabrications on Griswold's part. This first slanderer of Poe bore too unsavoury a character for public examination, but those interested in the subject may be referred to his own account (in the British Museum) why he repudiated his second wife. Thackeray, having proved him a liar, told him so publicly, and would not touch his proffered hand; while Dickens convicted him of fraud, and made his employers pay for it.

5. By taking short extracts from different letters, and making them appear to refer to Mrs. Whitman, the writer, besides misrepresenting my words, tries to blacken Poe's character.

6. Nowhere have I depicted Poe, as alleged, as "a suffering saint." So impartially have I described his failings, as well as his virtues, that some of my reviewers called me to account for not having thrown a veil over the errors thus candidly exposed. I have striven to tell the truth about this "unhappy creature," this "miserable idol of Mr. Ingram's wor-

ship," of whom my critic does not scruple adducing a single iota of evidence in their support.

7. By garbled and grossly misrepresented sentences, it is attempted to be proved that I affirmed in 1880 what I denied in 1874 (*vide* p. 535, para. 2). I am never ashamed to change my opinions for others more matured, but there is not a shadow of evidence in the instance referred to as a sample of my mutability; no distortion of my words can prove the charge.

8. P. 536, ll. 18-30, clearly accuses me of "malicious suppression" with respect to disputes between Poe and Burton. Griswold inserted a letter the authenticity of which I had every reason to doubt, and which I did not, therefore, republish; but, as it in no way referred to the same period of time as the letter I printed (as a mere cursory inspection will show anyone), the *suppressio veri* was not mine, as is insinuated.

9. As an instance of misquoting from my work, let me refer to p. 535, para. 2, wherein it is stated that "Mr. Ingram gravely prints an astounding tissue of absurdities," according to which Poe, when visiting France, "had various successful love affairs," one of which resulted in a duel. Will it be believed that the only basis for this assertion is Poe's story that "he was drawn into a quarrel about a lady," and, in a fight which ensued, was wounded! "Only that, and nothing more!" Not a word to intimate one, much less "various, love affairs."

JOHN H. INGRAM.

#### THE IRON AGE IN GREECE.

London: Oct. 1, 1883.

Mr. Sayce appeals to the results of recent excavation to prove his assertion that iron was only just introduced into Greece in or about the year 540 B.C. He does not say to what results he refers; but it is hard to see that they can afford any positive conclusion at all. The period from the ninth to the sixth century hardly furnishes remains enough for a solid base of argument, especially as Mr. Sayce has to prove a universal negative in the face of tradition. Besides, iron has a way of rusting past all recognition, or even out of existence altogether, so that its absence from excavations would prove nothing. Mr. Sayce says that no objects of iron have been discovered on Greek soil earlier than the sixth century; can he name any so early as that?

Mr. Sayce says that the so-called bones of Orestes, which were found at Sparta, were fossil bones—like those which Brown of Calaveras "discovered in a tunnel on the tenement of Jones." But is it usual for fossil bones to be found in a coffin which exactly fits them, as was the case at Tegea? (Herod. i. 88: *εἶδον νεκρὸν μὴκεῖ ἴσον ἰόντα τῇ σοφῇ*). Mr. Sayce is bound to uphold the story in its entirety, for, if any details are to be put out of court, the first to go must be such a mere accessory as the particular frame of mind in which the Spartan looked into the blacksmith's shop. Yet it is on this flimsy hinge that all Mr. Sayce's argument hangs.

Mr. Lang and Mr. Morice have well shown that, if such a gigantic economical revolution as Mr. Sayce supposes passed over Greece about 540 B.C., the Greeks themselves had lost all tradition of it some thirty or forty years later. But to suppose that Herodotus, who is very fond of noting national peculiarities in the use of metal, and mentions the Massagetae as not possessing iron (i. 125), could have been ignorant of the recent introduction of it into Greece, or, if he knew it, that he should not have expressly alluded to it, passes all bounds of possibility. The fact is that, in speaking of early history, he repeatedly alludes to iron as a

metal in ordinary use among the Greeks and their neighbours. It is sufficient to mention the iron chains which the Athenians dedicated as a memorial of their victory over the Boeotians about 510 B.C. (v. 77); the mass of iron which the Phocaeans sank on leaving their city (i. 165); the dream of Croesus, that his son was to be slain with a point of iron, before 546 B.C. (i. 34); the iron obelisks which Rhodopis, the contemporary of Sappho, dedicated in Delphi, probably about 570 B.C. (ii. 135).

But we are not left to mere inference. In Herod. i. 25 we are told that Alyattes, the father of Croesus, having escaped a sickness, dedicated in Delphi "a great silver bowl and a bowl-stand of soldered iron [*δοκερητηρίδιον σιδήρεον κολλητὸν*]" worthy of admiration among all the dedicated things in Delphi, the work of Glaucus the Chian, who alone of all men discovered the soldering of iron." Now the Chronicle of Eusebius places Glaucus of Chios in or about the year 690 B.C., and this date has, I think, been generally accepted. But, whether it be correct or not, the evidence of Herodotus abundantly proves that the working of iron was known in Chios—the traditional home, by-the-way, of Homeric poetry—before 561 B.C., the year in which Alyattes died. And it proves a good deal more; for it is quite clear that Herodotus would not have been so particular as to the right attribution of the discovery of soldering iron if iron itself had been discovered just at the same time. In order that a mere secondary improvement, of little importance except for artistic purposes, should make its inventor famous, it is necessary that a fundamental discovery which entirely altered Greek industry must, to remain unclaimed, have been made before the beginnings of tradition—in fact, as Aeschylus puts it, by Prometheus.

Finally, it may be added that in the few extant fragments of poets of the seventh century B.C. we find two allusions to iron; one in Sappho (fr. 119, Bergk) and one in Alkman (fr. 35). The latter of these, according to the best attainable testimony, died before 600 B.C. Both passages speak of iron as the ordinary material of cutting tools; just, in fact, as we speak of steel and Homer of bronze. Until Mr. Sayce has disproved the authenticity of these fragments—on which I would not lay much stress—they afford *prima facie* evidence that iron was in common use in Sparta, as well as in Lesbos, before the middle of the seventh century B.C.

WALTER LEAF.

1 Marlow Road, W.: Oct. 6, 1883.

As I hope to write elsewhere on the early use of iron in Greece, I will not encroach on the space of the ACADEMY; but when Prof. Sayce lays stress on the absence of iron in excavations of early Greek graves and sites, he may be reminded that "the burial phenomena of the Iron-age Paganism of Celtic Scotland cannot be illustrated from its own remains. The archaeology of Scotland is absolutely destitute of recorded data for this purpose." So writes Mr. Anderson. But does he infer that Pagan Celtic Scotland had no iron because no iron has been found in excavations of graves? Not at all. He writes: "The uninstructed excavators have some respect for stone or bronze, but old iron is shovelled into oblivion without the slightest hesitation." And, till lately, even instructed excavators have not been much more careful of old iron. By-the-way, Pausanias anticipated (iii. 3) Prof. Sayce's inference from the story in Herodotus about the Tegean blacksmith. But "the old Periégètes," as Ouida affectionately calls Pausanias, spoils his case by his forgetfulness of the Homeric text. Perhaps we ought to infer that "our Homer" did not exist at the date of Pausanias.

A. LANG.

## ROBIN HOOD.

Settrington Rectory, York: Oct. 8, 1883.

Miss Peacock's suggestion that Robin Hood is the last survival of some degraded deity must, I think, commend itself to students of mythology.

Is he not, like William of Cloudesley and William Tell, a faint Western echo of the solar heroes of Aryan mythology? William Tell has been conclusively identified with William of Cloudesley, whose very name goes far to establish his relation to the Nibelungs, the heroes of Cloudland; and it is no less difficult to separate William of Cloudesley from Robin Hood.

Hence, we may affirm, almost in the words of Prof. Max Müller, that Robin Hood, like "William Tell, the good archer, is the last reflection of the Sun-God, whether we call him Indra, or Apollo, or Ulysses."

Like other solar heroes, he has his faint reflection in Little John, who stands to him in the same relation as Patrocles to Achilles, Telemachus to Ulysses, Gunnar to Sigurd, or Lancelot to Arthur.

Maid Marian will therefore be the dawn maiden, to be identified with Briseis, Brynhild, and Guinevere. Friar Tuck is one of the triumvirate who appear also in the Cloudesley and Tell legends, and may possibly be represented in the Southern version of the legend by Pantaloon, Columbine being the dawn maiden and Harlequin the solar hero.

As for the name of Robin Hood, which Mr. Bradley endeavours to explain, I would venture to conjecture that we may find him in the Hotherus of Saxo Grammaticus, who of course is the blind archer Hödr, who, in the Edda, slays his brother Balder. Hödr means the "warrior." In the later version Hagen, who is undoubtedly Odin, has been confounded with Hödr; while in the English legend Robin Hood and Little John, if they are to be identified with Balder and Hödr, the brother archers of the Teutonic sun-myth, seem to some extent to have changed places.

The fact that the Robin Hood ballads are localised only in those parts of England in which there was a Scandinavian element is in itself significant as to the channel through which the legend reached our shores.

ISAAC TAYLOR.

## THE WORD "FUBS."

St. Mary Church, Devon: Oct. 9, 1883.

This word occurs twice in the works of Nicholas Breton:

"... I saw a fat queane with a double chin, set betwixt a couple of leering companions, at the least crafty knaues: where laying mine eare a little to the wall, I heard all their chat, which was as I will tell you: Cousen quoth one of them (to this Fubs) by this drinke... this money was well got."—*Wonders Worth the Hearing*, 1602 (*Works*, ed. Grosart, vol. ii., g, p. 11, col. 2, l. 11).

"Mistris Fubs, if you were but a little faire, I see you would bee mighty proud: and had you but the wit of a Goose, you would surely hiss at the Gander. ... It is not your holiday face put on after the ill fauoured fashion, can make your half nose but vgly in a true light, and but that you are exceedingly beholding to the Tayler, you might be set vp for the signe of the Sea crabbe."—*A Poste With a Packet of Mad Letters*, 1603-37 (*Works*, ed. Grosart, vol. ii., h, p. 11, l. 21).

G. H. WHITE.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 15, 7.30 p.m. Aristotelian: Presidential Address; "The Two Senses of Reality," by Mr. Shadworth H. Hodgson.

8 p.m. Royal Academy: "The Bones of the Human Body," II., by Prof. J. Marshall.

8 p.m. Education: Presidential Address, by Mr. James Ward.

THURSDAY, Oct. 18, 5 p.m. Hellenic Society.

FRIDAY, Oct. 19, 8 p.m. Royal Academy: "The Bones of the Human Body," III., by Prof. J. Marshall.

## SCIENCE.

## PHILOLOGICAL BOOKS.

*Italographa*. By Dr. G. A. Saalfeld. II. Heft. (Hannover.) This is the second of a promised series of papers on the influence of Greece on early Rome, a subject to which much has lately been contributed by H. Jordan, O. Weise, and others—not least by Dr. Saalfeld himself. It sketches in a very acceptable way Greek influence on Roman shipping, trade, and coinage, especially as shown by language, and deserves no less praise than the first series has gained in Germany. The chapter on the coinage is especially welcome. There is, indeed, little visible originality, some deficiencies, and, here and there, errors. Thus the author speaks (p. 15) of "the Graeco-Italic period." In discussing *classis* (p. 29 ff.) Jordan and Bezenberger's reference (*Hermes*, 16.58) to the root of *κληδών* (a heap) is as worthy of mention as the common explanations given. The early Roman treaties with Carthage are barely alluded to (pp. 28, 50)—perhaps one may, in passing, refer to Unger's recent argument (*Rh. Mus.* 37.2) that there were four, in 406, 411, 448, and 475. The coin *cistophorus* (p. 76) is said to equal "4 drachms or *denarii*;" it should be "3 *denarii* or Attic (heavy) drachms." It might well have not been mentioned; it did not exist before 621, was of Roman origin, and was never called *κιστόφορος* in Greek (see Mommsen, *Römisches Münzwesen*, 48; Marquardt, *Alterthümer*, 3.27). I may add that Prof. Tyrrell on *Cic. Att.* 2.6.2 (letter 33, p. 149 of his ed.) confuses it with the light Rhodian drachm, one-fourth of its value. Again, Dr. Saalfeld says nothing of the Campanian coinage on the Phocæan system, which was current in early Rome like the Aeginetan in Athens before Solon, and from which the first *victoriatus* was probably derived. But such slips are really few, and fairly full references make up for omissions, though it is strange to find Vaniček called an authority. It is to be hoped that Dr. Saalfeld will soon publish more of these papers.

*D. Griechische Einfluss auf Erziehung in Rom*. By Dr. Saalfeld. (Teubner.) In this pamphlet—a *Separat-ausdruck*, I believe, of two papers which lately appeared in Fleckeisen's *Jahrbücher für Pädagogik*—Dr. Saalfeld points out clearly and usefully how Greek ideas modified education in Rome under both Republic and Empire; for example, pp. 10, 11 contain an explanation of the *abacus*. A number of illustrative words are added. With respect to the quotations from the early comedy, it must be remembered that the vocabulary of Plautus was not the ordinary vocabulary of his auditors; the Greek words he at times so freely uses cannot all have been current. Dr. Saalfeld, though aware of this, sometimes overlooks it, both in this pamphlet and in *Italographa*.

*Plauti Menaechni*. Edidit Ioh. Vahlen. (F. Vahlen.) The words on the title-page of this book, *in usum lectionum suarum*, fairly describe it. The text is that of the MSS., with a very few emendations which the author thinks quite certain. Foot-notes give the readings of B C D and the Ambrosian palimpsest (A), quotations from grammarians, and some "probable" conjectures, among which are those made *metri causa*. The whole hardly corresponds to the present state of Plantine criticism. The questions, e.g., of the *hiatus* (cf. 85, 389=395 B), the "paragoge d," the metres of the *cantica*, are untouched. The theory of *retractationes*, which has lately come into prominence, and been applied to this play by Götz, Sonnenburg, and Ribbeck, is simply alluded to in the Preface as unproved. The readings of A are taken from Ritschl's edition, and, I think, differ in two or three places from the results of later enquirers. The text as it stands is not always good—e.g.,

in 843=854 B, the reading adopted *qui clud Cygno patre* obviously does not scan, while *Cygno* is in Plautus impossible (Ritschl, *Opusc.* 2.478, 481). The case is worse because *Cucino*, which is at once the proper form and restores the metre, has left traces of itself in the MSS. of Priscian, from whom the whole half-line comes. The edition has a certain interest as showing what emendations an ultra-conservative criticism considers certain, and what not. Dr. Vahlen withdraws three of his own conjectures (in 496, 734, 821 B). In 928=935 B he keeps the MSS. *Nestor*, which other editors change. But, otherwise, the book seems of little use to the student who has Brix's third edition.

*Plauti Comœdiæ*. Recensuit J. L. Ussing. Vol. IV. 2. Pseudolum et Poenulum continens. (Copenhagen.) Classical scholars will be familiar with the verdict which students of Plautus, from Ritschl onwards, have unanimously passed on M. Ussing's work; and we can do little more than regret that this volume resembles its predecessors. The one remarkable passage in the plays now edited, the Carthaginian in the *Poenulus*, seems meagrely treated. Dr. Neubauer's explanation, for example, is unnoticed. M. Ussing thinks the lines interpolated, asserting that "in the time of Plautus few Romans could have written, fewer followed, the piece, while none would have found anything witty in the device of making a Carthaginian speak his own tongue." The notes on the *Poenulus* may, however, possibly be found useful, for though much has been written on the play—the last contribution being a paper by Prof. Götz suggesting a transposition of two scenes to make the plot intelligible—still M. Ussing's is the only recent commentary of any sort.

*Die Weltsprache*. By A. Volk and R. Fuchs. (Berlin.) A universal language may be desirable; but an attempt at one which admits only twenty-one sounds (turning, e.g., h into g), calls th' an orthographic variation of t', and picks out an eclectic accidence and syntax from all the languages of Europe can hardly, if serious, be called very sane.

*Remarks on a Comparative Study of the Greek Accent*. By M. Bloomfield. (Baltimore: Reprinted from the "American Journal of Philology," No. 13; London: Trübner.) After distinguishing the accent of the word, of the sentence, and of the syllable, and criticising various theories of Greek accentuation—in particular those of Benloew, Misteli, and Hadley—Prof. Bloomfield shows that the rule "accent as far back as possible" is to be explained, not by any Italo-Greek system, but, as Jacob Wackernagel has recently suggested, by what seems to have been a feature of the Indo-European accent of the verb. In Sanskrit, the verb in certain cases becomes enclitic. In Greek the whole finite verb is similarly treated, but the restriction of the accent to the last three syllables prevents enclisis, except in *φῆμι* and *εἶμι*, which alone have a tense throughout capable of it. In fact, there seems to be here a case of sentence-accent. This theory, though not without its objections, is probably the best yet put forward, and is in some points strengthened by Prof. Bloomfield. Indeed, his article is full of valuable remarks on the minutiae of Greek accentuation. It would be impertinent to praise it. We need only recommend it to all interested in the subject. F. HAVERFIELD.

## A MARINE ZOOLOGICAL OBSERVATORY FOR ENGLAND.

THE following circular has been signed by most of the leading English biologists:—

"The value to the fish industry of an increased knowledge of the habits and life-history of fishes has been proved by the experience of the American



## CORRESPONDENCE.

IS "GÁ" AN ENGLISH WORD?

18 Bradmore Road, Oxford.

Prof. Skeat, in his *Etymological Dictionary*, s.v. "Yeoman," refers to a hypothetical Anglo-Saxon *gá* meaning "district" or "village," a term used by Kemble in his *Saxons in England*, book i, chap. iii., though that learned author gives no reference to show where the word occurs. Leo, in his Anglo-Saxon Glossary gives *gá*, a district, as in *Ohtga-gá*, *Noega-gá*, but adds no references. Mr. Freeman, in his book lately published on *English Towns and Districts*, has a chapter on the *Gá* and the *Sct*, and treats the former as an unquestionably genuine English word, but refers to no text in support of its citizenship.

I ask, then—(1) What textual authority is there for the use of *gá* as an English word? (2) In what country were Leo's *Ohtga-gá*, *Noega-gá* to be found? A. L. MAYHEW.

## PHONETIC TRANSLITERATION.

77 Sumner Road, Peckham: Oct. 8, 1883.

May I add one word to this controversy, because it is clear, from a remark of Mr. Lecky, that spelling reformers have mistaken the prime object which it is desirable to secure? Mr. Lecky says that "variant spellings are absurd, because they pervert the alphabet from its proper function, which is to represent sound alone." This grave error underlies many of the arguments of reformers. It is the voice, or spoken language, which imparts the sound; the alphabet is a device to represent the uttered word to the eye. A book or MS. never was intended to present sounds to the ear, but to suggest, through the eye, ideas to the mind. If this elementary fact is borne in mind, it will be acknowledged that *right*, *wright*, *write*, and *rite* are more in accord with the use of an alphabet than the phonetic symbol *raif*. The hieroglyphic origin of the alphabet must never be forgotten. FREDERIC PINCOOT.

## SCIENCE NOTES.

MESSRS. KEGAN PAUL, TRENCH AND Co. will publish immediately a book by Mr. Henry O. Burdett, the founder of the Home Hospitals Association for Paying Patients. Its title is *Hints in Sickness, Where to Go and What to Do*. It consists of hints for those whose friends are sick or who are ailing themselves; and it gives to the housewife, the doctor, the clergyman, the district visitor, and the philanthropist exact information both as to where to go or send patients, whether their ailments are chronic and incurable or acute and requiring treatment. It also comprises a Household Surgery, and a list of appliances used in the treatment of the sick, with hints upon many points of nursing and domestic medicine, and directions as to how to act in cases of sudden emergency.

DR. EDWARD B. AVELING has a new work on chemistry in the press. While it deals with the subjects required by the University of London examination, it is intended as a guide to the philosophical and systematic study of the non-metals. The attempt is made to combine in one volume the practical, theoretical, and mathematical treatment of the chemistry of the non-metals. The work will be published by Mr. Joseph Hughes, Pilgrim Street, E.C.

THE October number of the *Geological Magazine* opens with an article by Mr. E. T. Newton, describing the recent discovery of teeth of the cave hyaena in the "forest-bed" of East Anglia. These interesting relics were found in an excavation, by Mr. J. J. Colman, at Corton Clif, Suffolk. They were

associated with remains of *Rhinoceros etruscus*. It is curious to note that the President of the Anthropological Department at the recent meeting of the British Association argued that man was resident in Britain long before the hyaena, and based his argument to a large extent on the non-existence of the hyaena in the forest-bed!

MESSRS. CROSBY LOCKWOOD AND Co. have just published in "Weale's Series" the third volume of Prof. John Scott's "Farm Engineering Text-Books," entitled *Farm Roads, Fences, and Gates: a Treatise on the Roads, Tramways, and Waterways of the Farm, on the Principles of Enclosures, and on the Different Kinds of Fences, Hurdles, Gates, and Stiles: Note-Book of Agricultural Facts and Figures for Farmers and Farm-Students*, by Primrose McConnell; and a third edition of *Tables of Tangential Angles and Multiples for Setting-out Curves from 5 to 200 Radius*, by Alexander Beazeley.

## PHILOLOGY NOTES.

WE are glad to hear that the Cambridge University Press have nearly ready for publication the first volume of Prof. Jebb's long-expected edition of Sophocles, being the *Oedipus Tyrannus*. It will have an explanatory commentary, notes on the text, and a translation in English prose.

THE Cambridge Press also announce the third volume of Mr. James S. Reid's edition of Cicero's *De Finibus*, containing the English translation; and the second volume of Cicero's *De Natura Deorum*, with Introduction and Commentary by Prof. J. B. Mayor, and a new collation of several of the English MSS. by Mr. J. H. Swainson.

THE first volume of M. Favre's new edition of Ducange, *Glossarium mediae et infimae Latinitatis*, comprising A—Barga, is now complete. We understand that until the end of the year copies may still be had from Mr. Nutt at the original subscription price, although the French publisher has, in consequence of his having obtained over five hundred subscribers, raised the price by one-third.

THE announcements of Teubner, of Leipzig, include a work upon the History and Topography of Ancient Rome, by Otto Gilbert; an edition of the *Magna Moralia* of Aristotle, by Fr. Susemihl; and the *Ecclesiasticus* of Aristophanes, by A. von Welsen.

AT a recent meeting of the Académie des Inscriptions, M. Oarapanos exhibited a small leaden plate, found on the site of Dodona, with writing on its face and its back, which may be thus read as a question addressed to the oracle, and the answer:—Θε[ς] τυ]χὰ ἀγαθὰ ἐρ[στ]εῖ Ἀντιχ[ο]ς τὸν Δι καὶ τὰν Διδω[α]ν ὅτερ ὀνείας [α]ὐτοῦ καὶ πατρὸς καὶ ἀδελφῆς τ[ῆ]ς Ἰαθεῖν ἢ ἥρ[δω]ν τιμωρὶ λ[ό]γον καὶ ἀμείνον ἀγ. —Εἰς Ἐπιμόρα δρυῶνα ἔντι.

THE second number of the *Jahresbericht über die Erscheinungen auf dem Gebiete der germanischen Philologie*, for 1882, has just been issued by Reissner, at Leipzig. The English part, by Dr. Ju. Koch, will be most useful to students wanting a list of books and criticisms on our language.

ULRICO HOEPLI, of Milan, has sent us a copy of the fifteenth number of his series of special catalogues. It is concerned with Oriental books, and contains 612 entries, among which we notice the names of Prof. Max Müller, Prof. A. Weber, Rajah Surendra Mohun Tagore as being particularly well represented. It is printed in English, and, on the whole, very well.

and French Commissions. Without such knowledge we cannot improve our fisheries commercially; with it, there is every probability that a great deal may be done in the way of controlling and extending them. In order to gain accurate knowledge as to the circumstances which affect the life of fishes and the various molluscs, shell fishes, corals, and sponges, which are important commercially as well as interesting from the scientific point of view, it is necessary that continuous observations should be made upon their growth from the egg onwards, upon their food and its natural history, as well as upon their enemies, and the conditions favouring or injurious to their life. Such observations can only be successfully carried out by persons resident on the sea-coast. In order to enable competent observers to spend such time as they can afford for these studies to the greatest advantage, zoological observatories have been established on the sea-coast of foreign countries, but at present there is no such observatory on the British coast. The first observatory of the kind is the zoological station established by Dr. Dohrn at Naples, which is frequented by naturalists from all parts of Europe. Its buildings and aquaria represent an expenditure of £20,000, and its annual expenditure is over £4,000. Similar observatories have been established by the Austrian Government at Trieste, and by the French Government at Concarneau, Roscoff, and Villefranche. It has been for some years the desire of English naturalists to establish a zoological observatory on the British coast, which would be in charge of a competent resident superintendent, and fitted with aquaria, laboratories, and apparatus, and possessed of boats and dredging apparatus. Two or three fishermen would be kept in the pay of the observatory. The institution thus organised would be frequented at all times of the year by naturalists desirous of carrying on original investigations relative to the life-history and structure of marine organisms. Accommodation for as many as six such naturalists might be provided. The affairs of the observatory and the granting of permission to make use of its appliances might be entrusted to a small committee, consisting, for example, in the first place, of the Warden of the Fishmongers' Company, the professors of zoology, botany, and physiology in the universities of Great Britain and in the London colleges, and the secretaries of the Linnean and Zoological Societies of London. Were such an observatory once established, there is every reason to believe that funds could be raised annually for the purpose of extending its operations and of carrying on special work in it by grants from scientific societies, the universities, and such sources. The obstacle hitherto to the establishment of a British zoological observatory has been the difficulty of obtaining the large sum necessary to launch the institution. It is calculated that £8,000 would be sufficient to secure a site and erect and furnish a suitable building, while £500 a-year should be secured as a minimum income for the purpose of paying a salary of £250 a-year to a resident superintendent, minor salaries to fishermen and attendants, and of meeting the small current expenses. The income of the institution might be materially aided by the payment of a fee (say £5 a-month) on the part of those naturalists making use of its resources. The opportunity for securing the £20,000 necessary for the inauguration of such a zoological observatory has presented itself in connexion with the International Fisheries Exhibition. Should there be, as there is reason to hope, a large surplus fund in the hands of the committee of the Exhibition at its close, it is proposed to bring the suggestion of the establishment of a marine zoological observatory before the committee, and to endeavour to obtain the support of that body for the scheme. It is proposed that a deputation of scientific men should interview the committee of the Fisheries Exhibition in order to explain the importance of a marine observatory and the close relationship of the work done in such an institution to the interests of our fisheries; and the committee would then be asked to consider the propriety of handing over the sum of £20,000 (or, if possible, a larger sum—this being a minimum) to trustees for the purpose of building and endowing such an observatory, provision being made as to the future government and occupation of the observatory as above suggested."

## FINE ART.

*Velazquez and Murillo.* By Charles B. Curtis. (New York: Boston; London: Sampson Low.)

THE compiler of this very complete and admirably arranged catalogue deserves the thanks of all students of art. It is not often that we find anyone content to spend so much patience and care upon a volume the object of which is rather to lighten the toil of others than to call attention to his own views or his own literary ability. Yet such labours are not without their reward. It is quite certain that the book will still be of value when many less modest efforts have been forgotten; and if Mr. Curtis be careless of such posthumous fame he will have at least the satisfaction of feeling that he has done a valuable piece of work that wanted doing, and that it was not likely that anyone else who undertook it would do it better, or even so well. We only wish that he would do for the principal artists of other nations what he has here done for those of Spain.

It is not an easy thing to make a catalogue—a descriptive and historical catalogue—of pictures. Anyone who has tried to state in a few words the salient features of a painting, so that it shall be recognisable by the description, and easily distinguishable from others like it, will not be prone to underrate the difficulties of the task. The analytical description of pictures is indeed something of an art by itself, requiring not only great accuracy, but also considerable judgment in knowing what to omit. An analysis which may seem more than adequate for a picture when regarded alone will often be next to useless if the subject be often repeated by the painter—as, for instance, in the case of Velazquez and his portraits of Philip IV., or the Immaculate Conceptions of Murillo; and the regret of Mr. Curtis that his descriptions are in some cases too brief is quite intelligible, although it is not probable that they are in any case insufficient for their purpose.

Mr. Curtis has very wisely abstained from critical observations. Whether right or wrong, criticism is out of place in a book of the kind, which should only aim at arranging undisputed facts in the best order; and we are inclined to think that his reasons for disagreeing with those who extol Velazquez at the expense of Murillo, though sensible and inoffensive, might have been omitted with less loss to the volume than any other passages in it. But the Preface in which they occur is full of interesting facts which are quite in keeping with the main object of the book. The statement of the sources of his information, and his comments on them, will save trouble to those who have to go over the same ground, and he gives good reasons for not confining such catalogues to works generally accepted as genuine. The plan that he has adopted with regard to doubtful pictures is excellent. He has printed his descriptions of them in smaller type and in double columns, giving the name of the possessor, with notes of the exhibitions and sale-rooms in which they have appeared. That such a comprehensive programme should have been carried out without omission or error is more than can be expected; but the area of the author's

research has been very extensive, and the amount of information that he has gathered and arranged is a remarkable example of what can be achieved by patience and a methodical system.

The table which Mr. Curtis has compiled of the geographical distribution of the works of the two great masters yields some results which are surprising. Few would expect to find that London contains nearly as many pictures by Velazquez as there are in Madrid—66 against 69; or that the total number in Great Britain far exceeds that in the whole of Spain—120 against 75. With regard to Murillo the statistics are equally remarkable. In Great Britain there are 220 Murillos, in Spain but 126. As the number of works by Velazquez in the world is estimated at 274, and that of those by Murillo at 481, the proportion of each of them in this country is not much less than half. It must be remembered, however, that these are statistics of quantity and not of quality, and that they include all the pictures described by Mr. Curtis, large and small, good or bad, genuine or doubtful.

The list of the highest recorded sales of pictures by Velazquez and Murillo is also interesting. It begins in the case of Velazquez with the year 1799 (Orleans sale), in the case of Murillo with 1768 (Gaignat sale), and ends with the Hamilton sale of last year. The twenty-one pictures by the former artist realised 784,280 frs., the fifty-three pictures by the latter 3,312,010 frs., giving an average of £1,494 and £2,500 respectively. So far as can be gathered from this list, it would seem that while the estimation of Velazquez has increased, as shown by the great price paid for the full-length of Philip IV. at the Hamilton sale, that of Murillo gives no signs of declining. The price paid by Mr. Arnot at the same sale for the "Infant Jesus" by Murillo was more astonishing than Mr. Burton's bid for the Velazquez, and the annals of Velazquez sales show nothing so remarkable as the purchase by the Earl of Dudley in 1867 and 1875 of eight Murillos at an average of £2,000 a-piece.

The appearance of the volume does credit to the printer and publisher, and the few etchings with which it is embellished are good examples of the skill of Lalauze and Saint-Raymond. The only thing we miss is a table of contents, the want of which is scarcely made up by the Index, for the volume is not only a catalogue of pictures, but contains biographical notes and sketches of the two great painters and their followers, as well as a bibliography and several pages of "Additions and Corrections."

COSMO MONKHOUSE.

## THE ART MAGAZINES.

THE *Portfolio* has this month an etching of "The Falls of Clyde," by Mr. C. O. Murray, of remarkable beauty and skill; and another by Mme. Louveau-Rouveyre after a portrait by Holbein (Sir Richard Southwell, in the Louvre), treated with great success in the manner of a line-engraving of the sixteenth century. For its brilliant, precise execution the etching by M. Lalauze of "Children in the Garden of the Tuileries" also deserves mention. In this number appears the tenth of the editor's

pleasant papers on Paris, and Mr. Chambers Lefroy writes agreeably enough about the Clyde. Writing more or less topographical, in fact, absorbs the number; but Vernon Lee's notes on San Semignano are unusually bright and picturesque, and they are charmingly illustrated with sunny sketches from the pencil of Mr. Joseph Pennell. A good specimen of etching by Mr. Bruce's process is given in illustration of Mr. Lefroy's article. In this process the whites are bitten instead of the blacks, so that the plate can be printed like a wood-block with the letterpress.

THE full-page illustration of the *Magazine of Art* is a facsimile in small of a very beautiful drawing by Mr. Burne Jones, called "Cupid's Hunting Ground," belonging to Mr. Constantine Ionides. The slender, refined, and peculiar type of figure which the artist has chosen as most fitting to clothe his poetical ideas is exquisitely suited to a design in which it was, before all things, necessary to avoid the least touch of sensuality. Seldom in modern art has an allegory of love been presented in pictorial language so pure and spiritual. The contents of the number are as varied and well written as usual. We are glad to see an engraving of Mr. John Sargent's masterly and original portrait group of children, which was one of the most striking pictures of the Salon, and indeed of the year.

M. HENRI HAVARD's article in the *Gazette des Beaux-Arts* on Vermeer (sometimes called Van der Meer of Delft) sums up all the facts he has recently discovered about this rare painter, and applies them to the previously accepted theories and opinions about Vermeer's career. He proves pretty clearly that Rembrandt could not have had any influence in forming Vermeer's peculiar and very personal manner. He gives good reasons for thinking that he was apprenticed to the painter Leonard Bramer, the brother of his godfather; and that both he and de Hooch owe to Fabritius the impulse which led them to depart from the traditions of the school of Delft, and to form that large, luminous style which is so peculiarly their own. The article is well illustrated with an admirable etching by A. Gilbert of the "Dentellière" in the Louvre, and wood-cuts of the famous view of Delft in the Museum at the Hague and the little street scene in the Six Collection. The rendering of "La Liseuse," a celebrated picture of the Dresden Gallery, formerly attributed to de Hooch, is not so satisfactory. The article is headed with a wood-cut of a portion of a picture—and a very charming and tantalising portion it is—which is indexed as "Entrée du Béguinage." M. Havard makes no reference to this picture, which is not one of the well-known works of the artist. An article on the late Baron Charles Davillier and his collection by M. Louis Courajod, one by M. Edmond Michel on the tomb of the Abbé de Blanchfort in the church of the abbey of Ferrières, the conclusion of M. Jules Le Petit's study on the ornamentation of books (richly illustrated), and a continuation of "Le Voyage du Cavalier Bernin en France," edited by M. Ludovic Lalanne, complete the text of the number, which contains also a sympathetic etching by Maxime Lalanne after a landscape by Theo. Rousseau in the possession of Mme. la baronne Nathaniel de Rothschild, and a heliogravure by Dujardin after a drawing by Solario.

THE eightieth birthday of Ludwig Richter, the well-known illustrator of books for children, furnishes Anton Springer with a subject for the first article in the current number of the *Zeitschrift für bildende Kunst*, which also contains the conclusion of the account, by A. Bredius, of that collection of drawings by the Ter Borch family to which we have already called atten-

tion. The etchings this month are a landscape by B. Manfeld after a picture by E. Scherres, and the equestrian portrait of Philip IV. by W. Woernle after the picture by Velasquez in the Uffizi.

## CORRESPONDENCE.

## THE "APOLLO AND MARSYAS."

68 Bolsover Street, W.: Oct. 6, 1883.

Mr. Conway having written twice in the ACADEMY respecting the "Apollo and Marsyas," it is but right that at least some of his errors should be corrected. There can be no one now in England who knows that picture in all its details so well as myself. I made an elaborate drawing of it on wood, which was engraved by Mr. W. J. Linton, and issued in the *Leader* newspaper. A beautiful photograph by Bingham, of Paris, has been in my daily sight for twenty-five years, and a photograph of the drawing at Venice full twenty years. A study of art for over half-a-century, and a knowledge of the finest works extant, ancient and modern, may give me some claim to know as much as your correspondent. He assumes (September 22) that the picture was assigned to Raphael on account of the drawing associated with the "Sketch Book," thus showing how dangerous it is to jump at conclusions. The facts are these:

—Mr. M. Moore took a mutual friend (still living) to Christie's sale-room, pointed out the picture, and then and there assigned it to Raphael, whose name, of course, was not in the catalogue. The day after the purchase he called upon me, took me home with him and showed me the picture, assigning it as before, on the ground of its internal evidence alone, and on no other. Nor was there anyone more qualified than he to give an opinion or pronounce judgment, for I have never met with one who had anything like his knowledge of the old masters. It was about two years after this that a friend, equally known to both, was in Venice, and discovered the drawing in question, which previously was unknown to Mr. Moore. It is well to let it be shown what value can attach to Mr. Passavant's opinion. He called to see the picture while I was engaged on my drawing, and all that passed between him and Mr. Moore was made known to me. Timoteo della Vite was not the first name he assigned to it. In fact, he had no opportunity of giving the picture a study. Very different was it with Sig. Cavalcaselle, who, intimate with Mr. Moore, was often there; twice I saw him while at work. There is no challenge which your correspondent has made that I would not willingly accept did I not think that my time and your space would thus be ill-employed. His allusion to the character of the legs, &c., of the Apollo as identical with the treatment of Perugino is a proof that his training has not been sufficiently severe to enable him to discern a semblance from that which is truth. Enquiries into its authorship are narrowed when we can pronounce with certainty that the picture belongs to the Umbrian school. There is a conventional treatment observed in parts of the foreground which fixes a date within a few years. Within that period, therefore, the master must be found. The beauty of the work, which your correspondent amply acknowledges, makes it utterly impossible for it to be the production of one unknown to fame. There is the impress of a mind totally unlike that of Perugino, absolutely like that of Raphael. One of the most interesting facts which the picture exhibits is the close study of the antique. The whole attitude of the Apollo, and especially the sway of the body, can be paralleled by abundant examples. The first is seen on the reverse of a coin of Domitian with scarcely a change. An instance on a medal of Diocletian may also be cited. But,

in fact, it would be wearisome to enumerate the many examples of figures of deities similarly treated. The classic influence dominates; and the fine scorn seen in the head of the Apollo can only be paralleled in that of the Belvedere. Style, that which is governed by the mind, is the only real test to apply to an artist's work. Petty details, such as your correspondent produced, never have been, and never could be, decisive of a hand. Mr. Conway is so dogmatic and so full of authority that one cannot help feeling amused when he comes to no decision, but looks for a revelation. When he talks of it being capable of demonstration that Raphael was not the painter, one may as well remind him that such language may be used when such demonstration is made. J. G. WALLER.

London: Oct. 6, 1883.

In Mr. Conway's first letter on this subject I observe that he quotes the opinion of Ivan Lermoliev (Morelli) in support of his suggestion that the "Apollo and Marsyas" is a work of Perugino. In Morelli's recent work, *Die Werke italienischer Meister in München, Berlin und Dresden*, he, however, unhesitatingly assigns this picture to Timoteo Vite, thus corroborating the opinion formerly expressed by Passavant. Morelli further assigns to it the date 1500, and recognises in its style the influence of Francia and Lorenzo Costa, specially referring to the landscape as characteristic of Timoteo (pp. 339, 346-48, and 358).

Whatever else may be proved by the juxtaposition at the British Museum of the facsimile of the Venice drawing for the picture with undoubted designs of Raphael to which dates can be assigned, it must surely be admitted that the date 1507 assigned by the Museum to the drawing cannot be sustained. Even a cursory comparison with the various sketches for the "Borghese" entombment, and, indeed, with drawings to which earlier dates are given, shows such extraordinary discrepancies of style as could scarcely exist at the same time even in the manner of a young and constantly developing master. Beautiful as is the "Apollo and Marsyas" drawing in its *naïveté* and freshness of conception, it would appear that—leaving out of the question for the present purpose the disputed drawings of the "Venice Sketch Book"—even the earliest drawings of Raphael exhibited at the Museum show greater flexibility and freedom of style.

CLAUDE PHILLIPS.

## NORWICH CATHEDRAL CLOISTERS.

Belle Vue Rise, Norwich.

The only seventeenth-century memorials in the cathedral cloisters and burial-ground are the following:—

North cloister, one only, as under—

\* JAH RIC<sup>rd</sup>ARDSON  
\* 1657

North cloister buttresses—

R. F. 1662

Not given in Blomefield.

HERB VNDER LYETH  
THE BODY OF SARAY  
WOLFFE DIED MAY Y<sup>e</sup> 9  
1678

Notwithstanding "Saray," Blomefield omits this.

FRANCES Y<sup>e</sup> DAUGHTER  
OF HENRY MOWTING  
AND MARY HIS WIFE  
THE 7 DAY OF FEBRUARY  
DEPARTED THIS LIFE  
ANNO 1679

Blomefield spells Frances with "i."

SARAH YORKE THIS  
LIFE DID RESIGNE  
ON MAY 17<sup>th</sup>  
1679

Blomefield gives 1679 in brackets.

HERB VNDER LYETH Y<sup>e</sup>  
BODY OF ELIZABETH  
WOLFFE WHO DIED  
THE 17<sup>th</sup> DAY AVGVST  
1679

Blomefield spells Wollfe with one "l."

HERB VNDER LYETH Y<sup>e</sup> BODY  
OF JOHN GOODWYN WHO  
DIED Y<sup>e</sup> 18<sup>th</sup> DAY OF AVGVST  
ANNO DOM  
1679

Not recorded in Blomefield.

Robert  
Moore dyed  
May the 31<sup>st</sup> 1687

Not recorded in Blomefield.

Near this Place lieth y<sup>e</sup> Body of  
FRANCIS STAFFORD  
sometime Parish-Clerk, who  
died May 15<sup>th</sup> 1694 Ag<sup>d</sup> 40 years  
And ANN his Wife, died the  
30<sup>th</sup> of Nov: 1710 Ag<sup>d</sup> 55 years  
They had ten children, 9 survived their loving  
Father, and 6 an Indulgent Mother

In the burial-ground one stone, the top part  
of which is gone, as follows:—

6 1679  
CHARLES BROOKE  
DIED JULY 16. 1716.

Not given in Blomefield.

Some progress is being made with the memorial inscriptions in the building, and these will be completed when the weather forbids outdoor transcribing. WM. VINCENT.

## NOTES ON ART AND ARCHAEOLOGY.

MR. WILLIAM FERGUSON OF KILMUNDY'S guide-book to the scenery and antiquities on the line of the Great North of Scotland Railway, which was first issued in a popular form, has just been published by Mr. David Douglas, of Edinburgh, in an *édition de luxe*, illustrated with Amand-Durand reproductions from pen drawings by Mr. George Reid, R.S.A. The twelve plates treat in a singularly delicate and artistic way the castellated mansions, the ecclesiastical ruins, and the landscapes of the district. Mr. Reid has been engaged during the past season on a series of drawings of the River Tweed, from its small beginnings among the moss and moor of Tweedswell to the point where it seeks the sea beneath the old walls of Berwick. A selection of the sketches are to be reproduced by Amand-Durand as the presentation work for the members of the Royal Association for the Promotion of the Fine Arts in Scotland for 1884. No doubt this complete pictorial record of a river so full of picturesque beauty, and so haunted by romantic memories, will form one of the most interesting and valuable of the society's many publications.

MESSRS. BEMROSE AND SONS announce two important works in art—*The Art of the Old English Potter*, with copperplate engravings by Mr. L. M. Solon; and *The Life and Works of Wright of Derby*, by Mr. William Bemrose, with etchings by Mr. Seymour Haden and wood-engravings.

MR. HODDER M. WESTROPP will publish shortly, through Mr. Elliot Stock, a volume of promenade lectures on Roman archaeology, treating of the city and its buildings in pre-historic and imperial times.

THE programme of the *Magazine of Art* for the next volume is rich both in interesting subjects and able writers. Among the articles promised we note "The Fitzwilliam Museum," by Prof. Sidney Colvin; "Fontainebleau: Village Communities of Painters," by Messrs. E. Louis Stephenson and W. E. Henley; "Old and New Fans," by Mr. Austin Dobson; "Francesca da Rimini," by Miss Julia Cartwright; and "J.-P. Laurens," by Mrs. Mark Pattison.

MR. WEDMORE is announced to lecture on "Modern Life in Art" at Bristol on October 30, and at Manchester on November 5 and 8.

THE very remarkable and valuable study by the erudite M. Patoux of the works of the great French portrait-painter, Quentin Delatour, is intended, we hear, to be completed before the end of next year. M. Triqueneaux, of St-Quentin, is issuing it in parts, in a limited edition, with etchings by Lalauze. Though Delatour has lately received much attention from French criticism, no tribute could rival the one in which M. Patoux takes the initiative.

At the meeting of the Archaeological Institute held on October 10, the approaching resignation of their valued friend and secretary, Mr. Albert Hartshorne, F.S.A., was, to their great regret, announced to the council.

THE last general meeting of the Hellenic Society for the present year will be held at 22 Albemarle Street on Thursday, October 18, at 5 p.m., when several papers of interest will be read.

THE School of Art Wood-Carving at South Kensington has re-opened after the usual summer vacation; and we are requested by the chairman of the committee, Col. Donnelly, to state that some of the free studentships, both in the day and in the evening classes, which the committee are enabled to offer in consequence of the aid afforded to the school by the City and Guilds of London Institute, are at present vacant. Orders for carving are executed at the school, designs and estimates being supplied; and the committee would be glad to co-operate with architects in the execution of designs for internal decorative wood-carving—a branch of the art which they especially desire to develop. The school is open to amateurs as well as to those who intend making wood-carving a profession. To those amateurs who are unable to attend the classes information can be given by letter and examples supplied.

THE next examination for certificate and diploma of the London Institute for the Advancement of Plain Needlework will be held on Tuesday, October 23, at 11 a.m., at White-lands Training College, Chelsea. Candidates must send in their names a week previously to the hon. secretary, Codicote, Welwyn, Herts.

M. MASPERO recently gave an account to the Académie des Inscriptions of his work as Keeper of the Boolak Museum. Since 1878 an annual grant of 35,000 frs. (£1,400) has been allotted for excavations in the Egyptian Budget, but this sum has to include the purchase of antiquities. The staff comprises only three Europeans, who are all permanently stationed at Boolak. The natives number six inspectors and twenty-seven guards. In order to increase their usefulness, M. Maspero is now training at Boolak half-a-dozen boys in the elements of Egyptian archaeology. For the actual work of excavation there are also eight foremen, or *reis*. M. Maspero does not think that much risk of destruction from the natives is now to be feared. They have learned to make a profit of their discoveries. The real danger is from dealers in antiquities and from tourists.

THE injury done to several pictures in the Louvre by recent restorations or "conserva-

tions" is the subject of a protest by M. Alfred de Loastot in the *Chronique des Beaux-Arts*.

A COLLECTION of drawings by Greuze, eighty-eight in number, has been found in the library of the Academy of Fine Arts at St. Petersburg. They were presented in 1817 by a former president, Count Stroganoff, and have been forgotten since. The present president, the Grand Duke Wladimir, has given permission to a Russian illustrated paper to reproduce a selection from them by the phototype process.

#### THE STAGE.

MR. MICHAEL WILLIAMS'S *Some London Theatres, Past and Present* (Sampson Low), which has been forwarded to us, contains a treasure of entertaining reading in the matter of theatrical reminiscence. There are but five essays, or sketches, in the book, and some of them, as the author apprises us, have been published before. In this latter fact there can be nothing uncommon and nothing discreditable: it is long since the circumstance that chapters have already found favour with magazine editors and the public has been held to tell against them when they are finally issued between the covers of a book. Indeed, whenever this circumstance has been held to be an objection, it has been so held only by a pedant, and, we are constrained to add, oftentimes by a pedant who has himself been without that good fortune to which he takes exception in another. Mr. Williams's sketches, then, it is clearly understood, are in no danger of intelligent reproach because they are not now printed for the first time; but we deem that exception may fairly be taken to Mr. Williams's plan of not so far revising his original work as to bring it "up to time." He seems to add rather than to revise. In his account of Sadler's Wells, for instance, he informs us that, after Mrs. Bateman's death, "the theatre was re-opened by Miss Isabel Bateman with the co-operation of her sisters, and in their hands, we are informed, it will permanently remain." Later on there comes that mechanical separation of paragraphs known to the outsider as a black line, and to the printer as a "short rule;" and this is followed by a supplementary statement as to Miss Isabel Bateman's renunciation of the management and the subsequent enterprise of Mr. Chatterton and Mr. Mat Robson. There might, therefore, it is clear, be greater neatness in the arrangement; nor is the book wholly free from error. But it is, nevertheless, acceptable. We welcome it with courtesy, not with enthusiasm, as a record, which very likely might not otherwise have been made, of the fortunes of several out-of-the-way playhouses which have had an illustrious or, at the least, an honourable history. There is included, too, an intelligent, painstaking notice of the Lyceum, the theatre most *en évidence* of all the playhouses of London. Mr. Williams is clearly interested in theatrical history, and he investigates it with diligence and writes upon it without pretension.

*The Story of Helena Modjeska*, by Mabel Collins (W. H. Allen), narrates, with much fullness of detail, the professional life and the early struggles of a notable Polish dramatic artist. It will doubtless increase the measure of respect—already a large one—felt in England for a lady who has conquered many difficulties, who has been exceedingly ambitious, and whose ambition seems to have been justified by popular success. As an actress—at least as regards her English performances, of which alone we can have knowledge—M<sup>me</sup>. Modjeska has always seemed to us to be immensely overrated; and even if this be not so, and if the lady's art have all the merits her admirers imagine they see in it, it is but superficially explained and inadequately analysed in Miss Collins's book, which

is a book of genial gossip, or, if we will, of genial personal history, such as is so much sought for in the illustrated American magazines. As printed matter, it is undeniably innocuous; but it has no claim to be accounted literature.

#### MUSIC.

##### THE LEEDS MUSICAL FESTIVAL.

I.

Leeds: Wednesday.

THE long rehearsals of Monday and Tuesday are over; the novelties have been carefully prepared; and there seems very good reason to believe that the performances this week will equal, if not surpass, those of previous years. The first Leeds Festival was held in 1858, but the first of the regular triennial gatherings not until 1874; yet, in interest and importance, the Leeds Festival is second only to Birmingham. That in so short a space of time it should have taken so high a place is due, mainly, to the great care and wisdom displayed by the executive committee. It is pleasant to look back at the uniform success which has attended their efforts; no fault could be found with the arrangement of the programmes or the selection of novelties; and proper time has, on all occasions, been devoted to the rehearsals. This is a most important point; money spent on rehearsals is well spent. Societies, in trying to save a few pounds, may risk the loss of hundreds—to say nothing of reputation. The gain seems immediate; but the loss, though future, is none the less certain if such a dangerous policy be adopted as a rule. Before the Leeds Festival no less than forty-four full choral rehearsals were held, besides sectional ones. We have, of course, to concern ourselves principally about the musical portion of the undertaking, but we may point out that the financial success of the past will encourage the directors to persevere in the wise course which they have hitherto followed. As the outcome of the last four Festivals no less than £6,000 has been given to the Leeds medical charities.

The band and chorus consist of 425 performers. The former includes many of the best London players. Mr. J. T. Carrodus is leader, Mr. A. Burnett principal second violin, Mr. E. Howell principal violoncello, while the list of wood wind and brass players is equally satisfactory. In answer to an advertisement for singers there were no less than seven hundred applicants. Of these the best 320 were engaged; every applicant was tested individually, both for voice and reading ability. We must not omit the name of Mr. James Broughton, the chorus-master, to whose patient labours so much of the success of the choir is due. Dr. William Spark and Mr. Walter Parratt are the organists, and Mr. A. Broughton accompanist. Sir Arthur Sullivan in 1880 proved himself an able conductor. It would certainly be difficult to find a better man, but we will frankly say that at times his manner appears slightly apathetic, not to say cold.

The frequent opportunities of hearing Handel's "Messiah" in Northern towns led to the wise omission of that popular work in the Festival programme. It was performed in 1874, but in 1877 "Solomon" took its place; in 1880, "Samson;" while this year Handel is represented only by a selection occupying part of a morning programme. Mendelssohn's "Elijah" still forms the attraction of the first day; and for the sake of the choir, it is only natural that they should have one safe opportunity of displaying their fine and excellently trained voices. The attention paid to English musical art deserves special mention. In 1858, Sir Sterndale Bennett's "May Queen" was produced at Leeds; in 1880, Sir A. Sullivan's "Martyr of



Antioch;” while Sir G. A. Macfarren, respected at home and abroad for his learning and ability, has written two Oratorios specially for these Festivals—“Joseph,” performed in 1877, and “King David,” announced for next Friday. In addition to these two works, his “St. John the Baptist” was given in 1874. There are probably many English musicians who would gladly receive a commission to write a Festival work; but in selecting only those who had already made for themselves a name the committee adopted the safest plan, and one which has produced satisfactory results. The greatest composers cannot always do themselves full justice when writing to order; in trusting, however, to men of note one is at least sure to avoid what is bad and worthless. There is a certain guarantee in a name. Raff’s work, “The World’s End, the Judgment, the New World,” is creating great interest here. The composer is known in this country chiefly, if not entirely, by his instrumental works. Seven or eight years ago Dr. Hans von Bülow introduced some of his pianoforte pieces into his recital programmes, and, besides, played with much success a Pianoforte Concerto at the Crystal Palace Concerts. At Sydenham, too, and other places, many of his Symphonies were brought to a first hearing. Raff’s wonderful command of all the resources of counterpoint, canon, and fugue, his simple and taking melodies, together with his rare knowledge of orchestration—all these excellent qualities have rendered his music grateful to the public and attractive to musicians. An important choral work from his pen cannot fail to prove an interesting novelty, and all the more so as it is written in a strikingly original manner.

This morning Leeds was enveloped in fog and darkness, but the public crowded, nevertheless, to the Town Hall. A few words will suffice for the performance of “Elijah.” The principal soloists were M<sup>me</sup>. Valleria, Miss Marriott, M<sup>me</sup>. Patey, and Messrs. Maas and Santley. They were all very successful; and Mr. Santley, though not in good voice, sang with his usual vigour and earnestness. The singing of the Leeds choir is worthy of all praise. There was a little uncertainty in some of the earlier numbers, but they soon warmed to their work, and grand and impressive was the rendering of the “Beal” choruses and the “Thanks be to God.” In some of the quieter portions of the work the singers were equally successful. The voices are of splendid quality, and the delicacy and general refinement shown in the performances are at times quite remarkable. Full justice was also done to the choral numbers in the second part. The “Behold! God the Lord” was perhaps, after the “Thanks be to God,” the grandest success of the morning. In short, we would say that we have never listened to a finer rendering of the “Elijah” choral numbers.

We must defer our notice of all the novelties until next week. Mr. Alfred Cellier’s new Cantata, “Gray’s Elegy,” will be given this evening.  
J. S. SHEDLOCK.

#### MUSIC NOTES.

THE twenty-eighth series of the Crystal Palace Concerts commences to-day, Saturday, October 13. There will be twenty concerts—ten before and ten after Christmas. Several novelties are announced: Raff’s “Autumn” Symphony and his “Italian” Suite, Sir G. A. Macfarren’s Symphony in E minor, Sir R. P. Stewart’s Prelude to “The Eve of St. John,” M. Saint-Saëns’ Ballet *Divertissement* from “Henry VIII.,” Liszt’s Symphonic Poem “Les Préludes,” a Suite entitled “Scènes poétiques” by Mr. Goddard, &c. At the first concert, next Saturday, Mr. Oscar Beringer will perform, for the first time in England, Dvorák’s Pianoforte Concerto in D (op. 33). Part of the programme on November

3 will be devoted to Mendelssohn, the anniversary of whose death falls on the following day; and on December 1 Berlioz’s “Messe des Morts,” which created such great interest on the occasion of its performance last May, will be repeated.

THE Prospectus of the Borough of Hackney Choral Association for the season 1883-84 is an excellent one. The first concert (October 29) will be devoted to Mr. E. Prout’s Cantata, “Hereward,” originally written for, and dedicated to, the association; and Mr. A. C. Mackenzie’s Cantata, “Jason,” will be performed at the third (February 25, 1884). The latter work has not yet been given in London; and as the composer made his mark last year with “Colomba,” and as his name will again be

before the public next year, Mr. Prout was wise in choosing something from his pen. The attention paid to English music at these concerts is a feature worthy of notice. In the Prospectus before us we find a list of the most important works given during the last seven seasons; among these there are three by Mr. E. Prout and one by each of the following composers—Dr. Bridge, Mr. A. C. Mackenzie, Miss A. M. Smith, Sir A. Sullivan, and Mr. A. G. Thomas. It must be remembered that each season consists of only four concerts. Rossini’s “Stabat Mater” will be performed at the second concert of the present series (December 10), and Mendelssohn’s “St. Paul” at the fourth and last (April 28, 1884).

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## LITERATURE.

*The Expansion of England: Two Courses of Lectures.* By J. R. Seeley. (Macmillan.)

THESE Lectures, delivered at the University of Cambridge, are of a different character to the historical course which is usually addressed to an undergraduate audience. They deal with events which Professors of History are apt to treat in a languid and colourless manner as being too modern for study. Historians tell us that history should not merge into contemporary politics. The object of Prof. Seeley is to combat this view. The aim of his teaching is to establish the fundamental connexion between history and politics. They are only different versions of the same study. If we desire to understand the meaning of English history we should study, not the past of England only, but her future also. England has been almost exclusively occupied during the last three centuries with its expansion into Greater Britain. This term is conveniently used to designate the network of our colonies and our great dependency of British India. The colonial question and the Indian question bring the whole modern history of England in their train. In history "everything depends upon turning narrative into problems. So long as you think of history as a mere chronological narrative, so long you are in the old literary groove which leads to no trustworthy knowledge, but only to that pompous conventional romancing of which all serious men are tired. Break the drowsy spell of narrative; ask yourselves questions; set yourselves problems: your mind will at once take up a new attitude; you will become an investigator; you will cease to be solemn and begin to be serious. Now, modern English history breaks up into two grand problems—the problem of the colonies and the problem of India."

Prof. Seeley states these problems well and fearlessly, and he indicates with much acuteness the conditions and tendencies which assist or hamper their solution. His treatment of India evinces a remarkable insight into the character of our Indian Government. This little book, and another *brochure* of even smaller dimensions recently issued by the same firm of publishers—to which, for obvious reasons, it is superfluous to allude further, except to say that these remarks are even more applicable to it than to Prof. Seeley's Lectures—are both written by men who have no official concern with India, who have never visited the country, and who have derived all their knowledge of it from indirect sources; but they contain more valuable reflections on the nature of our administration of India, on the constitution of our empire, on the effects of our rule,

and on the dangers, external and internal, which may befall it, and they offer also more valuable suggestions in regard to the future of India, than are to be found in any similar works put forth by Indian officials of the widest experience. There is an advantage in being untrammelled by official antecedents. The opinions of those who have passed long years of service in India are unconsciously weighed down and narrowed by a bias derived from their whole life and environment. Many admirable books about India have indeed been written by Anglo-Indians, officials and non-officials; but it happens that the tendency of officials is to exalt unduly the excellence of the work on which they have been themselves engaged, and so err on the side of excessive self-laudation. It results from this unfortunate, but natural, tendency that it is always necessary to make a wide allowance for the optimistic character of most Anglo-Indian writers; and the higher the authority the more sure is he to be an apologist, or, perhaps, a biographer, of his own administration, and the more needful it is to discount his conclusions. On the other hand, there are pessimist writers who have both courage and the ability to express their opinions. Such men have discharged, and continue to discharge, a useful function—a function which will always be necessary so long as officials like Mr. Justice Stephen and Sir Lepel Griffin are found to maintain that our Indian government is the most beneficent, most perfect, and most unalterable that can be imagined. But the work of Mr. Hyndman, Mr. Keay, or Mr. Connell is at the best but critical only; it may wither and destroy, but it does not replace. The real need of India is reconstruction; and it is the special value of such books as *The Expansion of England* and the monograph on *India* in the "English Citizen" series that, being composed without prejudice and with an adequate knowledge of the facts of the case, they fall neither into the Scylla of pessimism nor the more awful Charybdis of bombast, but lead directly to the formation of administrative principles on which a reconstructive policy can be based.

It is impossible in these columns to discuss such large questions as are here raised. It will be sufficient, perhaps, to allude to one portion of Prof. Seeley's book, and it is certainly one of the most interesting—where he disproves the notion of any existing nationality in India. A misconception on this subject is very general among those who have only given it their imperfect attention.

"We content ourselves with remarking that we in England would be most unwilling to be governed by the French, and that the French would be sorry to be governed by the Germans, and from their example we draw the conclusion that the people of India must in like manner feel it a deep humiliation to be governed by the English. Such notions spring from mere idleness and inattention. It does not need proving, it is sufficient merely to state, that it is not every population which constitutes a nationality. The English and French are not mere populations; they are populations united in a very special way and by very special forces. Let us think of some of these uniting forces, and then ask whether they operate upon the populations of India."

Prof. Seeley has no difficulty in showing that there is no community of race or language in India; that there is no sense of common interest, no habit of forming into a single political whole; there is also no common religion, which is probably the strongest and most important of all the elements which go to constitute nationality. There is therefore no real sentiment of patriotism among the people. It is this fact, he goes on to explain, that makes our empire in India possible. The armies which have won our victories in India have always consisted mainly of native troops; and that we are able to hire these native troops for service is due to the fact that there is no feeling of nationality among them. This is true of the past, and it is, to a very great extent, still true of the present. But, as Prof. Seeley continues,

"If this state of things should alter, if by any process the population should be welded into a single nationality, if our relation to it should come to resemble even distantly the relation of Austria to Italy, then I do not say we ought to begin to fear for our dominion, I say we ought to cease at once to hope for it. . . . The moment a mutiny is but threatened which shall be no mere mutiny, but the expression of a universal feeling of nationality—at that moment all hope is at an end, and all desire ought to be at an end, of preserving our empire. For we are not really conquerors of India, and we cannot rule her as conquerors; if we undertook to do so, it is not necessary to enquire whether we could succeed, for we should assuredly be ruined financially by the mere attempt."

It is then suggested—and this is one of those acute remarks which indicate a true insight into our position—that our own rule is perhaps doing more than was ever done by former governments to make a nationality in India possible. When a common head exists which is unsympathetic with all its subjects, there is always a probability that the latter will consent to merge their own minor differences, and unite in their opposition to the common head. Organisation only is wanted, and a nucleus around which the elements of opposition may cluster. We have ourselves established the basis of such an organisation. It is education, and education according to English ideas and on the lines of Western civilisation, that will serve to unite the varying forces among the Indian populations. It is vain to resist this tendency; it is now merely a matter of time; the great problem before us is to smooth over the period of transition without disturbance. It would be a frightful calamity if some unforeseen disaster in Europe were to compel us to withdraw from our occupation of India. But it were mere folly to blind ourselves to the inevitable tendency of events and not to recognise that our occupation of the country cannot be permanent, and that the relations between England and India already show signs of change. The Anglo-Indian agitation of which we have lately heard so much, the anti-native protests against the policy of Lord Ripon—protests which assert that "the only people who have any right to India are the British"—these are the very excess of folly in that they are calculated to excite an opposition, a national feeling, among the natives, in the face of

which we shall be powerless, before the country is ripe for such a consummation. At such a time true statesmanship will content itself, as the present Government is now doing, with control and guidance and the due exercise of care and caution in all measures of reform.

It may be allowed, also, to forecast a future, dim and distant though it be, the gradual attainment of which it is our privilege to regulate. If the eventual creation of a national spirit in India is a fact of which we cannot doubt, it is better to familiarise ourselves with the conception while its realisation is still remote. We may assert with confidence that England should no more break from its past than should India break from the traditions of the Hindu, Mahomedan, or British periods of its history. We may anticipate a time when the existence of healthy relations will be guaranteed by the establishment of a federation of native States under the colonial supremacy of England. And we may venture to look for the basis of external order to the recognition of that organisation which from time immemorial has existed in India—a patrician aristocracy of indigenous growth, trained by past associations to control and lead the lower orders of the people.

H. J. S. COTTON.

*Cruise of the "Alert" in Patagonian and Polynesian Waters.* By R. W. Coppinger. (Sonnenschein.)

THERE are few better opportunities of making valuable natural-history collections in regions little known to science than those afforded by her Majesty's surveying ships. And when the *Alert*, which had already won the honour of having attained the highest Northern latitude, was selected as the ship in which Sir George Nares was to proceed on a voyage of exploration in high Southern latitudes, the Admiralty determined to appoint as medical officer a gentleman who had already proved his capacity as a naturalist and geologist. The immediate results of this wise policy are that, besides the benefits which naturally accrue to commerce and the Navy from a series of important surveys, science has been enriched by valuable collections illustrative of the fauna and flora of the countries visited in the course of the voyage.

The principal objects of the expedition were to continue the survey of the Straits of Magellan, to investigate the nature and exact position of certain doubtful reefs and islands in the South Pacific Ocean, and to survey a portion of the coasts of Australia. The special object of the Magellan portion of the work was to make such a detailed survey of the sheltered channels leading northward from Port Tamar to the Gulf of Peñas as would enable vessels to pass from the Straits to the Pacific, and *vice versa*, without having to encounter the marine discomforts of the old Cape Horn highway. Should the Panama Canal ever be completed, the Horn will perhaps fall even more out of date than the Cape of Good Hope; but, in the meantime, the importance of the *Alert's* surveying operations can hardly be overrated. For, as a graphic

writer has truthfully remarked, "the Horn does not improve." There is as much "weather" down there now as when that other *Alert* whose adventures are described in *Two Years before the Mast* made her memorable voyage forty-two years ago. It blows and snows as hard there now as it did when the old *Wager* rounded it, and when Drake or Anson was rolling among its stupendous combers; and, to quote the same writer,

"it is off the Horn where the galley fire gets washed out, and where, therefore, the streaming and hungry watch below have nothing to eat but what they may find in the bread-barge; where the tears freeze in a man's eyes faster than the most pitying angel of a woman living could wipe them away; where one is glad to keep one's sea-boots on for fear that one's toes may go as well as the boots when they are hauled off; where everything is like sheet and bar iron aloft; where the very cockroaches turn in to wait for the Equator, and the hardest rats are so put to it with frost that they watch in the gloom until a man goes to bed and falls asleep, in the hope of getting a meal off his nose."

It is doubtful, indeed, if the Horn has improved much since Pigafetta, Magellan's secretary, concluded his account of the first circumnavigation of the world with the remark that "This voyage is so difficult and dangerous that it is not likely it will ever be attempted again."

Owing to the great increase of ocean navigation within the last few years, the passage of the famous Cape has long ceased to be a thing to boast about. But of the natives inhabiting the Patagonian channels between the Gulf of Peñas and Smyth's Channels very little was known before the visit of the *Alert*; and Dr. Coppinger's notes on their physical characteristics and habits of life are not the less interesting because, of all the savage tribes of whom he has had experience—including the Australian aborigines, who are generally credited with being of the lowest order—he believes that they "bear away the palm as the most primitive among all the varieties of the human species." "It would indeed be difficult to imagine a more diabolical cast of countenance than that presented by these savages;" and the effect of this expression is heightened in the male adults by the practice of knocking out a front tooth, and by the peculiar growth of the hair, which sometimes covers the temples as well as the scalp, giving the forehead a narrow pyramidal appearance. Regarding their treachery there can be no doubt. Their faces alone indicate it; and further evidence was supplied by the master of a small sealing schooner, who gave the officers of the *Alert* a detailed account of an attack made upon his vessel about two years ago in Picton Channel.

"He lay at anchor one night in fancied security, when he was surprised by a large party of natives who came alongside in seven canoes. A dreadful struggle ensued, in which his crew defended themselves with their guns against the axes, spears, sticks, and stones of their savage assailants. The natives were eventually driven off, but not before five of the sealers had lost their lives."

The sealers are now well aware of the anxiety

of the natives to gain possession of their vessels, and consequently put no trust in their overtures of friendship. "A white man is feared only so long as his party is known to be the strongest." It has been stated by Admiral Fitzroy, on the authority of Mr. Low, a sealing captain, that during times of scarcity these savages are not above resorting to cannibalism; and that for this purpose they select as victims the old women of the party, "killing them by squeezing their throats while holding their heads over the smoke of a green wood fire." Dr. Coppinger considers the evidence on this point to be so circumstantial that it can hardly be doubted. He noticed that the proportion of old people among the natives was singularly small, which may either support Mr. Low's opinion or may be the natural consequence of the short span of life which is allotted to these wretched people. They lead a wandering life, constantly moving in their canoes from place to place, and travelling in "families" of about twelve individuals, "all of whom stow in the same canoe and sleep in the same hut." The precise relationship existing between the different members of such "families" was not ascertained; but a party of twelve would probably consist of three men, five women, and four children. The affection of these savages for their children does not seem to be of a very stable character, for, by all accounts, they are willing to part with them for a trifling consideration, such as a few necklaces or some ship's biscuit. Byron, in his narrative of the loss of the *Wager*, goes even farther than this. He states that on one occasion a savage was so exasperated with his son—a child of three years, who had accidentally dropped into the water a basket containing some sea-eggs (*Echini*)—that he "caught the boy up in his arms and dashed him with the utmost violence against the stones," the child dying soon afterwards. The men are almost entirely naked, though it is evident that they are keenly sensible to the cold, as they were frequently seen "with their teeth chattering and trembling from head to foot as the rain, wind, and spray swept over their unprotected skins." The women generally have a large sealskin mantle, but they will readily part with this, their only covering, for a plug of tobacco. Their diet consists chiefly of mussels and limpets, and it is only during the breeding season of the Magellan seals that these unfortunate wretches can luxuriate upon a diet of fresh meat. Altogether, it is not surprising that the tallest man measured by Dr. Coppinger was only five feet three inches in height, the average being five feet one inch for the men, while the women were still shorter. Dr. Coppinger mentions that, in spite of a most diligent search, he only once succeeded in finding one "stone" axehead, and this was "lying among the shells of a very old abandoned kitchen-midden." But at Tilly Bay he saw a number of glass implements among the tribe, to which King assigned the name "Pecherai;" and he not only ascertained the method by which these were fashioned, but acquired considerable proficiency in the art himself.

It must not, however, be supposed that the chapters on the Fuegians form the principal



part of this interesting book, though they will no doubt be more generally attractive than the notes on natural history, which must of necessity appeal to a somewhat select circle of readers. Dr. Coppinger tells us plainly at the outset that his main object is to give an account of the principal points of interest which came under his observation as a naturalist, and he sticks to his text in a manner that would have given high satisfaction to Queen Elizabeth herself. He is a close and accurate observer; and what he has to say is not only worth hearing, but is so said that one finds a pleasure in listening. He has done much towards clearing up several vexed questions as to the habits of petrels, albatrosses, and other sea-birds; and his descriptions of the structure and products of the islands of the Pacific and Indian Oceans are both interesting and valuable. It is almost impossible at this time to realise the vague dread with which the Pacific and its islands were regarded only a century ago. Transportation to New South Wales was then considered a dreadful punishment by all but the boldest spirits. Anson's famous voyage, which commenced in 1740, and was crowned by the capture of the great Manila galleon, reads more like a particularly clever fiction than a narrative of actual facts; and barely half-a-century later we have the mutiny of the *Bounty*, the captain's voyage of four thousand miles in an open boat with the few men whom the mutineers could not trust, the subsequent capture and punishment of some of the mutineers, and the settlement of others in an island where they lived in happy obscurity for many years. All this forms a story which neither poet nor novelist could improve; and it contrasts strangely with Dr. Coppinger's account of the present condition of Fiji, which is close to the place where the mutiny occurred. He tells us that "Ratu Joe," the youngest son of the redoubted King Cacobau, surprised the officers of the *Alert* "by speaking exceedingly good English, and possessing an intimate knowledge of the ways and manners of civilised life." The Fijians spoke very favourably of British rule; and, among other advantages of civilisation, they possess a newspaper, of which copies are frequently sent by post to England. With few exceptions, however, the islands of the Pacific have changed but little since the time of Cook; and, as Mr. Wilfred Powell lately told us, there are still hundreds never yet seen by white men save in the distance, and many that have never been seen at all. Much, therefore, remains to be done in this part of the world in the way of verification, more complete survey, and even discovery; and one of the most important features of Dr. Coppinger's book is that it affords another proof of the invaluable services performed by the surveying branch of Her Majesty's Navy.

Thus various circumstances combine to make this handsome volume prominently interesting among modern books of travel. The absence of a map of any kind is to be regretted; but there are some good illustrations, and altogether the *Cruise of the Alert* forms an important addition to our knowledge of Patagonian and Polynesian waters.

GEORGE T. TEMPLE.

*The Animal-Lore of Shakspeare's Time.* By Emma Phipson. (Kegan Paul, Trench & Co.)

THE fact that no man can in these times be a master in every department of learning is receiving daily recognition and acknowledgment. With our ever-increasing supplies of information, we are learning that the only way to be successful workers is by concentration. Hence, while it was possible a few decades ago for a writer to compose a commentary on the whole of Shakspeare's works, and say all there was to say, to-day it is found necessary to divide the garden into allotments and call in a variety of workers, each of whom shall thoroughly till his own plot, and see what produce it will render. Hence it is only a few months since we were introduced by Mr. Grindon to Shakspeare's *hortus siccus*. The Rev. H. Ellacombe had already told us a good deal about the plant-lore of our great author, and taken us to see him, with hook and bait in hand, playing the part of an angler. Other writers have taken up the question of Shakspeare's Bible-lore and a number of other very varied topics, and now we are introduced to his menagerie or zoological garden. The very appropriate title of the work under review sufficiently explains to us that, while all the animals—using the term in its widest sense to include beasts of burden and of prey, fish, saurians, reptiles, birds, insects, and nondescript monstrosities—mentioned by Shakspeare are brought together, the cages, ponds, and dens are made to receive such others as were known in his time, although not found in his collection. The idea is very apt, and we must congratulate the author on the happy way in which she has carried out her plan.

In a work of this description, containing references to five or six hundred different creatures belonging to every branch of the animal kingdom, one cannot look for an original account of the objects discussed. Folk-lore, as a rule, rest content at present with collecting what may have been written or said in the past, from the remotest to the most recent period; and, when these collections have been completely sifted, arranged, and digested, it will then be possible for the student of philology, ethnology, and other branches of science to reduce the chaos to order. But there are master-hands and apprentices at work in bringing these materials together, and every earnest student is aware that it is possible to have the facts before him, and yet be little the better for his predecessors' toil. In the present volume of near five hundred pages we have the matter very carefully digested and arranged in nineteen chapters, varying in length as the groups of animals discussed vary in number and importance. While the "snobbish dog" claims a whole chapter for himself—for

"... a dog's obeyed in office"

—some twenty winged insects are treated in another, while about an equal number of water birds, birds of the field, fresh-water fish, and monsters respectively occupy other chapters. A useful list of "Authors and Editions quoted" (from which we miss the valuable *Mythologie zoologique* of Count A. de Gubernatis), a brief Introduction, and

an Index—which is so good that we wish it had been considerably enlarged—make up the volume. One scarcely knows what to say of the hideous creature called a "mantichora" which forms the frontispiece. It is the only illustration of which the work boasts, and is briefly described on p. 465. As we sit, threatening to report it for its ugliness, it grins at us with such defiance that we cannot repress a laugh, and promise not to expose it further.

Miss Phipson informs us that the object she had in view in preparing her work was "to bring together in an accessible form waifs and strays of information, collected from various sources, relating to mediæval natural history, so far as animal life is concerned." She claims for her volume the title of a "compilation," a word which very correctly explains its character. The reader will thank her for having quoted the actual words of the authors employed, and will at once see the great advantage for purposes of reference of printing quotations from scarce and curious works in a type differing from that employed in the original text. Nor can we be too grateful for the manner in which chapter and verse are adduced for every important quotation. To test the accuracy of the writer in this matter would require free access to an extensive library; but the exactness and method which are the praiseworthy characteristics of the work make us feel perfect confidence in the author's care and correctness.

Two things in particular strike us as we take up the work and study its contents. First, we have on almost every page further illustrations of the exceedingly wide range which superstitions sweep; and then we meet again and again with passages from ancient and mediæval writers which call up memories of present-day beliefs. Johnson says, referring to a still popular notion, "'Tis a pity you had not ten lives—a cat's and your own." Popular superstition might surely be credited with the possession of these ten lives, which schoolmaster, lawyer, and divine alike fail in the taking. Among our English sailors, the appearance of the porpoise has always been regarded as indicative of coming storms. "He lifts his nose like a porpus before a storm," writes Webster in *The Duchess of Malby*. When we meet with this same idea in the Far East we are at first tempted to ask whether the Asiatic boatman has borrowed from the British tar, or *vice versa*. But a little investigation shows us that the two races of human amphibians held these views long before they ever met each other. I have in my possession a curious charm brought from China, where it is worn by the boat people. It bears on one side the figure of a porpoise with its head rising above the water near a vessel in full sail. As the creature is regarded by the sailors with feelings of dread, they never employ its proper name when on the water, but call it euphemistically the "black-and-white terror." Hence has arisen the couplet, which I may render thus:

Black terror, white fright,  
Inauspicious is the sight.

By a curious process this saying is now frequently applied to persons of evil disposition, the sight of whom, as of a porpoise, brings ill-luck. As the author asks for sug-

gestions for a future edition, we may point out that many interesting facts of this kind are brought together in Mr. Jones's *Credulities, Past and Present*, while the animal-lore of the East will receive special attention in my own forthcoming volume of *Oriental Gleanings*. In connexion with the bat (p. 11) we may perhaps suggest the curious proverb found among the Afghans, Chinese, and others in the East respecting the "strange combination of character of beast and bird which the bat was believed to possess, and which gave to Virgil the idea of the harpies." While the bat has long been regarded by us as foreboding misery and death to the inmates of the house where it entered, the Chinese look upon it as one of the most auspicious of creatures. Shortly after my marriage, we were one night very much startled at the loud squeaking of some strange visitor, and, on looking up, found that a bat which had come to make a call, having fixed itself firmly to the mosquito curtain, was flapping its wings and making a most hideous noise. We managed at last to drive it away, and were much comforted in the morning when the native (Chinese) servants informed us that it was a most happy omen. In Samoa one species of bat is a great pet with the inhabitants of that group of islands. Respecting the mole, I have heard the farmers in the West of England make a very fair pun. That creature is there known as a "want;" hence, when the wheat has been all used, the remark is made that "the wants have eaten all the corn this year."

While we regard the lion (p. 17) as the king of beasts, the tiger enjoys that honour in the East. The Celestials inform us that the marks on the forehead of the august beast represent the ideograph for *Hwang*, or ruler, on which account a tiger's head is painted on the warrior's shield. This fact is of interest in the study of heraldry—a subject which our author naturally touches on in connexion with the lion. The indifference of the Jew to the beauties of nature (p. 28) must not be regarded as singular. Travellers and writers make constant reference to the existence of the same want of admiration on the part of the most widely distributed races. One reference may be given out of many which I have marked during a long course of reading—Farrar, *The Life and Work of St. Paul*, i., pp. 19, 20, where several interesting notes are added.

The notice of the mermaid is somewhat scanty (p. 103), but we are told that "Shakespeare's mermaids are all of the sweet-voiced siren type." In the museum at Hongkong I remember seeing some years ago one of these veritable creatures; for, as Dennys tells us (*Folk-lore of China*), the original home of the mermaid is almost within sight of our Easternmost colony. The connexion of the mandrake with the horse in modern folk-lore may be here referred to. In Somersetshire and Northants alike, the root of briony, under the old name of mandrake, is given to horses to improve their condition. A waggoner, the other day, found me trudging along a dreary lane in the latter county and offered me a ride. When I asked him if his horses ever eat mandrake, he replied that he did not think much of it, and would rather

give them plenty of oats or beans. He said, moreover, that, while horses sometimes seemed improved for a time by the use of the root, they soon "fell off" and suffered from the poison.

We have left no space for a notice of those chapters which treat of birds, fishes, and fabulous creatures. Among the latter we find the dragon, famous as being the heraldic emblem of the greatest nation in the East, and so largely associated with the weather-lore of many lands that a volume might be filled with interesting matter about it alone; the cockatrice, mentioned in Scripture; the fire-drake—which, by-the-way, was an old name for the will-o'-the-wisp; the harpy, sphinx, centaur, and, last but not least, our old friend the sea-serpent. Those who know anything of the vast number of works recently produced in connexion with fish and birds will recognise at once the impossibility of doing justice to the interesting chapters treating of these creatures, and we must be content to send the reader to the work itself. We have nothing but praise for this useful compilation. The type, paper, and other details are such as to satisfy every reasonable demand, while the letterpress bears traces of the most careful revision.

HILDERIC FRIEND.

#### THREE GERMAN LIVES OF CHRIST.

*The Life of Christ.* By Dr. Bernhard Weiss. Translated by John Walter Hope. Vol. I. (Edinburgh: T. & T. Clark.)

*The History of Jesus of Nazara.* By Dr. Theodor Keim. Translated by Arthur Ransom. Vol. VI. (Williams & Norgate.)

*The History of Israel.* By Heinrich Ewald. Vol. VI.—"The Life and Times of Christ." Translated by J. Frederick Smith. (Longmans.)

READERS who are acquainted with Prof. Weiss's *Biblical Theology* will be prepared for the middle place which he occupies in his *Life of Christ* between the apologetical and the critical views. It is Prof. Weiss himself who uses the word "criticism" in this absolute sense. His own work, however, is undoubtedly an attempt at a critical reconstruction of the life of Christ from the historical and other elements furnished by the gospels. Christianity, according to Prof. Weiss, is not to be sought by any means exclusively in the recorded teachings of Jesus, but rather in the witness of the apostles to certain historical facts, of which the central one is the expiatory efficacy of Christ's death; indeed, he goes so far as to intimate that Christian faith would remain just what it is had the gospels perished or never been written. The gospels themselves he regards as distinctly human productions, largely historical, indeed, but not necessarily without some admixture of legendary elements. The supernatural character of the history, he acutely remarks, would itself almost inevitably lead to the addition of fictitious miracles. He accepts the Fourth Gospel as the work of the aged Apostle John, maintaining the superiority of its narrative where it differs from the Synoptics; but he admits that the speeches, while based on genuine reminis-

cences of the words of Jesus, and not differing essentially from those reported by the other evangelists, have been somewhat coloured by the idiosyncrasies of the writer. The earliest source he finds in the Aramaic Gospel of Matthew, which, written about the year 67, and consisting chiefly of the *Logia* of Christ, is now incorporated with our First Canonical Gospel. In our Second Gospel we have the genuine memoirs of Peter, on which, again, our First Gospel is dependent for its narrative. The Gospel of St. Luke, according to Prof. Weiss, is independent of our Matthew, but makes use not only of the Peter Memoirs, but also of the original Matthew document, whose features, indeed, it sometimes presents more accurately than is the case with our First Gospel.

With this view of the sources, it will easily be understood that Prof. Weiss, while freely admitting that there have been mistakes on the part of the evangelists, retains as historical a much larger portion of their narrative than does the destructive criticism of Strauss, or even that of such writers as Renan and Keim. Thus he believes that Jesus must have been really descended from David, not so much because the two genealogies are necessarily authentic—he does not, however, refuse to accept them, the one as the genealogy of Joseph, the other as that of Mary—as because otherwise it would have been impossible for him to put forward any claim to the Messiahship. The birth at Bethlehem, on the other hand, was not so indispensable a qualification for the Messianic office; and, if there was no sufficient motive for a legend, the fact may be received as historical. On this point, it must be said, Prof. Weiss differs from the compiler of our First Gospel, or, rather, from "the chief priests and scribes of the people," who, according to his report, certainly affirmed that the birth took place at Bethlehem in fulfilment of prophecy. At the same time, however, he shows the independence of his criticism in the admission that the actual circumstances which brought the parents of Jesus thither may well have been forgotten; and that Luke was, at any rate, mistaken in regard to the census, and in supposing that Quirinius was at that time proconsul of Syria. In the same spirit of compromise, Prof. Weiss deals with other events in the history of the infancy. He does not doubt, for example, that Mary received a Divine revelation of the wonderful birth that was about to take place, but as to the mode in which this revelation was made to her the representation is due to the narrator. The story of the shepherds, again, must not be taken as a dry, prosaic narrative, though, on the other hand, it need not be doubted that in some marvellous way they were apprised of the glorious event which had taken place at Bethlehem. Prof. Weiss seems to have no hesitation in regarding the visit of the Magi as historical; but what exactly he means by the statement that "our simple narrative knows nothing of a miraculous star," and, again, that "our tradition shows no trace of any such guiding star, which only belongs to the wonderful realms of fable," is not very clear. The narrative surely says that the star, though it seems to have failed the wise men on their journey from the East, yet in Bethlehem

"went before them, till it came and stood over where the young child was," and implies that they had no other guide to the desired spot. The first volume concludes with the marriage at Cana and its unique miracle, the historical character of which, of course, is maintained and defended; but it is not necessary to wait for the remaining volumes before acknowledging that this *Life of Christ*, if it wants the brilliancy and picturesqueness of Renan, the minute elaboration and delicacy of critical touch of Keim, the warmth and glow and fervour of Farrar—if, in short, it has few attractions for the general reader—is, nevertheless, an important contribution, from the more conservative point of view, to the still increasing number of works on this great subject.

Of the other two works whose titles are placed at the head of this article it is not necessary to say much. Keim's concluding volume, embracing such important subjects as "The Death on the Cross," the "Burial and Resurrection" of Jesus, "The Messiah's Place in History," will certainly be read with as much interest as any of its predecessors; and the English reader may be congratulated on now at length possessing this great work complete in his own tongue. As regards the Resurrection, I will only say that Keim's view of it is probably consistent with his attitude towards the supernatural generally. After conceding much to the vision-hypothesis, he finally refuses to adopt it; and somewhat unexpectedly, if not a little arbitrarily, calls in the aid of faith to establish the objective character of the phenomena. If, in his elaborate argument on the subject, he fails to prove conclusively that Nisan 15 was the day of Christ's death, it is not easy to suppose that the question will ever be finally set at rest. His arguments for the year 35 seem to me not so satisfactory.

This is not the first time that Ewald's *Geschichte Christus und seine Zeit* has been translated into English, but it now appears in its proper connexion as part of his great work, *The History of Israel*. Mr. Smith has had some experience as a translator of Ewald, and seems in this volume to have successfully grappled with the difficulties of his massive but somewhat rugged and intricate style. Ewald, it may be noticed, adopts the 14th of Nisan as the day of the Crucifixion, as no doubt everyone must who prefers the Johannine to the Synoptical narrative.

It is clear that the interest is not diminishing in the wonderful life whose story is told in the New Testament. But is there, it must be asked, any nearer approach to a final settlement of the many questions which lie round about it? ROBERT B. DRUMMOND.

#### NEW NOVELS.

*A Great Treason: a Story of the War of Independence.* By Mary A. M. Hoppus. In 2 vols. (Macmillan.)

*Dr. Edith Romney.* In 3 vols. (Bentley.)

*A Burglary; or, Unconscious Influence.* By E. A. Dillwyn. In 3 vols. (Tinsley Bros.)

*Eugenia: an Episode.* By William Money Hardinge. In 3 vols. (Smith, Elder & Co.)

*A Righteous Apostate.* By Clara Lanza. (New York: Putnam's.)

*A Great Treason* is not merely a story of the American War of Independence, but is very nearly the history of that war, beginning with the tea riots in Boston and ending with the Peace of Versailles. Unlike Fenimore Cooper's two tales of the same period, *Lionel Lincoln* and *The Spy*, it covers nearly all the ground—at any rate, such of it as is concerned with the events in and around Boston, New York, and Philadelphia. The Virginian part of the narrative is more sketchy and indefinite, though Virginians play a considerable part in the domestic story which runs as a mere thread through the historical matter; and, though there is a good deal about the Quakers, Franklin is barely named, while Patrick Henry, Jefferson, and other important personages do not appear on the stage at all. The "great treason" is, of course, the plot of Benedict Arnold to betray West Point to the British; and the story of Major André's employment as a go-between, his discovery, and his execution as a spy is told with much vividness, as also are the various military operations introduced into the narrative—a merit hardly to have been looked for from a lady's pen. But, though there are competent knowledge and good writing all through, and the main situation of the fiction—the attachment of the heroine, a high-spirited English girl, of strong loyalist opinions, for one of the active revolutionists—is effectively handled, yet the book drags not a little from defective construction. Not only is the American War the real subject of the work, and treated in much detail, instead of serving as a mere background for the imaginary characters, as with the history in such books as *Quentin Durward* or *John Inglesant*, but the event from which the title is borrowed is not brought into sight till near the close of the last volume, and might be omitted altogether so far as it affects the ideal personages. This is an error in construction, for the whole plot should lead up to Arnold's treason, and this should influence the fortunes of the principal characters. The actual estimate of Arnold himself, of the injustice which stung him to seek revenge, and of his chief opponent, Gates, is fair and candid; and the author has not been deluded into trusting Bancroft.

*Dr. Edith Romney*—a title evidently settled at the very last moment, for the running left-hand head-line all through the book is "A Woman's Chance"—is a fresh and clever story of the fortunes of a lady doctor in a country manufacturing town. When the narrative begins, she has already conquered a good practice and is fairly prosperous. But we are given to understand that her popularity rests on a precarious basis, being partly the outcome of a taste for novelty, fostered by her own unquestionable beauty and talents, but due still more to the unpopularity of the leading male physician of the town, an eccentric old bachelor, whose resolute celibacy in a place where marriageable men are scarce, and whose bitter sarcasm where wit is not admired, have made him not a few enemies. He is quite shrewd enough to understand the whole

situation, and calls in the aid of a younger colleague, who unites skill, good looks, and some private means, and is further aided by a beautiful and attractive sister. The two doctors set themselves doggedly to ruin their lady rival, whom neither of them has seen, and do succeed—without the use of any strictly unfair means, and in the sincere belief that they are opposing an incapable charlatan—in transferring the whole of her practice to the new-comer. The manner in which this preys upon her mind (though she is not actually dependent on her profession for a livelihood) is very well told, as also is the manner in which her two rivals come to think that they have made a great mistake, albeit not foregoing their prejudice against the intrusion of a woman on the domain of man. Several of the subordinate characters, though little more than sketches, are vividly drawn, and the whole tone of life in a prosperous, but highly Philistine, provincial town is cleverly caught. The book has faults, no doubt, but its merits much exceed them; and, if it be by a new hand, we may look for considerable excellence in future work.

*A Burglary* is only a slight society story, whose chief merit is that there is no attempt to make any mystery of the theft of the rich heiress's jewels from which it is named. We are taken into the author's confidence at once and told who the burglar is—a man of good family and confidential manager in a great commercial house, who commits the crime to obtain funds to replace sums he has embezzled. The opening part of the book, however, though dealing with a sufficiently trite subject—the humours of a brother and sister who run wild, and are enthusiastic butterfly hunters, fishers, and everything else that belongs to active out-of-doors life in the country—is telling and amusing; but the conversion of the young lady into a fully civilised being is slightly too abrupt. The secondary title refers to the influence exerted upon the tomboy by her cousin, the heiress, and by the tomboy herself on the burglar, in whom she awakens, without knowing it, the all but extinct spark of good. There is rather too much space occupied with telling the reader how the characters felt, whole chapters without any incident being devoted thereto. Word-hunters may like to know that the old West-country vocable "quamp" is twice used, and not in dialectical dialogue, but in the author's own observations, in the sense of "dispirited," "downcast," like the New England use of "sober."

*Eugenia* is an unwholesome and disagreeable book, though showing some literary ability. Its theme is the sudden physical passion of a beautiful, well-born, cultured, and refined woman, endowed, too, we are told, with unusual talents and nobility of disposition, for a coarse, stupid, selfish, vicious, and underbred lout of the worst 'Arry type, whom she meets at a country house. She is eight-and-twenty, and so no mere school-girl to idealise a block, and she has mixed all her life with persons of a wholly different class. But though his faults are so evident on the surface that they cannot escape anyone's observation for a moment, and though the author is careful not to soften them in the least, and

to assure us that there is nothing better under them to serve as compensation, Eugenia flings herself at his head on the first overtures he makes, and conducts herself like the barmaids with whom he is more conversant, throwing over for him a chivalrous gentleman whom she knows to be worth ten thousand of him. No motive is suggested save his bodily strength and vulgar good looks; and, though she contrives to break off the connexion, it is only because, thinking him to be poor (which he is not), and feeling that sensual pleasure, costing money, is all that he really cares for, she wishes him to make a wealthy marriage, instead of mating with her poverty. She herself, still loving him passionately, marries the other and worthier suitor (merely to clear the way for his rival's match), and lets him know, in the very moment of their home-coming, that she preferred the lout to him. After which, we are expected to believe they got on quite happily together. But a woman so vile all round as this, with her sensual passion, her base treason to a true and honourable lover, and her readiness to deliver another woman over to a wretched fate in order to provide luxuries for a brute like Buck Jarvis, has none of the frank nobility and virginal purity of mind with which we are asked to credit her. There are isolated passages, however, which are of better quality than the main story; chief among which may be put the loyalty of a lady's maid, who has secretly painted her old mistress daily for twenty years, painting her corpse at the last, to prevent the former making-up from being detected even when she was dead.

*A Righteous Apostate* depends entirely on sensational incident for its claims to attention. The hero, Paul Lamont, is an American and a Roman Catholic priest, working with success and acceptability at Santa Fé, in New Mexico. He falls in love with a beautiful girl, whose director he is, and on that account, as also from concluding that a clerical life does not suit him (though he professes to have no theological difficulties), renounces his orders. The girl in question, Cordelia Hericourt, lives with her aunt, Miss Hericourt, in Santa Fé. The elder lady is so weak-minded as to be little removed from idiocy; the younger is clever, strong-willed, and energetic. Both are devout Roman Catholics. Two poor relations, mother and daughter, Mrs. and Miss Aldergrove (who bear an extraordinary likeness to the other pair), are on a visit with them, and are fervent Calvinists. News reaches the Hericourts of a considerable sum of money which has come to them by inheritance, but which they must obtain by means of a journey to France. The Aldergroves, who are the villains of the story, are greedy and envious, and plot to possess themselves of the money. Just as the Hericourts are preparing to start, Cordelia falls dangerously ill, and is sent to be nursed in a convent. The Aldergroves set off with Miss Hericourt, contrive to throw her out of the stage on the road, after which she is never heard of again, and go to France, where their exact correspondence with photographs of the Hericourts enables them to pass themselves off as the true heirs. Cordelia, who has remained

behind in the convent and has parted with Lamont, is turned out by the Superior when it appears that she has lost the expected wealth with part of which she had meant to endow her hostesses, devoting the rest to founding a new educational Order. She determines to seek her aunt, and finds her way to New York, where an old friend, who had been one of the passengers in the stage when Miss Hericourt was made away with, and had his suspicions aroused, takes her into his house. After a while accident brings him on the Aldergroves, living in luxury on their ill-gotten wealth, and he has a lawsuit for restitution begun against them. But their skilful precautions secure them the verdict; while Lamont and Cordelia, who have met again, agree that they can never marry, though they love each other. He returns to Santa Fé, not as a priest, but as founder of a lay brotherhood; and Cordelia prepares to take up anew her scheme of a sisterhood in the same place. As she returns with the Superior of her old convent (whose testimony had lost her lawsuit for her, but who repents her mistake), the stage is caught in a snow-storm on the plains. Help comes to save the imperilled passengers, and the rescue is led by Paul Lamont at the head of his brothers. No sooner does he find that Cordelia is one of the company than it occurs to him that there is no good in going on with his brotherhood; and he makes her see that she would do much better by marrying him than by starting her intended sisterhood, to which she agrees, and so the story ends. As neither of them is represented as entertaining the smallest doubt on the dogmas of their Church, but as being devout Catholics through it all, the probability of this issue is not great; and there is nothing in Paul Lamont's own account of the whole situation to justify the adjective "righteous" as applied to his action. Not that the book is in the least controversial, for, as the wicked people of the story are fanatical Protestants, little comfort can be got out of it from that side of the question. It is crude romance, with what seems an effort to adapt the methods of Mr. Wilkie Collins to the conditions of American life; but the pupil lacks the master's technical skill.

RICHARD F. LITLEDAL.

#### SOME BOOKS ON GREEK HISTORY.

*Themistokles.* Von Dr. Adolf Bauer. (Messeburg: P. Steffenhagen.) Dr. Bauer's very learned little book is described by him as "Studien und Beiträge zur griechischen Historiographie und Quellenkunde," having the varied treatment of Themistokles by ancient authors as their centre and occasion. Our authorities about that statesman are taken in turn; and all that is suspicious, uncertified, or certainly untrue is called in question. The unfinished History of Greece by Sir George Cox (with which Dr. Bauer seems to be unacquainted) has lately done something to make English readers suspect current charges against Themistokles; and, of course, he is by no means alone in his opinions. Dr. Curtius recasts the story of the exile's death, and Dr. Bauer gives us in abundance the means of forming a judgment of our own. He disbelieves Herodotus' story of Themistokles' corruptibility (or, rather, corruption of others) at Artemision. How could it get known, unless Eurybiades or Adeimantos confessed? He

rejects the ordinary accounts of Themistokles' Medism, if not the fact (about which he is not clear): e.g., How could the Spartans raise this charge at Athens before the death of Pausanias when they only got the materials for it in the regent's papers after his death? And Dr. Bauer also well points out that the historical treatment of the Medism is somewhat different when Medism was, and when it was not, a crime at Athens. He passes over in silence the improbable theory that Aesch. P. V. 1089 refers to Themistokles. The story of the second secret message to Xerxes is also rejected. Dr. Bauer does not mention Senten's ingenious conjecture that Plutarch's mistake of calling the first messenger, Sikinnos, a Persian perhaps arose from his misreading *Μήδων ἄνδρα* in Hdt. viii. 75. Beside whatever may be gained by negative criticism, he gives us a general examination of the relevant writers from Herodotus to Aristides, with many side-lights on the course of opinion, and of historical composition. The old question of Thucydides' acquaintance with Herodotus' writings is revived, though perhaps not much that is new is contributed to its solution. We may sometimes differ from Dr. Bauer in opinion, as when he accepts the Lives attributed to Steimbrotos as of the Periklean age; or when he allows the treatise *De Malignitate Herodoti* to be by Plutarch; or when he not only rejects the story of the bribing of Archiboles in Plut. Them. vii., in which he is probably right, but goes on to say it is "combined" out of the bribery-story in Hdt. viii. 5 and the threats of Themistokles to the captain in Thuc. i. 137; but we must yet recommend his book, as a storehouse of information, to all who have the patience to deal with a somewhat heavy style, and a punctuation more aggravating than that even of most German philologists.

*Die Demokratie.* Von Julius Schvarcz. Erster Band.—"Die Demokratie von Athen." (Leipzig.) Herr Schvarcz' book is one of those so common in German philological literature, to which a man might sit down interested, and from which he might rise up amused, were they not of undue length. What would make a piquant essay in *Hermes* or the *Nineteenth Century* becomes burdensome when extended over a book which weighs four pounds and reckons 800 pages. Yet Herr Schvarcz has an original point of view. His present business is to decry the Athenian state, and this he does with a zeal which at least reminds us of Macaulay's lively onslaught upon Sparta. He is not a conservative Mitford, exalting the Eupatridai of Athens at the expense of her Demos. He is absolutely impartial in his blows. One party was as bad as the other, and strings of abusive terms rattle round the heads of both like the missiles on the helmet of Turnus. Nor was one age better than another. There never was a golden age at Athens. The nobles in their day were brutal and stole; in their day the commons stole and were brutal. And this is what the author is most anxious to prove—that the whole people were "brutal." It is with that term that he meets the pro-Athenian enthusiasm of Prof. Oncken and Mr. Freeman. Athens never had a sense of equality; she never enjoyed freedom of speech and thought, nor even personal freedom of life—not nearly so much as even Mecklenburg-Schwerin enjoys them; her action against Persia has been over-rated; her slaves were ill-used; her citizens were gluttonous, dishonest, bloodthirsty, and prejudiced; her culture was *nil*, in spite of her undeniable great works. If you want to see what Greeks might achieve, you must look at Syracuse, since the beginnings of good fell at Athens with the Peisistratidai. Herr Schvarcz has thus given voice in an exaggerated way to some uneasy feelings with which most readers of Athenian literature must be familiar. Some-



times even in matters of detail we may think him unfair. He sees nothing but infamous swindling in the transfer of the treasury of the Confederacy from Delos to Athens, hardly assigning enough weight to the fact that the strong and autonomous Samians proposed the measure, or to the consideration, urged by Sir George Cox, that a small Aegean island was not a safe treasure-house. He blames the Athenians for not organising their empire. But any attempt to organise would have been felt as an intolerable encroachment; and Athens was wise in leaving alone a task that needed a much longer time than she enjoyed. The laws, he thinks, were neglected or carelessly enforced (p. 188). But he does not seem to remember the case of Phormion, and the ingenious way in which, if Boeckh was right, the Athenians there kept the letter of their law (see Müller-Strübing, *Aristophanes*, pp. 688-89). Nor can it well be correct to translate the famous last words of Theramenes, "Dem Kritias und seinem Seelenadel!" The reference to the lovers' game is too unmistakable. But he perhaps makes a good point in asking (pp. 341-42) whether no single citizen understood the laws well enough to be trusted with their revision, instead of the professional Nikomachos, the son of a slave. But why does Herr Schvarcz, after all, bring so much zeal to his attack on Athens? It is part of a larger scheme, with which we have now nothing to do—an historical review and appraising of all democracy. People, he says,

"go on dreaming that nations require for their education in freedom nothing but a proclamation of freedom; that ripe judgment and culture come of themselves as a consequence of freedom. In order to prove this easily, writers simply pervert the facts."

We have now got Herr Schvarcz' first instalment of an accurate version of the facts.

*Athen und der Westen vor der sicilischen Expedition.* Von Hans Droysen. (Williams and Norgate.) Herr Droysen (not, of course, J. G. Droysen) has written a somewhat fanciful little book. Urging the far-reaching character of Athenian trade in the West (which is, perhaps, undeniable) on the evidence of finds of Attic pottery, and the influence of Athenian coins and measures—pointing also to all the scraps of information we have in authors about non-commercial dealings of Athens with the West, and accepting the reading *καρχηδόνα* in Ar. *Eq.* 1303—he adds thereto an interpretation of some inscriptions more or less mutilated, and leads us into the fascinating region of hypothetical politics. It is, no doubt, well to remember that the names of Themistokles' daughters were Italia and Sybaris; that the Athenians had ideas about Siris, and an "old" friendship with Artos of Messapia. But it is hardly possible to recover from such facts and from the fragments of treaties in *C. I. A.* 1.33, or elsewhere, enough matter to body-out the meagre and disconnected accounts of Western affairs given by Diodoros and Thucydides.

*Quid Xenophonti debuerit Flavius Arrianus.* Thesis proponenda Facultati Litterarum Parisiensis Henricus Doucet. (Paris: Klincksieck.) That Arrian commanded and fought in the same part of the world as Xenophon is certain. That there was any further likeness between them would be made doubtful by the clashing arguments of those who uphold it were it not made sure by the name of Xenophon having been given to, as well as assumed by, Arrian in his lifetime. M. Doucet says, of Arrian's mode of imitating Xenophon, "magis de forma quam de materia intelligendum censueris." Sintenis wrote "Gegen die anziehende Klarheit Xenophon's, seine einfache und doch anmuthige und lebendige Darstellung, tritt Arrian's Sprache zurück," and then gives the particulars. At all events M. Doucet adds

little to the discussion. A rambling account of Arrian and of Epictetus (pp. 1-83) leads up to the special section, "Quid Arrianus Xenophonti debuerit" (pp. 84-93); and this again seems to reduce itself to the two points (pp. 91, 92) that both wrote histories and neither can be called a philosopher. He has, therefore, not argued out his own position, that Arrian owes his style to Xenophon. Altogether this is a most unsatisfactory example of a perfunctory thesis. The few inscriptions in which the name of Arrian occurs will be new to most readers; and M. Doucet makes the following conjecture on P. Annii Florus' third line,

"Ego nolo Caesar esse,  
Ambulare per Britannos,  
Latitare per Suebos,"

based on the third line of Hadrian's reply, "Latitare per popinas."

FRANKLIN T. RICHARDS.

#### NOTES AND NEWS.

LORD ASHBURNHAM is, we hear, still negotiating for the sale of the remainder of his MSS., though not with our Government. But it is a great pity that the country cannot spare £45,000 a-year till all the Ashburnham Collection is secured for England. We sadly want a Manuscripts Act, empowering compulsory purchases at a price fixed by valuers on each side or their umpire.

MR. BROWNING writes of the "eleven perfect days" he has had hitherto in Venice. He sees in the newspapers that "Venice is drenched with rain;" and, as that is in print, "we are sure," as Mopsa says, that it is true; only nobody in Venice has seen or felt the rain.

We are glad to hear a favourable report of the Rev. Edwin Wallace, of Worcester College, Oxford, who was sent by his doctor to the Engadine about two months ago. The improvement in his health has been gradual, but has now lasted for some time.

We understand that Lewis Carroll's new book, *Rhyme and Reason*, the conditions of publication of which have created so much stir in the book trade, will really only be new so far as the illustrations are concerned. The text is substantially a reprint from *Phantasmagoria* and the *Hunting of the Snark*.

It appears that we are to have, after all, a Life of Lord Chancellor Westbury. It has been written by Mr. Richard Kennard, and will be published before long by Messrs. Bentley.

ANOTHER book to be issued by the same publishers which will excite scarcely less interest is *Fifty Years of London Life*, by Mr. Edmund Yates.

PROF. A. J. CHURCH's annual volume of Stories from the Classics will be taken this year from the Letters of Cicero. It will be called *Life in Rome in the Days of Cicero*; and it will, as usual, have coloured illustrations.

MESSRS. JAMES NISBET AND CO. are preparing for publication a work entitled *The Empire of the Hittites*, in the Light of the Bible and Inscriptions, with copies of the Inscriptions, by the Rev. Dr. William Wright. Prof. Sayce will contribute a Preface.

THE Rev. Edwin Harris, of Torquay, has sent to press for the Wyolf Society his edition of the treatise *De Incarnatione Verbi*, based on three Vienna MSS. and the Oriel MS.

DR. GORDON HAKE has been long engaged in a research "On the Powers of the Alphabet," and he now offers his results in a pamphlet about to be issued by Messrs. Kegan Paul, Trench and Co. His endeavour has been to determine physiologically the relative lengths of alphabetic sounds, and thus to form a Tonic

Scale from which to deduce the law of diathongism and accent.

MR. D. MORRIS, of the Botanical Department, Jamaica, has in the press a book, which will be shortly published by Mr. Stanford, entitled *The Colony of British Honduras: its Resources and Prospects*, with particular reference to its Indigenous Plants and Economic Productions. This work will include the results of Mr. Morris's travels in British Honduras, and throw light on many points connected with the climate, the flora, and the resources of this little-known British dependency.

A NEW volume of essays by Dr. Francis Hueffer, entitled *Italian and other Studies*, is announced by Mr. Elliot Stock.

MESSRS. BLACK, of Edinburgh, will publish next month, in a limited edition, John Derrick's *The Image of Irelande, with A Discoverie of Woodkarne* (1581), with reproductions by photo-lithography of the original wood-cuts. This curious poem was reprinted by Sir Walter Scott in the first volume of his edition of Lord Somers' Tracts (1809); but only eight out of the twelve plates are there given. The present edition has been prepared by Mr. John Small, librarian to the University of Edinburgh, who, while preserving Sir Walter's notes, has revised the whole and written a new Introduction.

LADY JACKSON will continue her series of historical French portraits with two new volumes treating of the Court of the Restoration. Besides royal personages, some account will be given of Mme. Recamier and Mlle. Rachel. The work will be published by Messrs. Bentley, who also announce a revised edition of Mme. Campan's *Private Life of Marie Antoinette*, with sixteen illustrations on steel.

MESSRS. BENTLEY's other announcements include a new book on the Caucasus by Mr. C. Phillippa-Wolley, entitled *Savage Svdnetia*; a volume of *Essays upon Social Subjects*, by Mrs. Lynn Linton, which will contain the famous paper on "The Girl of the Period;" *Heth and Moab: a Narrative of Explorations in Syria* in 1881 and 1882, by Capt. C. E. Conder; the first volume of Prof. Max Duncker's *History of Greece*, translated by Mr. S. F. Alleyne; a Life of the late Alario Watts, by his son; *Racecourse and Covert-side*, by Mr. A. E. T. Watson, illustrated by Mr. John Sturgess; and *The Cruise of the Reserve Squadron, 1883*, by Mr. Charles W. Wood.

MESSRS. HURST AND BLACKETT will shortly publish two new novels, both in three volumes—*Jonathan Swift*, and *A Christmas Rose*, by Mrs. Randolph.

MESSRS. HOULSTON AND SONS announce a little work by Mr. Charles Eyre Pascoe entitled *Where shall I Educate my Son?*—a manual for parents of moderate means, giving information as to the expenses of education at public schools and private educational establishments.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish this month *A Disciple of Plato*, by Mr. William Smart, whose former work, *John Ruskin: his Life and Work*, is now in its third edition. In this essay the author strives to show that Mr. Ruskin's theories of art, as well as his economical views, are based on Platonic ideas.

MESSRS. JOHN F. SHAW AND CO. announce the following "gift-books":—*All Play*, by Ismay Thorn, with initial letters, head- and tail-pieces, and numerous illustrations by T. Pym; *Inglenook Stories*, by Mrs. Stanley Leathes, illustrated by M. Irwin; and another series of "Outline Sketches" by T. Pym, entitled *Dainty Drawings for Little Painters*.

A LITTLE book treating chiefly of the Orkney Islands will be issued by Messrs. Simpkin, Marshall and Co. in a few weeks. It is en-

titled *Rambling Sketches in the Far North*, and is written by Mr. R. Menzies Ferguson. Besides containing chapters upon historical and archaeological subjects, with descriptions of the principal isles, it will treat of the customs and superstitions of Orkney, land tenure, farming, folk-lore, and fairy tales.

THE Catalogue of the Reform Club Library, which was recently noticed in the ACADEMY, will be issued to the public by Mr. Ridgway, Piccadilly.

MR. KARL BLIND will contribute to the forthcoming number of the *Gentleman's Magazine* a paper on "Luther in Politics," dealing with the social and political aspirations of the Reformation movement in Germany.

A NEW novel by Mr. Charles Gibbon will be commenced in the January number of *Chambers's Journal*.

THE *Little Folks Annual*, announced in the ACADEMY last week, will be a charade for children, written by Mr. G. Manville Fenn, who has had specially in view the "properties" to be found in an ordinary household.

*Harper's* is to have another special number this Christmas, with a frontispiece by Mr. Dielman, and contributions by the following English writers:—Miss Thackeray, Mr. Charles Reade, Mr. William Black, and Mr. Austin Dobson.

THE November number of the *Century* will have an article by Mrs. Oliphant on "Queen Victoria," mainly devoted to her early life. The frontispiece will be an engraving from a study, made in oils in 1838, preliminary to a life-size portrait of the Queen in her coronation robes, painted for the St. George's Society of Philadelphia.

MR. FURNIVALL has been to Gloucester to see the bust reported to be Shakspeare's in the Elizabethan mantelpiece of which we spoke some weeks ago. The old wainscoted room in which the supposed bust is is certainly very interesting, with its richly carved mantelpiece, pillared door, and cornice. But the cornice is dated 1589, a year when Shakspeare was possibly holding horses for his living at "The Theatre" door in Bishopsgate, and was little likely to have been carved in a mantelpiece with Queen Elizabeth, Essex, and Raleigh (if Essex and Raleigh the two other busts are—we much doubt it). Perhaps the small bust called Shakspeare's was meant for a nobleman in Elizabeth's Court, or for nobody in particular. Any visitor can see it by calling at Mr. Johnston's antiquities' shop, St. Nicholas House, in Westgate Street, Gloucester; and he may find his reward in securing some of the fine old china, oak chests, old brass, &c., that he will see on sale there.

THE Mitchell Library at Glasgow possesses what is known as a "Poets' Corner," or, more accurately, a special department for Scotch books, chiefly poetry. This has just been enriched by a present of no less than 2,250 volumes from Mr. Alexander Gardyne, a Scotch resident in London. About one-half of these are new to the library, comprising many interesting examples of early Glasgow and provincial presses, and a few broadsides and chap-books of special rarity. There is also included in the gift the *Commonplace Book* of Mrs. Riddell, the friend of Burns.

It should have been stated that Mr. Littledale's edition of Goldsmith's plays, mentioned in the ACADEMY of last week, will be published in Messrs. Blackie's series of "English Classics."

THE first meeting of the third session of the Browning Society will be held on Friday next, October 26, at 8 p.m., at University College, Gower Street, when Dr. John Todhunter will read a paper on "The Ring and the Book."

THE inhabitants of the picturesque, but sleepy, old town of Ypres have given a banquet to M. van den Peereboom to celebrate the conclusion of his voluminous History of the town, published under the title of *Ypriana*. The banquet took place in the fine old Town Hall, and the Burgomaster presented the historian with a gold medal in the name of the townspeople.

A GOOD example of the "dictionary" form of catalogue is the *Analytical and Classified Catalogue of the Library of the Parliament of Queensland* (Brisbane), which has just been compiled by the librarian, Mr. D. O'Donovan, to whom praise is due for a laborious performance. The arrangement is alphabetical under names and subjects, and among the latter are included references to portions of books as well as to distinct works.

WE print two more letters about the word "sheer," the first of which is from an old sea captain; but the discussion must now cease:—"Miss Betham-Edwards is quite right in her use of the word 'sheer' in applying it to a ship's side or to her deck. It is very commonly used in relation to a ship's movements also."

"Webster does not authorise the use of the word 'sheer' as 'meaning a ship's side.' Sheer is a most abstract term. Sheer is intangible, like the trajectory of a projectile. It is a certain quality of the upper line in the elevation of a ship, side view. If the line is straight there is no sheer whatever. If the line is arched, like the back of a fish, there is no sheer, but its opposite. If the line sinks a little (in a curve more or less like a festoon) there is a slight sheer; if it sinks much there is a considerable sheer. Sheer is not a material object like the side of a ship. You may scrub the deck, or the gunwale, or the bulwark of a ship, but you could no more scrub her sheer than you could decorate her stability. Miss Betham-Edwards will find a full explanation of 'sheer,' with illustrations, in the *Portfolio*, No. 141, p. 144 (1881), and a correct definition in Mr. Dixon Kemp's *Manual of Yacht and Boat Sailing*, in which volume there are also drawings that illustrate different degrees of sheer."

WITH reference to the Carlylianism "Jackassness," quoted from *Temple Bar* in the ACADEMY of October 6, Prof. Mahaffy writes that he well recollects hearing Carlyle use the phrase "exuberance of jackassery" about the Positivists.

MISS E. H. HICKEY, the hon. secretary of the Browning Society, asks that communications may be sent to her old address, Clifton House, Pond Street, Hampstead, N.W.

#### EARLY-ENGLISH JOTTINGS.

PROF. SKEAT will deliver three courses of lectures at Cambridge this term: (1) an elementary course on Anglo-Saxon, the text-book being March's *Anglo-Saxon Reader*; (2) a course on Dr. R. Morris's *Specimens of Early English*, part i.; and (3) on Chaucer's *Knights Tale*.

DR. KLUGE's valuable little German Etymological Dictionary is just finished, having appeared in parts at Karl J. Trübner's, Strassburg. Students of English as well as German will find it a most useful book.

BEING tired of dictionary-making, Dr. Kluge has sold his collections of rare Anglo-Saxon words, with extracts, to the Delegates of the Clarendon Press to strengthen the Bosworth-Toller Anglo-Saxon Dictionary.

DR. KLUGE has been reading many of our Anglo-Saxon MS. Homilies during his stay in England, and has been fortunate enough to find in one of them portions of a fresh version of the beautiful poem of the "Phoenix," which opens with the well-known description of

Paradise. He has also come on a most curious account of the uplandish Anglo-Saxon women eating and drinking in a certain unmentionable place.

DR. FRIEKE, of Breslau, has brought out a critical edition of the Early-English romance of *Sir Orfeo*.

THE current number of the *Romania* contains a very interesting review by Prof. Gaston Paris of the dissertation of a young American lady, Miss Martha Carey Thomas, for her Ph.D. degree at Zürich, on the fine Early-English poem of "Sir Gawayne and the Green Knight," edited by Sir F. Madden and Dr. R. Morris. Miss Thomas compares the poem with the French *Perceval*, discusses other poems which she attributes to the same author—the *Pearl*, *Cleanness* (Purity), and *Patience*, edited by Dr. Morris—and then shows how all English writers agreed in presenting Gawain as a type of loyalty, prowess, and courtesy until it pleased Mr. Tennyson to debase the hero into a hypocrite and a traitor, after the bad example of the later French romancers—a needless degradation against which Miss Thomas protests. Prof. Gaston Paris differs from the learned doctress—the first of her kind in any Germanic University—as to the source of the English *Sir Gawayne*. He believes it to be drawn wholly from an as-yet-unknown French poem—she thinks it is selected, adapted, and enlarged from parts of the French *Perceval*, &c.—but he compliments her highly on her wide reading, her judgment, and intelligence. The same number of the *Romania* contains Prof. Paul Meyer's edition of an Early-French "Life of St. Gregory," from the Latin, by Brother Augier, of St. Frideswide's, Oxford, finished on April 30, 1214, after he had completed his translation of St. Gregory's Dialogue on November 29, 1212. This admirably edited *Romania*, with the *Anglia* and *Englische Studien* in Germany, make the English student ashamed of himself and his countrymen. When will like journals be possible here? A hundred years hence?

#### ORIGINAL VERSE.

##### SLEEP AND AWAKENING.

##### I.—Scuderi's "Dormi pure."

SLEEP! but not his, who lotus-lulled doth lie  
On Nilus, floating toward the cataract roar;  
Nor his, to whom her mystical love-lore  
Pale Dian taught, each tender-lidded eye  
On Latmus charmed; nor theirs who, sleeping, sigh  
That they forlorn and lost must wake once more;  
Nor the drowned poet's, whom 'twixt sea and shore  
The Naiad doth in gorgeous cave descry:

Of none of these thy song, but to mine ear  
Divinely one mellifluous voice doth bring  
The sweet, soft virginal sleep a happy maid  
In spring-tide hath, when all the ripening year  
Of Love approacheth, and the waysides ring  
His praise for whom she waits all unafraid.

##### II.—Awakening.

Waking, I saw between the bloomless boughs  
Of that old forest wherewithin I lay  
The mild sun light the February day  
And sweep the distant town from house to house;  
Pale was the silent sea, and mist did drowse  
Its golden union with the circling bay;  
And each far hill and every woodland way  
Dreamed the same dream that did my soul arouse:

For slow-consuming passion, working sure,  
Made blank Love's weeping vigil; and there came—  
Following afar the sad-eyed stranger, Sleep—  
A Dream, whose specious lips did me allure  
To Hope that kindled old desire aflame,  
Whereof the reflex lay on forest and deep.

J. A. BLAIRIE.

## MAGAZINES AND REVIEWS.

THE author of *Fairs, Past and Present*, contributes to the *Antiquary* a most amusing paper on the fair formerly held at Southwark. It is a cruel kindness on his part, for we are sure that all his readers who take delight in the study of human life and character as exhibited in past days will long to be able to pay it a visit. This can never be. The concourse of pleasure-seekers became so great, and their manners and behaviour so evil, that it was suppressed by an order of the Common Council of London in 1762. "The Home of Belted Will," by Mr. Brailsford, is an interesting paper on the greatest member of the northern branch of the Howard family. Mr. Brailsford has no more affection for moss-troopers than had "Belted Will" himself. In this we most fully agree with him. The poetic garb which time and verse have cast around these vulgar and cruel thieves is very misleading. The sheep-stealer of this modern time is a man in almost every way less revolting than the ruffians with whom William of Delorane and Christie of the Clint Hill consorted. Mr. Stanley Lane-Poole, in his paper on Mohammedan coins, gives much information on a subject that will be new to almost every Englishman. The issues of the mints of those lands which have accepted the religion of Islam are almost entirely neglected by students of coins in this country. The reason for this lies on the surface. Hardly any of them possess artistic merit, and their legends are in a language and character that are understood by few. Their importance for historical purposes is, as Mr. Lane-Poole points out, by no means to be despised. Though they present us with no forms of loveliness, their use is great in settling the chronology of many of the lesser Moslem States. The papers by Mr. Leopold Wagner on thumb-lore and by Mr. Foster on Roman remains near Bicester will repay perusal.

In the *Revista Contemporanea* of September Dionisio Chauli continues his interesting "Cosas de Madrid" with an account of the popular amusements, theatre, bull-fights, festivals, maying, masquerades, processions, &c. These lively sketches and souvenirs are of real value to the historian. "Las Bibliotecas en España," by Señor Diaz y Perez, scarcely answers to its title; it is a statement of what is done in other countries, in order to provoke Spain to emulation. Miguel Gutierrez continues "The Ode," passing from classic forms to a consideration of Vedic and Sanskrit lyric poetry. Gen. Letona gives as "Historia Contemporanea" a personal narrative of Prim's abortive insurrection in 1866, and warmly declares that the pursuit was real and not simulated. A more serious paper is by J. T. Barzanallana on "Taxation and the Deficit in Spain."

## SELECTED FOREIGN BOOKS.

## GENERAL LITERATURE.

- ADLER, G. Rodbertus, der Begründer d. wissenschaftlichen Sozialismus. Leipzig: Duncker & Humblot. 1 M. 80 Pf.
- BELLOT, Ad. Reine de Beauté. Paris: Dentu. 3 fr.
- CAMONENS, L. de, sämtliche Gedichte. Zum ersten Male deutsch v. W. Storck. 5. Bd. Die Lusitaden. Paderborn: Schöningh. 5 M.
- COHN, G. Die englische Eisenbahnpolitik der letzten 10 Jahre (1873-83). Leipzig: Duncker & Humblot. 5 M.
- DEVORZAK VON WALDEN, A. II Violino, ossia Analisi del suo Meccanismo. Naples: Furchheim. 2 fr. 50 c.
- FROMMEL, E. Luther-Lieder u. Sprüche. Berlin: Medinger. 12 M.
- HAVARD, H. L'Art dans la Maison (Grammaire de l'Ameublement). Paris: Rouveyre. 25 fr.
- KUHNERT, E. De cura statuarum apud Graecos. Berlin: Calvary. 2 M. 50 Pf.
- LAJARTE, T. de. Curiosités de l'Opéra. Paris: Calmann Lévy. 3 fr. 50 c.
- MACRI, G. Teoria del Diritto internazionale. Vol. I. Milan: Giub. 7 fr.
- MINOR, J. Die Schicksals-Tragödie in ihren Hauptvertretern. Frankfurt-a-M.: Literar. Anstalt. 4 M.
- QUATRELLLES. Un Parisien dans les Antilles. Paris: Plon. 5 fr.

- SPRINGER, A. Raffael's Schule v. Athen. Erläuternder Text zu dem Kupferstiche v. L. Jacoby. Wien: Gesell. f. vervielfältigende Kunst. 15 M.
- TEXIER, E., et C. Le SEWNE. Train Rapide. Paris: Calmann Lévy. 3 fr. 50 c.

## THEOLOGY.

- DORNER, J. A. Gesammelte Schriften aus dem Gebiete der systematischen Theologie, Exegese u. Geschichte. Berlin: Besser. 9 M.
- GRILL, J. Der achtundsechzigste Psalm. Mit besond. Rücksicht auf seine alten Uebersetzer u. neueren Ausleger. Tübingen: Laupp. 6 M.
- HAUSRATH, A. Kleine Schriften religionsgeschichtlichen Inhalts. Leipzig: Hirzel. 7 M. 50 Pf.
- LIEBLEIN, J. Gammelaegyptisk religion. Christiania: Aschehoug. 2 Kr. 25 ö.
- WETZEL, G. Die synoptischen Evangelien. Eine Darstellung u. Prüfg. der wichtigsten ü. die Entstehg. derselben aufgestellten Hypothesen etc. Heilbronn: Henninger. 5 M.

## HISTORY.

- GARIBALDI, G. le Lettere, raccolte e pubblicate, con Biografia, Prefazione e Note da M. P. Romano. Rome: Tip. Commerciale. 5 fr.
- GEISTHUT, J. C. Historia Schmalcaldica od. histor. Beschreibung der Herrschaft Schmalckalden. Schmalckalden: Wilisch. 4 M.
- GESCHICHTSQUELLEN der Grafschaft Glatz. Hrgs. v. Volkmer u. Hohaus. 1. Bd. Urkunden u. Regesten zur Geschichte der Grafschaft Glatz bis zum J. 1400. Habelschwerdt: Franke. 6 M.
- HANSEEREGESSE. Hrgs. v. dem Verein 1. Hansische Geschichte. 2. Abth. 4. Bd. Hanserecesse von 1481-76. Bearb. von G. Frhr. v. der Ropp. 4. Bd. Leipzig: Duncker & Humblot. 90 M.
- MEHLIS, C. Studien zur ältesten Geschichte der Rheinlande. 7. Abth. Leipzig: Duncker & Humblot. 1 M. 60 Pf.
- WUESTENFELD, F. Die Cufiten in Süd-Arabien im XI. (XVII.) Jahrh. Göttingen: Dieterich. 6 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BERICHT ü. die wissenschaftlichen Leistungen in der Naturgeschichte der niederen Thiere während d. J. 1890-91. Von M. Braun u. V. Linstow. 1. Thl. Berlin: Nicolai. 8 M.
- BERTRAND, Ph. Bericht ü. die wissenschaftlichen Leistungen im Gebiete der Entomologie während d. J. 1892. Berlin: Nicolai. 10 M.
- KOENEN, A. v. Beitrag zur Kenntniss der Placodermen d. norddeutschen Oberdevon's. Göttingen: Dieterich. 8 M.
- LUTHER, E. Astronomische Beobachtungen auf der königl. Universitäts-Sternwarte zu Königsberg. 37. Abth. 1. Thl. Königsberg: Koch. 10 M. 50 Pf.
- REGOLUZZI, di Maestro Paolo Dell' Abbaco (matematico del Secolo XIV) repubblicata ed illustrata dal Prof. G. Frizzo. Verona: Münster. 2 fr.
- RIBBECK, O. Kolax. Eine etholog. Studie. Leipzig: Hirzel. 4 M.
- ROTH, J. Allgemeine u. chemische Geologie. 2. Bd. 1. Abth. Berlin: Besser. 6 M.
- RZHA, F. Krystallographische Untersuchungen an homologen u. isomeren Reihen. 1. Thl. Methoden. Wien: Gerold's Sohn. 16 M.
- SCHWARTZ, F. W. L. Prähistorisch-anthropologische Studien. Berlin: Besser. 12 M.
- SELENKA, E. Studien ü. Entwicklungsgeschichte der Thiere. 2. Hft. Die Keimblätter der Echinodermen. Wiesbaden: Kreidel. 15 M.
- STADLER, A. Kants Theorie der Materie. Leipzig: Hirzel. 5 M.

## PHILOLOGY.

- BEDNARZ, G. De universo orationis colore et syntaxi Boethii. Pars I. De Boethii universo orationis colore. Breslau: Koebner. 1 M.
- GELLI, A., noctium Atticarum libri XX. Ex rec. et cum apparatu critico M. Hertz. Vol. I. Berlin: Besser. 10 M.
- GEMMOLL, W. Untersuchungen ü. die Quellen, den Verfasser u. die Abfassungszeit der Geoponica. Berlin: Calvary. 8 M.
- KALKAR, O. v. Ordbyg till det äldere danske sprog. 5. Hft. Copenhagen: Klein. 2 Kr. 50 ö.
- LEMM, O. v. Aegyptische Lesestücke zum Gebrauch bei Vorlesungen u. zum Privatstudium. 1. Thl. 2. Hft. Leipzig: Hinrichs. 8 M.
- LINCKE, A. A. Skizze der altägyptischen Literatur m. besond. Berücksichtg. der Culturgeschichte. Leipzig: Lincke. 3 M.
- MÉNANT, J. Les Pierres gravées de la Haute-Asie. 1<sup>re</sup> Partie. Cylindres de la Chaldée. Paris: Maisonneuve. 25 fr.
- PERTSCH, W. Die arabischen Handschriften der herzoglichen Bibliothek zu Gotha. 4. Bd. 2. Hft. Gotha: Perthes. 11 M. 60 Pf.
- SAMMLUNG der griechischen Dialekt-Inschriften. Hrgs. v. H. Collitz. 2. Hft. Göttingen: Peppmüller. 2 M.
- WASHIELL, J. A. De similitudinibus imaginibusque Ovidianis. Wien: Gerold's Sohn. 6 M.
- WINDISCH, E. 12 Hymnen d. Rivveda m. Sayana's Commentar. Text. Wörterbuch zu Sayana. Appendices. Leipzig: Hirzel. 5 M.

## CORRESPONDENCE.

## THE SOURCES OF MARLOWE'S "TAMBURLAINE."

London: Oct. 12, 1883.

The "Tamburlaine" is one of those works which would probably have received a good

deal more attention if their authors had not written something more attractive afterwards. It has been somewhat hastily dismissed as a piece of 'prentice work—as an incident in Marlowe's course of training for "Faustus." This is the case not only in Germany, where the latter play naturally exerts a peculiar fascination (in which it is only surpassed, perhaps, by "Hamlet"), but also in England. No editor, for example—not even Dyce—has yet condescended to enquire from whom or from what Marlowe drew his conception of his hero's character and history. Now, considering the immense contemporary success of the play, and its importance as the first drama in blank verse known to have been publicly acted, we submit that this question ought to be asked. We venture, accordingly, to offer the following suggestions.

The story of Timur reached the West of Europe very slowly, and by many different channels. It was put together bit by bit out of numerous, and often conflicting, authorities. During the whole of the fifteenth and much of the sixteenth century, nothing was known but (1) the reports of Italian contemporaries (such as Pope Pius II.). These formed the substance of what was narrated in the Turkish Histories of Cuspinian (the Geheimrath of Maximilian I.), Andreas Cambinus, Paolo Giovio of Nocera, and in the professed Lives of Timur by the Spaniard Pedro Mexia (*Silva de varia lecion*, ii. 14), Paolo Giovio (in his *Elogia*), and Petrus Perondinus. Of these Lives, the earliest was that of Mexia (Seville, 1543), who alludes pointedly to the absence of any single comprehensive source, and describes himself as having picked up fragments right and left out of a number of authorities whose interest in Timur was less direct, and whose names he is kind enough to give. Perondinus (*Vita magni Tamerlanis*, Flor. 1551) is based mainly upon Mexia, but has drawn a few details from the Byzantines. All that Europe—in the middle of the sixteenth century—knew or imagined about Timur was collected in a readable form in these two books. A second source, differing from the Italians in many details, and in the main more favourable to Timur, existed in (2) the Byzantine historians Chalcocondylas, Ducas, and Phrazes, who were, however, only fully utilised later. In the course of the sixteenth century were published (3) the reports of two contemporaries, the Spaniard Gonzalez de Clavijo and the Bavarian Schiltberger, both of whom had personal intercourse with Timur. In 1551 was brought from Constantinople (4) a Turkish version, the "Annals of the Turks," afterwards translated into German, and thence into Latin by Leunclavius (1588). This account differs little from that of the Byzantines. Finally, in 1595, five years after Marlowe's play was published, appeared (5) the first report of the extensive Arabic sources—the *Histoire du grand Tamerlan*, by Jean du Bec, abbé of Mortemer. This book revolutionised the current conceptions of Timur's life and character. The expedition against Bajazet, instead of occupying almost the entire field, became only one of several similar enterprises. His colossal cruelties remain, but they are associated with a mild and generous character; he is still the "divine scourge," but there is less brutal gusto and more moral anger in his strokes. This is the characteristic view of the seventeenth century. So, Knolles' *History of the Turks* (1603) and Clark's *Life* (1653). Even in personal appearance this Timur is almost diametrically opposed to the Timur of the sixteenth century. Instead of being "of stature tall"—broad, and with yellow hair—he is described in Knolles as "of a middle stature, somewhat narrow in the shoulders," and with "hair of a dark colour, and somewhat verging towards violet, right beautiful to behold." It is not necessary for the present purpose to trace

the growth of the story farther; but the final stage was not reached until, at the beginning of the present century, von Hammer explored all that Persia, Arabia, and Turkey had to relate of one of the most extraordinary figures in their history.

A comparison of Marlowe's play (we speak of the first part alone; the second was an after-thought) with such of these groups of authorities as he could have used points very decidedly, as we might expect, to the Italian group, and specifically to Mexia and Perondinus, as his principal source. Now Mexia's *Silva de varia lecion* obtained a wide popularity, and was translated into Italian, French, and English. The last version, which contains some curious divergences from the Spanish original, is known as Fortescue's *The Foreste*, and was published in London in 1571, during Marlowe's boyhood. There is no difficulty, then, in supposing that he made acquaintance early with the story as Mexia gave it. When, later on, he set to work seriously to dramatise it, he naturally consulted the Latin authorities for himself; and, of these, Perondinus, whose version would entirely harmonise with, while it somewhat enlarged and enriched, the early impressions derived from Mexia, can hardly fail to have been one. In any case, the military events in Marlowe's play are the same, partially unhistorical, events, and are arranged in the same, partially unhistorical, order, as in Mexia and Perondinus. The three principal incidents in all three are (1) the intrigues by which Tamburlaine attains the throne of Persia; (2) his overthrow of Bajazet; (3) his conquest of Damascus. The first of these, which is quite unhistorical, is the substance of the first two acts of Marlowe. The Persian king sends an officer with 1,000 horse to capture the marauding chief; Tamburlaine cunningly contrives to attach him to his own cause, and, in alliance with him, seizes the king's younger brother on the throne. Finally, he displaces the latter also, and reigns himself in his stead. Obviously this king of Persia is Marlowe's Mycetes, the officer Theridamas, and the younger brother Chosroes; but one looks in vain for the story in history. Again, the incidents of Bajazet's captivity might all have been drawn from Mexia and Perondinus, though most of them, especially the caging, the feeding "like a dog," and the use of him as a mounting-block, were favourite traditions, and often mentioned to the exclusion of everything else. But Perondinus alone speaks of Bajazet's wife as caused not only, as Chalcocondylas says, to serve the wine to the conqueror, but to do so with the additional ignominy devised by the Tacitean Tiberius; this is Marlowe's version also. His death, too, is finally brought about in Perondinus, not as Cambinus and most of the Italians say, after a long course of perambulation in the cage, still less, as Cuspinian reports, after release from it, but by his dashing himself against the iron bars in indignation at his treatment. This dramatic version is Marlowe's also. The description of his person given by Perondinus, but by no other of the Italian or Latin sources known to me, is somewhat closely followed by Marlowe. Compare the phrases with which both begin—"Of stature tall," "*Statura fuit proceras*;" "his joints so strongly knit," "*valida erat usque adeo nervorum compage*." The third incident, the siege, and the deputation of maidens with olive branches, is contained in Mexia and Perondinus, though it is also given by Cambinus (of whom an English version appeared in 1562). It was apparently, however, Marlowe's own thought to connect this with the siege of Damascus.

So much for the correspondences, which obviously cover the whole framework of the drama. Marlowe has, however, made certain divergences and additions, which are due (1)

to the desire to make his hero an imposing and terrible figure—he has accordingly omitted the lameness which Perondinus specifies, and the tradition of which is embodied in his name; (2) to the want of feminine characters. Two were supplied in germ by the tradition—the wives of Bajazet and Timur. Marlowe very effectively develops the two figures of the rival queens, Zenocrate and Zabina, surely not without a thought of Elizabeth and Mary (whose execution cannot have happened long before the play was written); and he shows the instinct of the dramatist in making Timur's wife not, as Perondinus says, a Bactrian, but the daughter of his enemy, the Soldan of Egypt. The siege of the Soldan's city, Damascus, and Timur's cruelty are by this means converted from a purely epic narrative of bloodshed to a scene in which there is at least the material of dramatic pathos. He has also added with effect the character of the two "maids," Anippe and Ebea.

We will only suggest, finally, that Marlowe has enriched his conception of the remote and little known countries, Persia and Scythia, from his classical reading in Herodotus, Euripides, and Xenophon. The *Iphigenia in Tauris* lay near at hand (cf. his allusion to Pylades and Orestes); and the drawing of the weak Persians, Mycetes, Chosroes, and Theridamas, whose "weakness" is not touched by Mexia, is exactly what we should expect from a youth fresh from those old books in which Persian effeminacy is so piquantly contrasted with the hardness of Greece.

C. H. HERFORD.  
A. WAGNER.

#### THE "E. K." OF THE "SHEPHEARD'S CALENDAR."

Cheltenham Ladies' College: Oct. 6, 1883.

Among all the guesses about the "E. K." of the "Shepherd's Calendar," I have never seen it suggested that the writer was Philip Sidney. Yet, to me, the evidence, internal and external, is most strong. The excellent rhythm, the playful style, the love of Chaucer, the allusions to classic Italian poets, especially to the French poet Marot, and the exquisite little poems embedded in the text of the Introduction, all point to the author of the "Defense of Poesie." The praise of archaisms and the criticisms of the metres would seem to be written by a member of that confraternity of experimentalists in verse-making of which Harvey, Sidney, and Spenser were the leading members. The intimate acquaintance of "E. K." with both Harvey and Spenser, the tone of superiority, even patronage, adopted towards them both, are consistent with Sidney's authorship; but, above all, that passage seems to me conclusive which tells us that Spenser had first wished to dedicate the poem to "Master Philip Sidney, a special favourer and maintainer of all kinds of learning." Not to insist upon the extreme difference of style between the Introduction of "E. K." and the "General Argument" by Spenser, it seems to me quite inconceivable that Spenser should, as Dr. Craik thinks possible, have assumed a mask in order to blow his own trumpet.

And I would say, if neither Sidney nor Spenser wrote it, who did? It surely savours of the incredible to suppose that Edmund Kirke or Edward King should suddenly appear out of the Unknown, display literary talents so remarkable as "E. K.'s," and again vanish from the field of English literature.

It is not, however, at all improbable that Spenser supplied the chief part of the etymological matter which is introduced under the name of "E. K." though many of the notes are, to my mind, characteristic of Sidney. The praise of old age in the February Eclogue might well have been written by the friend of Languet, and the classical

allusions and somewhat highly coloured explanations of classic mythology suggest the author of the "Arcadia." We may remember, too, that the "Shepherd's Calendar" appeared 1579-80, that the "Arcadia" was written 1580-81, and the "Defense of Poesie" in 1581; also that Sidney had much leisure at this time, being under a cloud at Court.

The letters "E. K." have put editors off the true scent; but "E. K." in his Notes indicates that names were sometimes metamorphosed in order to mislead. There may have been some recondite meaning understood by "E. K.'s" friends—"Elizabeth's Knight," or "England's Knight," a name which Sidney might claim for himself at a time when he was in disgrace for opposing Elizabeth's marriage with the brother of the French King.

DOROTHEA BEALE.

#### A REFERENCE IN SHAKESPEARE TO OPEN-FIELD CULTIVATION.

Gonville and Caius College, Cambridge  
Oct. 13, 1883.

No one, so far as I know, has noticed an interesting little point in the old song sung by the pages in "As You Like It," act V., sc. iii., although Touchstone averred "there was no great matter in the ditty."

"It was a lover and his lass,  
With a hey and a ho and a hey nonino,  
That o'er the green cornfield did pass,  
In springtime, &c."

"Between the acres of the rye,  
With a hey and a ho and a hey nonino,  
These pretty country folks would lie  
In springtime, &c."

Is there not here a reference to the ancient system of open-field cultivation? The corn-field being in the singular implies that it is the special one of the common fields which is under corn for the year. The common field being divided into acre-strips by balks of unploughed turf, doubtless on one of those green balks

"Between the acres of the rye  
These pretty country folks would lie."

WILLIAM RIDGEWAY.

#### THE IRON AGE IN GREECE.

Queen's College, Oxford: Oct. 13, 1883.

Mr. Leaf has either not read what I have written, or else has failed to understand the point at issue. The question is not about the introduction of iron into Greece, but of a knowledge of iron-founding, which is quite a different thing. Objects of iron must have made their way into the country from time to time through the hands of foreign traders; but the archaeological evidence shows decisively that until the sixth century B.C. such objects were rare, and not of home manufacture. Mr. Leaf's supposition that iron implements may once have existed in interments, but have now been rusted "past all recognition," cannot be accepted for three very good reasons: (1) the stain of iron-rust is always recognisable, even though the object which left it has disappeared; (2) iron objects considerably older than the sixth century B.C. have been found not only in Egypt, but also in Assyria; (3) excavations have shown that before the sixth century B.C. even swords in Greece were always of bronze.

Why the Greeks should have been better able to remember the exact date at which a knowledge of iron-founding was introduced among them than the Athenians were in the time of Herodotus to remember whether Hippas or Hipparkhos was the elder son of Peisistratos is hard to comprehend; and, as I have already remarked, the rapid development of the new art among them is less wonderful than the



rapid development of sculpture after the Persian War. If the literary evidence is really in conflict with the conclusions of archaeology and philology, so much the worse for the literary evidence; but I contend that it is not. As Mr. Leaf will see from the note in my recently published *Hérodotos*, *σός* must be translated "tumulus," and not "coffin," in the passage to which he refers. So that the story "can still be upheld in its entirety," though, in saying that "all" my "argument hangs" upon it, Mr. Leaf again shows either that he has not read what I have written, or else that he has a very curious notion of what an argument is. The story is, of course, illustrative only; the proofs have to be sought in archaeology and philology.

Mr. Leaf's quotations from the classics will not help him much. The victory over the Boeotians took place at the end of the sixth century, when iron was already worked in Greece; the mass of iron sunk by the Phœaciens was unworked and, therefore, proves nothing; Kroesos was a Lydian, and not a Greek; and the iron obelisks of Rhôdôpis, supposing such a person ever existed (which is doubtful), came from Egypt. The bowl of Glaukos, moreover, was sent from Lydia and belonged to Alyattês, who died in the middle of the sixth century B.C.; and in ascribing the invention of soldering iron to Glaukos—who certainly did not live in 690 B.C. (!)—Hérodotos made a mistake, since soldered iron is found in Egypt as early as the XVIIIth Dynasty.

I am looking forward to the article Mr. Lang has promised; it is certain to be instructive and erudite. But I hope Mr. Lang will not forget that, as O. Schrader observes, the name of "iron hardly ever forms part of a Greek proper name."

A. H. SAYCE.

#### THE WORD "FUBS."

Oxford: Oct. 12, 1883.

This word is very familiar to all readers of Mr. Cartwright's delightful *Selections from the Wentworth Papers*. It was the name of Lady Wentworth's pet dog, whose diverting ways, together with her joys and her sorrows, her puppies and her pranks, occupy an important place in her mistress's correspondence. Fubs died in November 1708, and her death and burial are recorded by her mistress with genuine sorrow: "I had rather lost a hundred pd., nay all the rest of my dome I would have given to have saved poor, charming Fubs." Lady Wentworth's heart was so full that she "leaves all news and the description of the Prince his burying" to her younger son.

C. E. DOBLE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 22, 8 p.m. Royal Academy: "The Joins of the Human Body," by Prof. J. Marshall.  
FRIDAY, Oct. 26, 8 p.m. Royal Academy: "The Muscles of the Human Body," I., by Prof. J. Marshall.  
8 p.m. Browning: "The Ring and the Book," by Dr. John Todhunter.  
8 p.m. Quckett.

#### SCIENCE.

*Saltair na Rann*. Edited by Whitley Stokes. "Anecdota Oxoniensia": Mediaeval and Modern Series. Vol. I., Part III. (Oxford: Clarendon Press.)

BODLEY'S LIBRARY contains two well-known and very valuable Irish MSS.—namely, Rawlinson B. 502 and Laud Misc. 610. So, when Mr. Stokes came home from India, and settled for a while in Oxford, he devoted his time to them with such unflinching assiduity as few men who had but recently quitted the scorching heat of an Indian climate could

have kept up for any considerable length of time in the detestable fogs of the valley of the Thames.

The publication of the *Saltair na Rann* forms a part of the outcome of this labour of love. Rawlinson B. 502, in which the *Saltair* occurs, is a MS. of the twelfth century, and contains in its present condition eighty-three leaves of vellum closely written, and in parts elaborately illuminated, if I remember rightly. Mr. Stokes renders *Saltair na Rann* "The Psalter of the Staves or Quatrains," and calls attention to a note in which the scribe gives a clue to the meaning of the name, and indicates the end of what he considered the *Saltair* proper; for he says that so far the body of the *Saltair* reached, to wit, he adds, "the thrice fifty poems." Hence it is clear that these poems are 150 because that is the number of the Psalms in the Old Testament. But the Irish poet, whoever he was—the work is of unknown authorship—felt equal to the composition of twelve more, which brings the total to 162.

To give the reader an idea of the contents of these poems, I cannot do better than quote Mr. Stokes' account of them. They

"deal, for the most part, with incidents from the Old Testament. But the first poem contains a kind of description of the universe; poems xi. (on the penance of Adam and Eve) and xii. (on the death of Adam) are founded on the *Vita Adae et Evae*, two texts of which have been published by W. Meyer (München, 1879); and poems xlii. to l. relate to the life of Christ. Poem cli. expresses repentance for transgression, and prays for forgiveness. No. clii. is an expression of ignorance of God and His various works. Nos. cliii. to clix. describe the events on each day of the week before the last Judgment. Sense here is so completely sacrificed to metrical requirements that these seven poems are, to a large extent, unintelligible to me. Olx. deals with the seven resurrections—namely, (1) that of the apostles, (2) of the prophets, (3) of the confessors, (4) of the martyrs, (5) of the saints, (6) of the virgins, penitents, and baptized infants, and (7) of the rest of the human race. Poem clxi. treats of the coming of the demons out of hell to earth, the fall of the idols, &c. The last poem, clxii., describes the triumph of the angels over their foes, the rewards of the righteous, the punishments of the wicked."

Mr. Stokes fixes on poems i., xi., and xii. as the most important in the series, and he has taken pains to give a *précis* of each of them. The following is his abstract (without the figures referring to the lines) of poem xi., which is, perhaps, the most curious of the three:—

"The penance of Adam and Eve. For a week after the expulsion, Adam was without fire, house, drink, food, or clothing. He laments to Eve their lost blessings, and admits his fault. Eve asks Adam to kill her, so that God may pity him the more. Adam refuses to destroy his own flesh and blood. Then, at Eve's request, Adam goes to seek for food and finds naught but herbs—the food of the lawless beasts. He proposes to Eve to do penance, to adore the Lord in silence—Eve in the Tigris for thirty days, Adam in the Jordan for forty and seven; a flagstone under their feet, the water up to their necks, Eve's hair dishevelled and her eyes directed to heaven in silent prayer for forgiveness. Adam prays the Jordan 'to fast with him on God' with all its many beasts, that pardon may be granted to him. The stream ceases; gathers together every living creature

that was in its midst; and they all supplicate the angelic host to join with them in beseeching God to forgive Adam. Forgiveness is granted to Adam and to all his seed, save the unrighteous. When the Devil hears this, 'like a swan, in the shape of a white angel,' he goes to Eve as she stands in the Tigris and gets her to leave her penance, saying that he had been sent by God. They then go to Adam, who at once recognises the Devil and reveals the deceit to Eve. Eve falls half-dead on the ground, and reproaches Lucifer. Lucifer defends himself, repeating at length the story of his expulsion from heaven for refusing to worship Adam. He concludes by threatening vengeance to Adam and his descendants. Adam then leaves the river and Lucifer departs. Adam and Eve then live alone for a year on grass, without proper food, fire, house, music, or raiment; drinking water from their palms and eating the green herbs in the shadow of trees and in caverns. Eve brings forth a beautiful boy, who at once proceeds to cut grass for his father," &c.

Mr. Stokes calls attention to such traditions contained in these poems as that which describes (ll. 7529–30) Christ as born from the crown of the Virgin's head; and he gives the following from the last of "the thrice fifty poems" as a specimen of the style, and as illustrating Sophus Bugge's theories about the Baldr-saga (ll. 7761–72):—

"Darkness sprang over every plain:  
Earth's dead arose:  
Dear God's elements were afraid  
When the veil of the temple was rent.  
Every creature wailed—  
Heaven and earth trembled:  
The sea proceeded to go over (its) bounds:  
Hearts of black rocks split.  
The King who suffered in (his) fair clay  
A cross for sake of Adam's children,  
Thereafter took a prey (of redeemed souls),  
So that he overcame Hell."

The 8,392 lines of which these poems consist fill 123 pages quarto; then follows an *index verborum*, which occupies over thirty pages of two columns each, and represents a very large amount of hard work. I have said an *index verborum* because its author has chosen to call it so; but it is really a glossarial index, with a proportion of words intermixed the meaning of which he does not venture to assign. It is no small service to Irish lexicography to have these words registered and the passages in which they occur duly pointed out. Indeed, it is not improbable that ere this Mr. Stokes has discovered the meaning of most of them; for he is not a man who is afraid of being caught learning or correcting himself, as the readers of the ACADEMY will have already observed when he published his corrections and afterthoughts in its pages a short while ago.

These remarks will suffice to show what value I attach to this book; and the conscientious nature of all the work done by Mr. Stokes makes it quite unnecessary to end this notice with anything more comprehensive in the way of praise.

JOHN RHYS.

#### THE EARLY HISTORY OF COCHIN CHINA.

Peking: Aug. 10, 1883.

IN explaining the points reached in early commerce with China in the time of the Roman emperors help may be derived from notices found in the Histories of the contemporary Chinese dynasties. Thus, in the History of

the early Han dynasty, by Pan koo, particulars are given of the Chinese colonies in Cochin China and Cambodia in a more complete form than is done by the historian Simataien, who wrote a hundred years earlier. It was in A.D. 115, in the reign of Han Wuti, that Kiau chi, or Koti, was erected into a department under Kiau cheu, the modern Kwang si. This department was the present Tonquin. South of it was Hopu, or Gappu, nearly corresponding to the modern Hue. South of this was Kutin, which we may call Northern Cochin China; and south of this again was Jinan, or Nitnam, the present Lower Cochin China, or Saigon. It was called Ji nan on account of its being south of the sun in the summer—Ji being "sun," and nan "south." The whole coast of Cochin China, as far as Cambodia and including the mouths of the Cambodia river, was then a part of China, and trade might be conducted at ports more to the South than Canton.

Kattigara, the seaport mentioned in Ptolemy, may have been Koti. Ptolemy states that it was situated on a coast lying north and south, and led to the interior capital of Thinae. Thinae we must suppose to be China. The name China is Sanskrit; at that time *t* predominated, we must believe, for such initials as *s* and *ch* in the local pronunciation, since it is characteristic of the Annamitic language to pronounce Chinese words beginning with *s* and *ch* as if they began with *t*. This was then the existing tendency on the east side of India. On the west—where the Greeks, after 330 B.C., were in constant contact with India, and had intercourse by land and sea with that country, till the rise of the Parthian empire, and, after that, still by sea for some centuries—the *ch* not being a Greek sound, *s* came in place of it. King Chandragupta became Sandracottos, and China assumed the form Sina. There need, then, be no difficulty felt, so far as orthography is concerned, in the identification of Thinae with Sina, for local circumstances necessitated this variety in pronunciation. The third name for China used in ancient times was Serica. There can be little doubt that this name is connected with the silk trade carried on by land through Bactria. The Chinese nation wore silk till the introduction of cotton, about eight centuries ago, when the common people adopted the cheaper article, the rich still continuing to wear silk. Serica means the country where the people wear silk, and the Seres are the silk-wearing people. Ptolemy calls the capital Sera, and places it correctly in regard to latitude.

The country now known as Tung King and Cochin China has been for several centuries a State subordinate to China while governed by a native dynasty; but it was for a thousand years continuously ruled by China, and, during that period, must have flourished by reason of the fertility of the soil. The population is given by the historians, and a steady increase is observable between the year A.D. 2, the date of the first census, and A.D. 140, that of the second. Thus Jinan contained 69,485 souls in A.D. 2, and 100,676 in the year 140. Under the Ts'in Dynasty, A.D. 265, the number of families was 600. Upper Cochin China, or Kutin, at the same three dates, had a population of 166,013, 209,895, and (families) 3,000. Gappu had at the same dates 78,980, 86,617, and (families) 2,000. In the four departments there was A.D. 2 a total population of 1,060,000 persons. In the census of A.D. 160 the population of Koti is omitted; but, supposing that to have increased in the same ratio as the other three, the whole would have risen to 1,340,000 persons. This prosperity led to a further subdivision into prefectures in the time of the Three Kingdoms. At that time, A.D. 222 to 277, the Wu kingdom extended from Nanking and Shanghai to

Saigon, and was very powerful, especially during the thirty years' reign of Sunkien, the founder of the dynasty. At that time Cochin China and Tung King were divided into six prefectures, and forty-seven smaller cities. Of these, the most flourishing was the Northern prefecture, containing fourteen of the smaller cities. Here we may suppose that the Roman trade chiefly centred.

The name Wu occurs in the history about 1200 B.C. as the title of a barony, which was an offshoot from the Chow family. That family becoming imperial a century later, and, being specially powerful in the West and South, the Chinese Southern colonies must have helped materially in the overthrow of the Shang dynasty. In Ptolemy's time the Chinese population had gradually pressed southwards, as history thus shows, during a period of fourteen centuries, from Nanking and Shanghai to Saigon as the farthest point. Native tribes in Tung King and Cochin China kept possession of the mountains, but the agricultural and commercial population was Chinese. The races amalgamated, and the Cochin Chinese of to-day are the result, and speak a language three-fourths Chinese and one-fourth indigenous.

JOSEPH EDKINS.

#### OBITUARY.

THE eminent geologist, Joachim Barrande, has just died at the age of eighty-three. Although resident for the greater part of his life in Prague, he was a Frenchman by birth; and, in consequence of his attachment to the Bourbons, he went into voluntary exile on the fall of Charles X. By Barrande's researches, the Silurian basin of Prague has become classic ground to geologists. He opened quarries at his own expense for the sole purpose of obtaining fossils; and he supported a staff of trained workmen, furnished with lenses and other instruments for detecting organic remains. The trilobites were his special favourites. Barrande's contributions to scientific literature were numerous, his *opus magnum* being the *Système silurien de la Bohême*, a work in twenty-two ponderous volumes, on which he had been engaged for more than thirty years. In 1857 the Geological Society of London marked their sense of the value of Barrande's labours by awarding to him the Wollaston Medal.

#### PHILOLOGY NOTES.

PROF. PAUL HAUPT has republished the paper he read before the Fifth Oriental Congress on *Die Akkadische Sprache*, along with an Introduction, numerous Notes, and an Appendix by Dr. Donner. Like all the productions of the author, it is marked by great acuteness and thorough treatment of the subject. Those who wish to know the results of the latest researches into Accadian and Sumerian phonology and grammar cannot do better than consult it. Prof. Haupt brings forward many new facts, and has placed the study of the old agglutinative language of Chaldaea on a thoroughly scientific basis. Dr. Donner, in his Appendix, sums up against its Ugro-Altaic affinities.

ONE of Prof. Haupt's pupils, Dr. J. Flemming, has also made a recent contribution to Assyriology. This is the great India House inscription of Nebuchadnezzar, transliterated, translated, and commented upon. The work was much needed, as the existing translations of the inscription were all far behind the time. As almost every page bears the marks of Prof. Haupt's careful revision, it is unnecessary to add that the work has been thoroughly well done.

DR. COLLITZ's edition of the dialectal inscriptions of Greece (*Sammlung der griechischen*

*Dialekt-inschriften*) has been well inaugurated by a small volume on the Kypriote texts by Dr. Deecke. Dr. Deecke's skill as a decipherer is well known, and the Kypriote inscriptions are a subject which he has made peculiarly his own. The inscriptions are transliterated and translated, all necessary information in regard to them being added. Those published by Schmidt have been supplemented from later sources, more especially Major di Cesnola's *Salamina*. Dr. Deecke has not always been able to see the originals, and his transliteration may, therefore, be sometimes disputed—as, for instance, in the case of the inscription on the leaden plate (No. 126), or that on a vase (No. 136). The archer-inscription (No. 41), moreover, reads *u-i-ve-i*, and not *u-i-o-i*. His restoration, on the other hand, of the tripod-inscription (No. 125) is very happy. The last words of his Preface are noteworthy, since he here says "that a closer study of the Hittite system of writing has now convinced me of its relationship to the Kypriote script." The surest proof of the scientific spirit is a readiness to resign one's own theories in the face of contrary evidence.

#### MEETINGS OF SOCIETIES.

NEW SHAKSPEARE SOCIETY.—(Friday, Oct. 12.)

F. J. FURNIVALL, Esq., in the Chair.—He read the following resolution which the committee had passed:—"The committee of the New Shakspeare Society desire (1) to express their sympathy with Mr. and Mrs. Patrick Smith in the calamity which has befallen them in the cruel death of their gifted daughter, Miss Teena Rochfort Smith; (2) to record their sense of the great loss which the cause of Shakspeare study in general, and this society in particular, have sustained by the decease of the accomplished and devoted editress of the *Four-Text Hamlet* and other Shakspearean works undertaken, of which death has prevented the completion." He himself had, in Miss Rochfort Smith, lost his right hand, his greatest helper and friend, the reader of his every proof and revise, the supplier of his many defects; he could not hope now to finish his share of the comedies of the *Old-Spelling Shakspeare* before next March. He, however, congratulated the meeting on this opening of the eleventh year of the society's work, and discussed the condition of it.—Dr. Peter Bayne then read his paper on "The Supremacy of Shakspeare." Shakspeare's touch and style were greater than those of any other man. Any one of his greatest plays proved this, just as any great work of Pheidias's proved his superiority in sculpture. The quality of Shakspeare's touch was shown by the amount of truth and knowledge put into it—as a group of tree-stems by Turner, four inches of a tiger's leg in a Greek sculpture, witnessed the master-hands that produced them. For vividness of description, take an ordinary bit of Shakspeare's second-period work—the camps of the French and English, and Henry V. himself, before the Battle of Agincourt; how the feudal camp, the miserable state of the men, sitting by the fire ready for sacrifice, the spirit of their leader, were set as realities before one's eyes! Then for knowledge, for treatment of classes of men, for wondrous world-irony, take Brutus and Antony and the mob in "Julius Caesar." Watch the consummate art, the penetration, the knowledge of men, shown in the whole scene. Look again at the condensation of knowledge and power in many pieces of his brief, impetuous prose, as in Shylock's answer to Salarino about the value of Antonio's flesh. No one else can so put a maximum of meaning into a minimum of words; as a sample, take Hamlet on man and the world, and on Yorick's skull. Then for character and breadth of delineation Shakspeare is unequalled. The Greek could not exhibit man complete; the body was perfect, but the soul a shadow; he worked in the golden fetters of mythology. Dante was even more trammelled by his theology; his hell weighed him down, that hopeless, endless torture. Shakspeare was born in the time of a new belief and life, free both from Romanism and Puritanism; a new world opened out to him. His men have generic truth; they are seldom local;

Macbeth was no mere Celt; Hamlet was nineteenth century as well as sixteenth, less a Dane than anything else. Shakspeare took abiding types and qualities of humanity; his work was like the great mountain ranges—all of earth, yet lifted above the clouds. He avoided the extremes and trivialities in which his contemporaries indulged. His work was that of a serious man, and meant to benefit mankind. His problems were those of temptation and fall, of the unrest of the world, the destiny of life. The seriousness of his motives was seen in his comedies as well as his tragedies. He did the most difficult things, and did them in the best way. His range was the widest of any writer's; no mind so broadly and truly mirrored nature as his.—In the discussion which followed, Messrs. Furnivall, Herford, Wedmore, Craig, Tyler, Shaw, and Flügel, Miss Grace Latham, &c., took part.—The next meeting is on November 9.

## FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromos, and Oboographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—GEO. BRES, 115, Strand, near Waterloo-bridge.

## CORRESPONDENCE.

## THE "APOLLO AND MARSYAS" AT THE LOUVRE.

Fitzwilliam Museum, Cambridge: Oct. 14, 1888.

May I be allowed to offer some observations on the points lately raised in the ACADEMY in connexion with this famous little picture, from a careful examination of which I have just returned?

Mr. Conway is in my opinion perfectly right in contesting the attribution of the picture to Raphael, and in claiming it rather as the work of Perugino. Your anonymous correspondent of September 29 confuses the issue when he ignores the solid grounds of style and analogy on which Mr. Conway bases his conclusion, and confines his attention to Mr. Conway's inadvertence in speaking of the drawing for the "Apollo and Marsyas" at Venice as if it formed part of the so-called "Sketch Book" series. The question of the authorship of the "Apollo and Marsyas" is, as the same correspondent justly implies, quite independent of the question of the authorship of the "Sketch Book." M. Eugene Muntz, indeed, and Messrs. Crowe and Cavalcaselle, describe one of the drawings in the "Sketch Book" as being a study for the Apollo picture; but the resemblance between the two figures in question is merely general, and the drawing is a stock study, the motives of which recur in several compositions of the school of Perugino-Pinturicchio; its closest relations being, as has been fully shown by Sig. Morelli and Herr Kahl, with two figures in the fresco of the "Baptism of Christ" in the Sixtine Chapel. (See Muntz, *Raphael*, &c., p. 235, with facsimile; Crowe and Cavalcaselle, *Life and Works of Raphael*, vol. i., p. 210; Morelli, *Italian Masters in German Galleries*,\* p. 279; Kahl, *Das venetianische Skizzenbuch*, p. 48, with facsimile.)

Separating, then, the question of the "Sketch Book" from the question of the "Apollo and Marsyas," let me first say a few words as to the former. Your correspondent above referred to writes of the contents of the "Sketch Book" as follows:—

"An elaborate examination of these drawings is to be found in art literature, making out a clear and strong case for their attribution to Raphael. Until this has been overthrown—and it has not yet been attempted—the mere denial will be taken for what it is worth."

This somewhat oracular reference is, of course,

\* This is the English translation by Mrs. Louise M. Richter, with the last additions and corrections of the author, of the justly celebrated volume of critical studies first published under the nom de guerre of Lermoloeff: *Werke italiensche Meister*, u.s.w. (Leipzig, 1880).

to the recent work of Messrs. Crowe and Cavalcaselle (*op. cit.*, chaps. ii., iii., and iv. *passim*). In point of fact, your correspondent may find a quite sufficient reply to Messrs. Crowe and Cavalcaselle's account of the "Sketch Book" either in the excellent article on the "Life and Works of Raphael" in the *Edinburgh Review* for last January, or in the second edition of Prof. Springer's *Raphael und Michelangelo* (vol. i., p. 314, note). Before the publication of Messrs. Crowe and Cavalcaselle's volume, reasons, which to many students had seemed conclusive, for reconsidering the customary attribution of the "Sketch Book" to Raphael, had been advanced, first by Prof. Springer in his first edition; next, with masterly cogency and fullness, by Sig. Morelli (*op. cit.*, English ed., p. 270 *sq.*); and, lastly, in still greater detail, by Kahl (*op. cit.*). Unfortunately, Messrs. Crowe and Cavalcaselle have not thought proper to consider or reply to these reasons. In their former valuable labours on Italian art those distinguished writers had paid no attention to drawings and sketches—a fact which may perhaps help to account for their somewhat bewildering mode of treating them in their new *Life of Raphael*. In that work they make their narrative of the painter's early years hinge almost entirely on his drawings, and in particular on the assumption that the contents of the "Venice Sketch Book" are really his. This is not the place to criticise in detail the mass of what I cannot but think unoriginal statement and strained conjecture into which this assumption leads them. I will confine myself to four main reasons why their account of the matter seems to me quite unacceptable.

1. It assumes that Raphael really served as a boy in the workshop of Perugino at Perugia between 1495 and 1499, which hardly any serious Raphael student now believes. In order to prove what is necessary to the support of this theory—namely, that Perugino was himself mainly working at Perugia, and not at Florence and other cities, in this interval—our authors have to do violence both to the documentary evidence which they themselves set forth and to more which they omit.

2. It ignores the vital fact that the drawings of the "Sketch Book," recognised on all hands as repeating for the most part various figures in compositions of Perugino, Pinturicchio, Signorelli, and other masters of the Umbrian or neighbouring schools, are in technical points of style and handling very dissimilar from any well-authenticated early drawings of Raphael not in the "Sketch Book." (This fact is quite independent of the question whether they are, as Sig. Morelli contends, the work of Pinturicchio himself or that of some unascentained disciple—possibly Genga—of that master and of Signorelli, which is Herr Kahl's opinion, or whether, as Prof. Springer thinks, several different hands of the Umbrian school have contributed to them.)

3. It ignores the equally vital fact that the "Sketch Book," which, according to the theory of our authors, contains a history of Raphael's studies during some dozen years of his life, yet does not contain a single first sketch or preparatory study for any one of his own early pictures. (It is needless to say that the drawing xxv. 8, which our authors would make into a first study for one of the female heads in the "Knight's Vision," will hardly be accepted as such by other students.)

4. It asserts, as marking stages of improvement on the part of the young artist during the successive years of his apprenticeship, differences of freedom and of merit in the several drawings which are quite imaginary and non-existent; as any student can assure himself by examining them with Messrs. Crowe and Cavalcaselle's volume in hand.

In a word, the account of the "Sketch Book" which Messrs. Crowe and Cavalcaselle have with such ingenious industry, and with so full a command of their materials, worked out seems to me, if I may say so with due deference, to furnish really the best *reductio ad absurdum* of the theory of its authorship which they hold.

Passing now to the "Apollo and Marsyas," we have to deal with two things: the picture itself, and the drawing of the same design in the Academy at Venice. The latter, which has been much damaged and coarsely retouched, is executed on a prepared ground with pen and umber wash heightened with white. In technical method and style of work it does not resemble the authentic drawings of Raphael. Your correspondent Mr. Claude Phillips is perfectly right in feeling the radical discrepancy which exists between it and the real drawings of the master, whether of the years 1506-7 or of earlier date, which are associated with it in the exhibition of reproductions at the British Museum. Surely nothing but the most rooted preconception could maintain its attribution to Raphael in the presence of such a juxtaposition. What the work really looks like is an injured and not particularly good drawing of Perugino, by whom others of the same technical treatment exist. The seated figure is altogether in his manner, as Messrs. Crowe and Cavalcaselle themselves admit; the standing one, as I shall show presently, is not less so; his is the somewhat heavy and constrained touch in drawing, a lighter, more flowing, and delicate one being characteristic of Raphael even in his most timid early efforts. Again, it is a curious fact, noticed by Mr. Conway after Sig. Morelli (*Repertorium für bildende Kunst*, vol. v., p. 152, note), that the same drawing has served as the foundation of another picture by Bacchiacca, wherein the figures appear in the character, not of "Apollo and Marsyas," but of "Adam and Eve." Bacchiacca having been for a time the pupil of Perugino at Florence, we have here an additional reason for attributing the design to the latter master.

Next as to the picture itself. In attempting to distinguish between the work of Perugino and that of his several pupils and associates in the Umbrian school, our only test lies in an exact examination of such definite points of style and treatment as are characteristic of the several painters when they work independently. Your correspondent Mr. Waller, indeed, speaks with a fine disdain of these "petty details," and alleges, in his own broader manner, that the picture under discussion bears "the impress of a mind totally unlike that of Perugino, absolutely like that of Raphael." Your correspondent is to be congratulated on his discovery of a total and absolute unlikeness between the minds of the great Umbrian master and of his pupil, whose work during the period of their association most critics have deemed it a delicate matter to discriminate. The usual method of solving the difficulty has been by proposing to give credit to the pupil for whatever happens to be particularly excellent and attractive in the pictures of the master. Do we find the work of Perugino, in the natural course of his development, and under the inspiring influences of Florence and of the Renaissance, attain the ripe power and beauty of the "Madonna" of Pavia or the "Assumption" of Vallombrosa?—immediately we are asked to believe that his pupil, a boy just beginning to feel his way in art, has either lent a hand to the master, or else in some mysterious way "infused" into him his own superior gifts. In like manner, it is the beauty and charm of the Apollo in the present picture that causes it to be dogmatically claimed for Raphael. The real question is, not whether the work is beautiful, but whether it bears the marks

characteristic of, and personal to, Raphael's hand in other known and authentic works. The reply, I think, can only be that it does not.

Messrs. Crowe and Cavalcaselle are themselves unconscious witnesses of this when (p. 209) they associate this "Apollo and Marsyas" with the "Three Graces" belonging to Lord Dudley, and at the same time call attention to the marked differences of style and character between the two pictures. They attribute this difference to the progressive absorption by the young painter "of the guiding principles of the ancient art of the Greeks." A more natural way of accounting for it is by supposing that the one picture is the work of Raphael, and the other one not. As to the influence of the antique in the figure of Apollo, I think Mr. Waller, like Messrs. Crowe and Cavalcaselle, certainly exaggerates it. It would be natural that in such a subject a painter of the Renaissance age should strive to come as near as he could to the rhythm and finish of such antique models as were known to him. But the essential scheme of the figure—which, it is true, has coincidences with the antique—is nevertheless thoroughly typical of Perugino. This forward lean of the head with its rich backward-rippling curls, this outward thrust of the body towards the hips, and backward slant of the long and slender legs, can be paralleled over and over again in draped figures of saints and bystanders in his religious pictures. I will not insist on the almost exactly corresponding nude example of the figure of the planet Mercury in the ceiling of the Sala del Cambio, because that also is one of the works of Perugino's school in which Messrs. Crowe and Cavalcaselle would have us recognise the hand of Raphael. I will only point out that the peculiar and personal notes of style which are to be observed in both the examples—the elongation of the leg below the knee, the somewhat stiff and tight drawing and articulation of the knee and ankle, with precisely this conventional pose and foreshortening of the left leg and foot—are constant in the work of Perugino; whereas, in the work of Raphael, when he is left to himself, the pose of the figures is straighter and simpler; the design of limbs, however comparatively tentative and inexperienced, is rounder, freer, and of a different spirit; and even when he most literally adopts his master's prototypes, the manner and accent of the drawing—in details of hands, feet, &c.—are his own, and unlike what are to be found in this picture. If we were to hang the "Apollo and Marsyas" side by side with the real early works of Raphael—such as the "St. Michael" of the Louvre, the "St. Georges" of the Louvre and of the Hermitage, "The Knight's Dream," and the "Three Graces"—it would figure among them more advantageously, indeed, but not less strangely, than the drawing of the same subject figures among his real drawings in the exhibition of reproductions. It would seem the product of a ripper and more practised hand, but, at the same time, of a more fixed and conventionally mannered mode of conception. It would have the look of a charming and perfectly mature work of the *quattrocento* rather than of a tentative and immature work by a rising master of the succeeding age.

M. Muntz, in tracing the history of this subject of "Apollo and Marsyas," rightly refers to the fame at Florence of the engraved gem representing it which belonged to Lorenzo de' Medici. This leads him to assign the work to the Florentine period of Raphael, and even as late as to the year 1507; with the other productions of the master which date it is, however, obviously and glaringly inconsistent. Messrs. Crowe and Cavalcaselle would have it to have been painted after an occasional visit of the young master to Florence two or three years

earlier. What is more probable, on the other hand, than that Perugino, during his residence at Florence between 1493 and 1498, should have received a commission for this classic subject, just as he at a later date received one from the Duchess of Mantua for the *tempera* "Conflict of Cupid and Chastity" in the Louvre? Of these two, the little "Apollo and Marsyas" is, indeed, infinitely the finer work. But the weakness of the Gonzaga picture is not because, as was said at the time, Perugino was unskilled in the painting of small figures, but because it was painted in a hurry, and is, moreover, a design of bustle and movement, at which the master was never good; while the "Apollo and Marsyas" has been painted with extreme care and patience, and is one of those simple and tranquil designs in which he excelled.

If, as I think I have shown, the figure of Apollo may perfectly well have been painted by Perugino, there is little difficulty about the rest of the picture. Every qualified observer would acknowledge its resemblance to his best and most highly finished work in colour and technical method, and the completely and typically Peruginian character of Marsyas. Perugino's, in every point of conception and detail, as Mr. Conway has justly urged, are the sky and the lovingly wrought-out landscape; exactly corresponding to his workmanship, the columbines, nightshade, and other flowers in the foreground. The only point really calculated to give us pause is the slanting flight of birds across the sky in the front of the picture—a feature characteristic, not of Perugino, but of Pinturicchio, who repeats twice in his Siena frescoes exactly this incident of a hawk overtaking what seems to be a pheasant in the air. The supporters of the Raphael theory might fairly quote as in their favour this sign in the picture of its painter having passed, as we all know that Raphael did, under the influence of Pinturicchio as well as of Perugino.

I have hitherto spoken—if at tedious, still I hope not at superfluous, length—of the balance of internal evidence on the matter in hand. As to the balance of authority, it is true that the attribution of the piece to Raphael has found its way into two of the three latest biographies of the master. But it is quite idle to speak as if the matter were thereby settled. Neither is it possible to read without a smile the remarks of your correspondent Mr. Waller on the importance to be attached to the *ipse dixit* in such matters of Mr. Morris Moore. I wonder what Mr. Waller, if he paid a visit to this museum, would say to a certain "Titian" which has been lately left us, and which its owner bought on the authority and at the instance of that gentleman. It is, of course, notorious that for years Mr. Moore was at odds, as to the attribution of the treasure of which he was justly proud, with the great majority of better trained and more responsible judges, such as Mündler, Passavant, and Eastlake, who felt that the picture was indeed worthy of Raphael, but not by him. Mündler and Passavant thought that they discerned in it an affinity to the contemporary school most nearly allied to the Umbrian, the school of Bologna and Ferrara, Mündler attributing it to Lorenzo Costa, and Passavant to Timoteo Viti. Sig. Morelli (as I may point out for the information of your correspondent Mr. Claude Phillips) has explained how he too was at first led, with but an imperfect recollection of the picture in his mind, to follow Passavant, but has subsequently seen reason to change his opinion; in the direction, however, of attributing it, not to Raphael, but to Perugino (*Repertorium für bildende Kunst*, 1882, *loc. cit.*; and, again, *Italian Masters*, English edition, p. 306). Since the passage last referred to was written, I have had the advantage of studying the picture, first by myself and afterwards in Sig. Morelli's company,

and his conclusion in this sense is now positive. Another only less eminent Italian authority—Dr. Frizzoni—had previously arrived at the same conviction. I could easily swell the list of votes against Raphael and for Perugino, were I at liberty to do so, by naming other equally high authorities who have been of this opinion from the first. Without the least disrespect to those who differ from it, I venture to think that it is the opinion which will in the end prevail. I think this jewel of Umbrian art, now that it can be freely studied in the place it so well becomes in the Salon Carré at the Louvre, will in time cease by careful judges to be claimed for an early work of Raphael, and will take its place as one of the crowning performances of his master.

SIDNEY COLVIN.

#### NOTES ON ART AND ARCHAEOLOGY.

WE hear that the Winter Exhibition at the Grosvenor Gallery will probably consist of a collection of the principal works of Sir Joshua Reynolds.

THE National Gallery has during the autumn been in a measure re-arranged. There are also certain additions, of which we can on the present occasion only speak briefly. There is a full-length portrait by Raeburn, which has doubtless excellent qualities, but which, as is natural, does not at first sight commend itself to one quite so strongly as do those fortunate examples of Raeburn's work which are to be seen in Edinburgh. The religious picture by Velasquez—the gift of an English diplomatist—is among more memorable additions. The great Botticelli is now hung. In the matter of re-arrangement we may mention the placing in closer juxtaposition of most of the many Landseers; but what is far more memorable is the bringing of the noble Peel collection—chiefly of the very gems of Dutch art—into homely quarters where it may be enjoyed. No one who had a very great appreciation of the Peel pictures—or, at all events, no one who appreciated the conditions best suited to them—could have been satisfied with their disposition in the gorgeous and overloaded gallery which has latterly held them. Such a gallery may conceivably be suited to the display of the larger examples of later Italian painting, but it has been fatal to the enjoyment of the modest and homely art of Holland. Some of the Turners are going away under the provisions of the National Gallery Loan Act of last session; but none, we believe, that will be seriously missed where so many Turner treasures still remain.

THE entire collection of Bewick prints and books that belonged to Isabella Bewick, the last surviving daughter of the famous wood-engraver, will shortly be sold by auction at Newcastle. The collection includes various editions of the *General History of Quadrupeds*, the *History of British Birds*, and the *Fables of Aesop and Others*, with numerous notes and corrections by the author's hand, the entire "remainder" of the *Memoirs*, and many books with Bewick's autograph. If it were not that Bewick is not without honour in his own country, we could wish that the sale were to take place in London.

THERE is now on exhibition at Edinburgh, in the Museum of Science and Art, a curious collection of etchings, lent by the Duke of Buccleuch. The greater number are the work of one Jan Chalon, a Dutchman, who settled in England towards the close of the last century; the remainder have been ascertained quite recently to be by his daughter, Christina Chalon. The total exceeds seven hundred, besides some fifty original drawings; but the number of separate subjects is only about 160.

A STATUE of the poet Tannahill, designed by



Mr. D. W. Stevenson, has just been cast in bronze at Edinburgh. It is the result of a movement started nearly ten years ago; and the money (£1,000) has been derived entirely from the profits of open-air concerts at the Braes of Gleniffer. Unfortunately, there is no authentic portrait of Tannahill in existence upon which the sculptor might work. The statue is to be placed in the Abbey churchyard, Paisley.

MR. W. M. CONWAY is delivering a course of ten lectures at University College, Liverpool, on "The History of Painting in Tuscany from the Middle of the Thirteenth to the Middle of the Fifteenth Century," illustrated by specimens and reproductions of characteristic works. The introductory lecture, on "The Decline of Classical Art," was given last Tuesday. The same course is being repeated to an evening audience.

ON Monday last, October 15, the Rev. Dr. J. Collingwood Bruce, of Newcastle, delivered at Edinburgh the first of the series of Rhind Lectures for this year, his subject being "The Roman Occupation of Britain."

### THE STAGE.

#### "THE MILLIONAIRE" AT THE COURT

MR. GODFREY is the author of "The Millionaire," the new piece at the Court Theatre. He is spoken of in some quarters as if he had only been the author of "The Parvenu;" but his earliest success was, in truth, made years before in "Queen Mab" at the Haymarket, a play which owed much, though not the whole, of its favourable reception to the then just developing genius of Mrs. Kendal. "The Millionaire," albeit it is founded upon a novel by a writer of wide experience, of distinct individuality, and of nervous force—Mr. Edmund Yates—reflects in the main the same qualities the possession of which "Queen Mab" was the first to indicate and "The Parvenu" to confirm. That is to say, the qualities of the dramatist, of the creator of dialogue, override on the stage those of the novelist, of the writer of narrative. Mr. Yates, in a measure, yields place to Mr. Godfrey. Yet this is true but superficially. For the dramatist has remembered the story; he has preserved its more important characters and its main intrigue. It is the manner rather than the matter which is his own. The method is once more that which bestowed success on "The Parvenu." This method suggested to us, when it was first employed, that of Mr. Robertson, who was, at the period of which we speak, accounted the prince of contemporary comedy writers. He did indeed bring a naturalism, a homeliness, a perfectly modern humour on to the boards, and we have this to thank him for. Mr. Godfrey appeared at first, in some degree, as his disciple in these things. And even now it is of the essence of his work that it is *de nos jours*. He is nothing if not contemporary. His agreeable cynicism is that of our modern laughing philosophy.

The daily papers have set forth the story of "The Millionaire" so fully that we do not intend to tell it. Besides, there is Mr. Yates's novel, which is already known to very many playgoers and readers of romance. Freshness of character the drama perhaps hardly succeeds in retaining; but effectiveness of character and variety of type it certainly does afford. It is thus a good acting piece from the point of view of the comedians, as well as from that of the literary gourmet, who likes to hear not too much talk, but what there is bright and telling. And the cast is an excellent one. Miss Marion Terry is a generally accepted and always accomplished heroine in a piece where grace is at least as conspicuous as sentiment, and sentiment is more conspicuous than profundity of pathos.

Quite that simplicity of sadness which her sister reached in what was almost her best part—that of Olivia in "The Vicar of Wakefield"—it has not been given to Miss Marion Terry to attain. But she is yet pathetic, elegant; she satisfies where she does not excite, and contents where she does not move. Mrs. John Wood's qualities are more robust. If they do not include delicacy, she is not, in "The Millionaire," invited to be delicate. Mrs. Beerbohm Tree—who has hardly, to our knowledge, appeared before on the regular stage, but who, if we remember rightly, was visible at Lady Freake's on an occasion on which some people liked to be artistic and many liked to be fashionable—assumes an important place, and thoroughly justifies her assumption of it. Mr. Clayton again ingeniously betrays the quiet sufferings of a man drawn out upon the rack of private torture. As usual, his performance interests and impresses by its tranquillity of earnestness. Mr. Charles Sugden is provided with a part that must be deemed to suit him. But no one, perhaps, is quite so well suited as Mr. Arthur Cecil. He plays, as he has often played before, an old man. And the old man is an old rogue, but a rogue delightfully subtle, so that, so long as it is only of other people that he is likely to take advantage, you follow him with the interest of pure curiosity as to what his next move may be. He is without moral qualities, but on the stage the absence of moral qualities is atoned for by the presence of intellectual alacrity. And Mr. Cecil's Mr. Guyon is really a very pretty and perfect little piece of *genre*.

### STAGE NOTES.

MR. E. R. RUSSELL's article in the October *Fortnightly* is one that should be missed by no one who is interested in the theatre. It is called "Mr. Henry Irving's Interpretations of Shakespeare," but the title does not express exactly the subject of the article. Mr. Russell, it is true, deals, especially towards the close of his paper, with the spirit in which an actor of Mr. Irving's temperament must necessarily endeavour to realise not only Shakesperian, but all dramatic character. His method of minute and natural and individual study—of continual observation of real life and continual analysis of that which he observes—divides him from an actor of the school of Kemble. But Mr. Russell's own power of analysis is, in the paper of which we speak, chiefly bestowed on two out of Mr. Irving's many parts, the first being Macbeth, the second, Mathias in "The Bells." No such complete or satisfactory *apologia* for Mr. Irving's Macbeth has ever before been offered. It strikes us as absolutely sound—so sound that it hardly requires to be ingenious. More distinctly subtle is the account that Mr. Russell gives of the actor as Mathias. He clearly shows not only how removed from common melodramatic acting, even of the most forcible kind, is that of Mr. Irving in this part, but likewise how profound and exact a study it is not alone of remorse, but of the action of remorse and dread, upon the particular organisation of this "Alsatian bourgeois." Mr. Russell is a little hard, if he is likewise not a little smart, upon certain of Mr. Irving's critics; but more than one of Mr. Irving's too hasty critics will probably have the candour to acknowledge that the essayist of the *Fortnightly* has done something to teach them their mistakes in the past and to teach them moderation for the future. And, even apart from the opinions of its author, the paper must be allowed to be a remarkably vigorous piece of English writing.

IN "It was a Sailor and his Lass"—produced at Drury Lane on Monday night—Mr. Robert Buchanan, taking, no doubt, into prudent consideration the exigencies of the place, has ad-

dressed himself less to poetic, or even to finished, dialogue than to the cultivation and display of a later gift of his—that of the invention of an elaborate and moving story. The new piece, on which Mr. Augustus Harris has bestowed his usual liberality in the matter of scenery, is, in truth, not so much a study of character as of incident. Mr. Buchanan might have been more discreet—we shall even venture to say he would have shown better taste—had he altogether eschewed one of the scenes, the scene of the condemned cell. And he has been—or the scenery, with the inevitable waits, has made him appear—too diffuse. Perhaps at the moment at which we are writing these lines the play is being shortened. Compression somehow and somewhere is undeniably necessary. But in the main the play will answer the purpose it must have been intended to fulfil. It will interest and excite large audiences of no very delicate literary tastes; it will give them, on the whole in wholesome fashion, a picture of familiar and of unfamiliar life. Mr. Fernandez, Mr. Augustus Harris, Miss Harriett Jay, and Miss Sophie Eyre are its principal interpreters; and all are equal to the demands made upon them. There is expected from the players, in a piece like this, a bold and striking outline of character rather than a minute study of it. The vast stage of Drury Lane is hardly the place for the exhibition of the more delicate qualities of dramatic *genre*.

### MUSIC.

#### THE LEEDS MUSICAL FESTIVAL.

##### II.

LAST week we were only able to give an account of the first morning performance on Wednesday. In the evening Mr. Alfred Cellier conducted his new work. In choosing Gray's "Elegy" for the words of his Cantata, the composer certainly made a mistake. Every line in that noble poem is music in itself; and it would need the genius of a Schumann or a Brahms to unfold in tones the poet's thoughts without disturbing the flow and harmony of the lines. Mr. Cellier lets us hear the "droning flight" of the beetle, the "drowsy tinklings" of the sheep-bell, and "the pealing anthem swelling the note of praise;" but this is merely touching the surface of the matter; and, moreover, diverts the attention from the deeper meaning of the poet. Without taking thought of the words, a great deal of Mr. Cellier's music may be spoken of as light, very graceful, and pleasing; but, as it stands, it is with few exceptions out of place. The soloists were Miss Anna Williams, Miss Hilda Wilson, and Messrs. Lloyd and King: the work was well performed, and the composer recalled. The second part of the concert included Beethoven's Symphony in D, some Wagner music, and Mozart's "Zauberflöte" Overture.

On Thursday morning was performed Raff's Oratorio, "The World's End, the Judgment, the New World." It commences with a short orchestral prelude, entitled "Vision of St. John." The broad and impressive theme first heard evidently represents the "voice that spake with John." The introductory music is dignified, though not in any way remarkable. Then come a recitative and air for baritone: the latter is quiet and pleasing. A chorus of Angels sing of "the Lamb that was slain;" the movement is short, but effective. Raff now introduces four instrumental movements, interspersed with recitatives. The first seal is opened, and we have a musical representation of the "white horse." In his "Lenore" Symphony the composer gave a tone picture of a spectre horse; Berlioz, Liszt, and Wagner have all tried to depict the galloping of horses and dreadful rides; but surely nothing more difficult

has been attempted than the white, the red, the black, and the pale horse of the Apocalypse. The first and third movements are weird enough, but they do not fully please either as abstract or programme music. The second and fourth ("The War" and "Death and Hell"), especially the latter, are very striking; the originality of the music and the cleverness of the orchestration must be acknowledged even by those who believe that such pictorial attempts are a low form of musical art. While admiring the composer's skill, we cannot but regard these four movements as unsatisfactory. They are, however, interesting misjudgments of a great musician. The opening of the fifth seal brings us to a first chorus of the Martyrs, "Lord, thou Holy One"—a powerful and effective movement. The second chorus, "We thank thee, O Lord," is, however, by far the more striking of the two. The magnificent singing of the Leeds choir helped to reveal the grandeur of the music; and the audience felt, perhaps for the first time, that they were listening to the work of a master-mind. After a recitative and aria for contralto voice comes a short movement describing the last signs; and then, after some more recitative, we have another striking chorus, "Fall on us," which brings the first part to an end. The second part deals with "The Judgment." We hear the trumpeting of the seven Angels "which stood before God." Then to the orchestra is assigned the difficult task of describing "The Resurrection." This is a very clever movement; and, by the help of the analysis in the programme-book, the audience were able to appreciate the ingenious use which the composer has here made of representative themes. The Book of Life is opened, and in a double chorus we hear the joyful expressions of hope of the righteous and the exclamations of terror of the wicked. The commencement is very fine; but the composer certainly did not take advantage of the effects of contrast naturally suggested by the words. The end is particularly disappointing. Another orchestral piece, "The Judgment," leads us to the concluding chorus of the second part—a splendid movement, which increases in vigour and interest to the very end. Part three is called "The New World." It opens with a quiet orchestral movement leading to another solo for contralto. This is followed by a cheerful chorus, "Joyful all who trust in thee." A baritone solo not particularly interesting is followed by a charming chorus, "The redeemed of the Lord;" and then comes the conclusion of the Oratorio, a fugal movement to the words "The grace of our Lord." There is some clever workmanship; but, after the effective choruses which have preceded, the close of the work appears tame. Ralf's Oratorio will probably be heard in London during the coming season; and we shall be glad to have another opportunity of listening to it. With regard to the performances of the choir and orchestra we can speak in the highest terms. Miss Damian, whose fine voice and excellent style of singing we noticed a short time ago, was highly successful; and Mr. Santley, though not in good voice, gave a most intelligent rendering of the difficult music assigned to him. After a short interval came a selection from the works of Handel. It was a grand treat to hear the Leeds choir sing some of the most popular choruses: they fairly surpassed themselves in "The many rend the skies" and "When his loud voice." Solos were given by Miss Annie Marriott, Miss Hilda Wilson, Mr. Maas, and Mr. Blower, who were all warmly applauded.

In the evening Mr. Joseph Barnby conducted his new Psalm, "The Lord is King." It opens with a chorus divided into three sections. The first, in moderate time, is bold and brilliant. The *allegro con spirito* which follows is full of

vigour, and contains some excellent part-writing; but it is very noisy, and the subject-matter not very striking. The *tempo primo* is resumed before the close. The solo "Confound them all they," sung by Mr. F. King, reminds one too much of Mendelssohn and Schumann. The solo and chorus "Sion heard of it" is a very effective movement, and prettily scored, but it is more like graceful ballet music than a portion of a sacred Cantata. The contralto solo has not much character. The double quartett "There is sprung up a light" is pleasing. The "Gloria Patri" in march form is novel; a fugal treatment of the words would have been much more suitable. It is, besides, the weakest of the choral numbers. The work was splendidly performed; the soloists were Miss Damian and Mr. Frederic King. At the close the composer was most enthusiastically recalled. The programme also included Mozart's Motett, "Glory, Praise, and Honour;" an interesting Cantata by Bach, "Thou Guide of Israel," given for the first time in England; and Rossini's "Stabat Mater." Mme. Valleria, Mme. Patey, and Messrs. Maas and Blower took part in the last-named work, the rendering of which constituted one of the chief successes of the Festival.

The whole of Friday morning was devoted to Sir George Macfarren's new Oratorio, "King David." The overture opens with a pastoral motive to remind us of the days when the hero watched over the flocks of his father, Jesse. A trumpet-call followed by martial strains pictures the battle-field; a flowing melody (the second subject of the movement), David playing upon his harp before Saul; while other passages represent the monarch's envy and death. This opening piece is skilfully written; and the plan of reviewing the past rather than suggesting the future is original. The first part begins with a choral recitative: David is elected king by the twelve tribes. We then have a flowing chorus telling of the goodness and joyfulness resulting from unity. David's first song, "I will not suffer mine eyes to sleep," is not particularly striking. The "Psalm at the bringing in of the Ark" has some interesting points. The short phrases allotted to the tenors and answered by the other voices, the quaintness of the tonality, and the character of the accompaniment give an ancient and, we may add, Jewish character to the music. If we mistake not, the opening tenor phrase is taken from some Jewish or Eastern chant. The next song, for soprano, "The path of the just," is graceful. We now come to the "Prophecy." Nathan reminds David of his humble origin, and in the orchestra is heard the pastoral theme of the overture; of his having been chosen ruler over Israel; and the orchestra plays a figure from the movement relating to the anointment. David's second song, "Who am I," is plain and simple. The following chorus contains an elaborate fugue: the composer is here thoroughly at home, and he develops the broad and well-planned theme with great ingenuity. The *coda*, however, is disappointing. We now come to a dark episode in the life of our hero. David, from the roof of his house, sees a woman "that was very beautiful." He plans the death of Uriah; and then marries Bathsheba. By this alteration of the Scripture narrative, Nathan's parable certainly loses some of its meaning and point. The descriptive music throughout this scene is very pleasing. An unaccompanied chorus, beyond the smoothness of its part-writing, does not call for special comment. The duet between David and Nathan is effective, but not original. A song for contralto, "What is a man profited," may be passed over: the words are not likely to inspire any composer. The chorus "Vengeance belongeth to the Lord" contains some bold and vigorous writing, and concludes

in an effective manner the first part of the Oratorio. The second part opens with the narrative of the death of Amnon, the brother of Absalom. Tekoah now appears and delivers her parable. Her interview with David naturally takes the form of a duet; some of the music is dry, but there are one or two agreeable passages. The revolt of Absalom next occupies our attention. A sprightly chorus, "Absalom prepareth chariots and horses," is disfigured by the character and arrangement of the words. Absalom's song is not particularly effective. Another chorus reminds us that Absalom had "fifty men" to run before him. The chorus of the "conspiracy" lacks dramatic power. In the contralto solo, "Woe unto them," the repetition of the words "Woe" and "evil" is decidedly uncomfortable, not to say grotesque. In the chorus of David's followers, "Arise, and let us flee," we find some excellent writing; the fear and agitation of the household are well depicted. The chorus "Thou, O King," is very tuneful. David's song, "Lord, where are thine old loving kindnesses," is one of the best numbers of the work: the music has considerable character and charm. The following duet, for soprano and contralto, "Like as a father," is graceful. David now receives news of the death of Absalom, and in a short solo expresses his grief. The music is very striking and original. Passing over the next chorus, we come to a soprano solo, "Despise not thou the chastening of the Lord," which is long, but contains some interesting music. After a chorus we have David's last solo. He acknowledges his faults; and the concluding number, for chorus and quartett, tells of the joy in heaven over the repentant sinner. A fugal treatment of the "Gloria Patri" brings the Oratorio to an end. We have endeavoured in a few words to give our impressions of Sir G. A. Macfarren's latest work. He has composed music which is undeniably skilful, and at times pleasing. There are certain numbers which can be spoken of in even higher terms. The musical public will, however, want to know not merely whether the composer has written a work worthy of his reputation, but whether he has produced something which will live after him, and which will rank among the great masterpieces of the nineteenth century. "King David" may satisfy, to a certain extent, those who think that we ought not to depart from the lines laid down by the great masters; but certainly not those who believe in the progress of art, and who prefer a work not quite so satisfactory perhaps either in form or development, but one which more faithfully reflects the spirit of the age in which we live. We are not bound to accept all Wagner's works, but we ought not to refuse to listen to much of his teaching. We have only to add that the work was admirably performed; band, chorus, conductor, and soloists exerted themselves to the utmost to render justice to the latest (and perhaps the last) work of the veteran composer. At the close Sir G. A. Macfarren was led on to the platform by Sir A. Sullivan, and received with loud and prolonged applause.

The Festival concluded on Saturday with Beethoven's Grand Mass in D in the morning; and in the evening with a miscellaneous concert consisting of selections from the Festival works.

The Leeds Festival of 1883 has proved in many respects a brilliant success. The attendance at all the concerts was remarkably good. By abolishing the "star" system the committee have not interfered in any way with the prosperity of the undertaking. The principal novelties have proved interesting; but, quite apart from the merit of the works, we admire the prominence given to English musical art. It will prove a real help and strong encouragement to native composers. J. S. SHEDLOCK.

SATURDAY, OCTOBER 27, 1883.

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## LITERATURE.

*An Autobiography.* By Anthony Trollope. In 2 vols. (Blackwood.)

ANTHONY TROLLOPE was a man to whom one-half of Johnson's epitaph on Garrick may be truly applied. If his death did not "eclipse the gaiety of nations," at any rate it sensibly "diminished the public stock of harmless pleasure." He who can provide innocent and wholesome amusement for thousands is a general benefactor; and, where gratitude is found, he ranks also as almost the private friend of those who never saw him in the flesh. So it happens that this autobiography is something more than a mere disclosure of private affairs for the gratification of public curiosity: it is a memorial of a trusty friend, given by himself to that large circle of well-wishers who are genuinely interested in all that concerned him.

In some respects it might have been better had the book been written by some intimate of the author, for in that case we should have before us details of just those characteristics of which a man is either unconscious in himself, or designedly passes over. In the present case, we get no distinct notion of how Anthony Trollope bore himself habitually towards his friends and the outer ring of those with whom he came in contact (though he does tell us something of his demeanour towards his official superiors in the Civil Service), while he is entirely silent about the many acts of kindness and generosity he performed. Nor are there any letters; and letters, if well selected, are often the best parts of a biography. On the other hand, we have the man as he appeared to himself; and the simple straightforwardness of his disposition assures us that we have a perfectly true portraiture so far as it goes, and not such a delusive presentment as Rousseau, for instance, has bequeathed of himself.

The value of the book, apart from the directly personal interest already referred to, lies in the lesson it teaches of cheerful perseverance under exceptional difficulties and disappointments—of success won less by remarkable endowments (for Trollope cannot be ranked in the front grade of English novelists) than by diligent cultivation of the powers he did possess, by the exercise of the commonplace, yet not too common, qualities of industry, method, and punctuality, all interpenetrated with that sense of duty to himself and to his publishers which prevented him from ever scamping any work he undertook, or failing to produce it at the covenanted time.

The earlier records of his life resemble those of Charles Dickens in their disclosure of bitter suffering endured through sordid poverty, with the additional pang (absent in the case of Dickens) of daily contact with, and contumely from, the prosperous of his own age and standing. His father, a clever and highly educated barrister, who had been Fellow of his college, and began active life under most favourable auspices, wrecked his own fortunes and those of his family through bad temper and a taste for speculation; and his sins were sorely visited on his little son during two separate experiences of life at Harrow (with an interval of three years at Winchester), where his poor, dirty clothing and total pennilessness not only shut him out from the sports and fellowship of his coevals, for which he seems to have eagerly longed, but, what is more unpardonable, from the sympathy and even the help of his masters. His after-life makes it certain that he lacked neither ability, diligence, nor conscientiousness; but twelve years of Harrow left him, so far as school instruction is concerned, wholly unacquainted with anything except Latin and Greek, and very poorly equipped even with them. He records, as the solitary pleasurable memory of two famous public schools, a thrashing he inflicted on one of his boy-persecutors. The bad teaching he had got involved failure in more than one attempt to obtain a scholarship at the university; but he admits that success would have been unavailing for want of means to live there. His mother, the once celebrated novelist, took up literature when she was fifty years old, simply as a means of procuring shelter and food for the family whom her husband had ruined; and there are few stories more pathetic than that of her gallant toil when the hours she could spare from the task of gaining daily bread had to be spent, not in rest or recreation, but in nursing her dying children through the long agony of consumption. And there are few things more to Anthony Trollope's own credit than the absence of any rancour towards his father for all the suffering he caused, contrasting as it does with the temper which Dickens showed to the last on much slighter grounds. Nor would it have been possible for him to have turned his sinning parent into a grotesque caricature such as Wilkins Micawber. It may be, though he nowhere says so, that both the poverty and the impracticable nature of the elder Trollope are depicted in Mr. Crawley of Hoggstock; but that is a sympathising picture, and not a lampoon.

A clerkship in the Post Office, with a salary of £90, was procured for Anthony when he had begun to prepare himself at Brussels for a commission in the Austrian army, and his whole destiny was changed thenceforward. But his London experiences as a young man on a scanty salary, disliked by his superiors and unable to associate with his equals, almost reproduced the sufferings of his school-days; while the incessant peril of dismissal may fairly rank with the constant floggings which heightened his early woes, and debt and duns were even worse than the former mere emptiness of purse. From this position he was delivered by acceptance of a

post in Ireland, thought to be highly ineligible, and therefore readily granted on his application, as a means of getting rid of him. But his banishment was the turn of his fortunes, for he not only entered at once on an income which was wealth to him at the time, and had means and opportunity for pursuing his favourite diversion of hunting, but he had what he valued more than either—the power of showing that he, the outcast of St. Martin's-le-Grand, had it in him to be not merely a passable, but an excellent public servant. It was while here that he began to prepare for his career as a novelist, and this, as he tells us frankly enough, rather as a means of increasing his income than from any overmastering impulse towards composition. He began the *Macdermots of Ballycloran* in September 1843, and had but one volume of it written when he married in June 1844. It was completed and published in 1847, but failed, as did its successor, *The Kellys and the O'Kellys*, in 1848—both times, in the opinion of the present critic, undeservedly, for they are faithful pictures of certain aspects of Irish life, and superior in literary merit to not a few of the well-paid productions of his pen in later years. Sent on special Post-Office work to England in 1851, he spent two busy years in organising rural deliveries of letters; and, in the course of a visit to Salisbury, while prowling round the cathedral, he had the happy inspiration which gave birth to the famous series of Barchester novels, beginning with the *Warden*, issued in 1855, ten years after his first novel was put on the stocks. Even this was not at first a success, though the famous scene wherein Bishops Blomfield, Phillpotts, and Wilberforce were presented under the guise of Archdeacon Grantley's three little boys, found appreciative readers at once; nor did *Barchester Towers* itself do much more than steady his nascent reputation, and bring him some modest advance on the £57 which represented his literary earnings for ten years before. *The Three Clerks*, evidently his own favourite among all his books, was the next to appear; and from that time forward the steady flow never ceased, nay, has not yet ceased even by reason of his death, because his mode of working left him always with fresh stock in hand, which has not yet been exhausted. His connexion with the *Cornhill Magazine* as contributor, and with *St. Paul's* as editor also, takes up a good deal of his narrative; but it is unnecessary to go into details. It is better to say a few words about his views of his own art and of the conduct of life in general, which, if displaying no very deep thought or acuteness of reasoning, are at any rate the judgments of a man who had a large measure of sound common-sense and a healthy, frank disposition.

And, in the first place, his opinions as to the merits of his own books and characters, though there may be a little fatherly bias here and there, are singularly free from vanity and exaggeration; and the praise he sometimes bestows where the public has not quite sided with him is compensated by his very temperate approval of whatsome judge to be his best work. Here and there he acknowledges entire failure, as with *Brown, Jones, and Robinson*, whose main fault, the meanness and sordidness of

the whole atmosphere, is not, however, that which strikes him most; but he never views himself as overpaid for such books as *He Knew he was Right* and *Is he Popenjoy?* with such sums as £3,200 and £1,600, though their literary value intrinsically may be as many pence. Yet no one will grudge him the £70,000 which his career of authorship had brought him in up to the date of his autobiography; for, after all, to cite his own remark in the *Warden* when saying that the critics alleged that Mr. Anticant (Carlyle) could not write English: "‘No matter,’ said the public; ‘we can read what he writes without going to sleep over it.’" His theory of work had much to do with his failures—using the word in the critical, not in the commercial sense—because he held consistently that literature, as a question of mere production, is subject to precisely the same laws as the production of shoes by a cordwainer, and can be turned out day by day in fixed quantities with the same even level of quality, and without the need of breaks between to let the mind recover its spring. But the unrelieved flatness of more than half of his own books (though never falling, it may be freely granted, below mediocrity) is, in truth, the confutation of his theory, much as the cognate example of Southey proves in poetry, apart from the physiological fact that this steady exercise of brain-power is possible only for those who enjoy the perfect health of Anthony Trollope, and know dyspepsia and neuralgia only by report. He shows himself fully conscious of his own small power of contriving a plot, and avows his preference for the theory of the novel which makes it chiefly a study of character; and it is certain that his own reputation will rest mainly on a small group of figures in a few of his books. His own favourite, the Duke of Omnium (Plantagenet Palliser), will perhaps not be one of these; and Archdeacon Grantley, Mrs. Proudie, and Mr. Crawley are more likely to live.

His judgments on his great contemporaries and rivals are, on the whole, sensible; but they are not marked by any profound insight, and may be thought to lean a little too hard on Dickens, whose failure in pathos is not greater than his own or Charles Lever's. His opinions on politics, on hunting, on the conduct of life in general, are not those of a philosopher, but of a hearty, healthy Englishman of far more than average abilities and experience, with no very lofty or enthusiastic views, but with a fixed preference for what is honest, cleanly, and manly, besides liking a good deal of play along with plenty of work. Accordingly, while he could not stomach Exeter Hall, as he divertingly tells us, and found himself expelled from the columns of *Good Words* because he admitted dancing into a story for its pages, his influence was always wholesomely exerted; and the future student of Victorian England who is wise enough to consult his novels for sketches of ordinary society as it was in the latter half of this century will find no one line that needs to be blotted out on ethical grounds, however he may wish, as Ben Jonson did in the case of a far greater, that he had blotted thousands in the interest of literary excellence.

RICHARD F. LITTLEDALE.

*English Poetesses: a Series of Critical Biographies.* By Eric S. Robertson. (Cassell.)

MR. ROBERTSON'S object in writing this book has been to give a rapid survey of English poetry written by women, from the "matchless Orinda" down to the youngest considerable poetess now alive. He has done his work admirably. His book is well laid out and well written; it is distinguished by a rightness of critical judgment, by genuine and even rare poetic feeling, by a certain elevation of sentiment, and by that true human sympathy that comes of familiarity with the shadowy no less than the sunny side of life. This is high praise, but it is by no means overcharged. The book is not in any sense a memorable incursion into the domain of critical analysis; probably no new poetic canon can be got out of it. No attempt is made to deal with the higher problems of the art. But Mr. Robertson knows the grammar of poetry and he knows the history of the poets; and, thus equipped, he has produced a book which, if not alone of its kind, is by far the best on its subject. The introduction opens with a summary of such partial definitions of poetry as have come to us from the great writers; and this is, perhaps, the least valuable part of the book. Everyone who has any love of poetry can feel what it is, if no one can define it, and, until some happy genius can say the thing that is trembling on our tongues, it is perhaps idle to waste words about it. One word, nevertheless, we will waste; and it is that the partial definitions in question, from Plato to Goethe, point to a unanimity of opinion which may be broadly summarised in this way: Prose is the language of reason; poetry is the language of emotion—the one has its seat in the mind; the other in the heart. More valuable, because more suggestive and more satisfying, is what follows on the function of the poet. Mr. Robertson says that experience is the poet's first necessity, and the most eloquent passage in his book is descriptive of the way in which poetry gives us all sorts of human experience sublimated.

The statement requires little or no substantiation that a poet to be truly great must have greatly lived. He must have gone in and out among men and women of every sort, seen all kinds and conditions of life, and looked on many forms of death. He must have lived not only his own life, but that of others—of people the most contrary, in scenes the most varied. If he have done less than this, then so much the less great is he, so much the narrower in range, so much the shallower in passion; lofty as Shelley's his work may be in lyrical reach, but cramped like his it must also become in dramatic grasp. Here it is that we first touch the greatness of a poet. Old Gower went in and out of the court of Richard II., and whatever life was to be seen there we know he saw. Robert Burns went in and out of the taverns of the lowlands of Scotland, and whatever experience was to be found in them we know was his. Shakspeare's field was broader and his age more active. He saw life both in the court of Elizabeth and in the taverns of London. He lived in days of political revolutions, and his mind was a prepared plate whereon the life he lived, the life England lived, was indelibly imprinted. And so experience is fully half

the poet in the production of all vital poetry. Reflections like these are by no means foreign to the matter in hand. They lead Mr. Robertson very naturally to ask how it is that in every age women have been excelled in poetry by men. Coleridge used to say that a woman's head was generally over ears in her heart; and if the heart be the seat of poetry, women ought, on that hypothesis, to be the best poets. But, to employ Mr. Robertson's simile, it is experience filtering through the heart that gives us great poetry; and of the deepest and widest experience women, in the nature of our social life, know less than men. They are often endowed with a larger capacity for joyousness, and sometimes with a deeper well of potentiality for suffering, but they see less and feel less than the other sex; and because they live less they must be less great where greatness depends largely on great experience. Mr. Robertson urges other reasons for the poetic inferiority of women, and prominent among these is the old-fashioned doctrine of the domestic mission of woman which makes children the best poems that Providence meant her to produce. This is not begging the question. True it may be that not less than sixty women are now living who write verse that would have made, in some sort, the reputations of as many men as many years ago. But to the clear question which a book like this suggests: have women been excelled by men in poetry? no amount of chivalry will enable a critic to give any but a blunt and barbarous reply.

Mr. Robertson begins, as we say, with Katherine Philips, and goes on to deal with Aphra Behn, the Duchess of Newcastle, Lady Mary Wortley Montagu, Mrs. Piozzi, Hannah Cowley, Mrs. Barbauld, Anna Seward, Mary Lamb, and then the Scottish poetesses, Lady Griell Baillie, Mrs. Cockburn, Jane Elliot, Lady Anne Barnard, the Baroness Nairne, and Joanna Baillie. Afterwards come Mrs. Hemans, "L. E. L.," Adelaide Procter, Caroline Norton, Lady Dufferin, Mrs. Southey, Mary Mitford, and Sara Coleridge. A long chapter, the best in the book, is devoted to Mrs. Browning, and the author explains that this is the only instance in which he has not enjoyed permission to quote from copyright works. We would only say that publishers are not always acting solely in their own interests in withholding such permission. Emily Brontë and George Eliot are dealt with exhaustively; and the succeeding and closing chapter is devoted to contemporary poetesses, among whom are Christina Rossetti, Emily Pfeiffer, Augusta Webster, Alice Meynell, Jean Ingelow, Harriet Hamilton King, Mathilde Blind, and Mary Robinson. How Mr. Robertson will fare at the hands of his living subjects remains to be seen. He has dealt with them at once appreciatively and courageously; and few, if any, of his poetesses can fairly complain of inadequate recognition. It might be said, perhaps, that his treatment falls a little short of adequacy in the cases of Mrs. Webster and Miss Blind; but certainly Mrs. Pfeiffer, Mrs. Meynell, and Miss Robinson receive encomiastic mention. Of Miss Rossetti the author has spoken in high terms, and not one syllable too much has been said. That Mr



Robertson will win the gratitude of some poetesses who never before have had, and never again may get, such fullness of critical analysis, we certainly believe; but we trust it is not very ungallant to say that he would not do well to look for it. The pen is a terrible and most unreliable weapon, more dangerous far than the sword that has given peace to it, because infinitely more likely to lead the man who wields it into unknown and unimagined bitternesses. Leigh Hunt used to complain that his little "Feasts of the Poets" made him nearly all the enemies he had had in a lifetime; and thus he became convinced of the folly of a young writer beginning his career with satire. Mr. Robertson's book is the reverse of satirical; but, like Hunt's poem, it treats largely of living writers, and the risk it runs is hardly the less serious because its tone is not aggressive. A beginner in literature would probably do best to defer all criticism of contemporaries until he has attained to that stage at which his judgments may no longer be called in question, and then perhaps he would hardly find it necessary to criticise at all.

T. HALL CAINE.

*Groundwork of Economics.* By C. S. Devas. (Longmans.)

MORE pains have been spent on the writing of this book than the general reader is likely to be grateful for; and a little air of dogmatic formalism, which comes from much study of Aristotle and Aquinas, might too easily be mistaken for pedantry and presumption. Yet those who have patience to read 659 large octavo pages, which leave the great problems of political and social economy as they were, will find some matter of interest by the way, and part from the author in charity at last, notwithstanding his literary eccentricities. It is certainly comical to find a fat volume of this kind, containing a large number of facts and references, furnished with no index, except an alphabetical list two pages long—but by no means exhaustively complete—and of Mr. Devas' "Criticism on Errors" by other writers! It is curious, too, to find quite half the space devoted to the "groundwork of economics" taken up with the discussion of practical details concerning food, temperance, baths and washhouses, holidays, popular recreations, and the like; while two short chapters suffice for a general survey of "Economic Literature" and the enumeration and analysis of the "Primary Notions" of economics.

The author starts by claiming economics as a department of ethics—a position which he could, perhaps, have maintained more conclusively if he had not felt warranted, on theological grounds, in almost taking it for granted. He has given a good deal of attention to the works of German Socialist writers, Catholic and otherwise; and, notwithstanding the critical temper displayed by his index, he is ready to borrow, with acknowledgment, from all kinds of sources when he finds the particular opinion he wishes to advance ready stated by somebody else. His conscientiousness in quoting leads to one rather tiresome mannerism, for, whatever the nationality of the author quoted, he thinks it necessary to subjoin in a parenthesis the original of the

principal word or clause; and this not merely when one language may be held to have the advantage in precision or picturesqueness, or when there might be a doubt as to the best equivalent, but also when the translation is perfectly obvious, unambiguous, and adequate.

It is a common incident for the character of a book to turn out very different from the intention of its parent and godfather; and, as already intimated, the merits of this *Groundwork of Economics* lie rather in the details of the superstructure than in any masterliness of the ground-plan. We recognise the scholastic art of distinguishing in the ingenuity of a good many minor classifications, but the outer appearance of systems rather aggravates the want of logical continuity, which is the chief defect of the work as a whole. The intrusion of theological ideas in places where we are not accustomed to meet them is sometimes quaint, as where a high rate of infant mortality is not regarded as an unmixed evil since it tends to recruit the ranks of heavenly innocents, or where a very fairly sufficient criticism of Mr. Blackley's wild scheme of national insurance is supplemented by a dogmatic condemnation on the score of the heretical contempt involved in it for holy poverty. More to the purpose is Mr. Devas's reminder of the loss to the industrial classes in leisure for rest and recreation consequent on the disuse of holy days in England, especially since the Reformation, which loss, as he says, reached its extreme point about the middle of the present century, before the institution of the festivals of St. Lubbock, and "may be taken to be partly an indication as well as a cause of the degradation of the labouring population." Equally apt is his reminder of the Church's doom against those depopulators who, for the profit or pleasure of individuals, banish the cultivators of the soil from their means of livelihood—

"whose offence our old English Common Law thought so grave as to deprive them of the benefit of clergy, and so contrary to the common weal that even the king could not pardon them; while the Canon Law would not grant the *depopulatores agrum* either the privileges of sanctuary or Christian burial."

The author's religious respect for holy poverty is associated with a frank radicalism that would by no means restrict the enjoyment of that means of grace to the working classes. He retorts Mr. Blackley's arguments on "the injustice of the idle and self-indulgent being supported by the laborious and thrifty," for

"the same can be said of the idle and luxurious rich, only that they do not wait to be sick or old to use their legal right to be fed, clothed, and sheltered, but shamelessly make use of it all through their youth and health; besides causing more toil and sweat to support each of them for a day than is needed to support the most improvident of old paupers for a week."

He quotes with approval from the *Dublin Review* a passage quite in the spirit of Mr. Ludlow's early pamphlet on "Christian Socialism," showing that,

"on a Christian view of the case, the rich are stewards rather than owners of their possessions; the stewards not to dole out to their workpeople portions of broken meat and bread and cast-off clothing, or fractions of elementary teaching, to suit their own views, but to stretch

out a hand to those whom they employ and lift them up to the fullest advantages of which their life allows"—

which advantages are described in a liberal spirit that would satisfy Mr. Morris himself.

As might be expected from his general tone of protest against the infallibility claimed for the rigid doctrines of Smith and Ricardo, Mr. Devas is prepared to admit that protective duties may be of service occasionally in enabling industries that will be profitable to the community to establish themselves before the hope of profit would be strong enough in the minds of individuals to lead them to enter on the experiment unprompted. It is obvious, however, that the problem is changed by being stated in this way; it may be desirable—it may even be possible—for the State to prove itself wiser than its separate members, and encourage industries that will be more useful than people imagine, as it may undoubtedly discourage injurious practices, as by factory or forest laws. But, if it were desirable for the State to act in this way, it would by no means follow that the needful encouragement should be given by the clumsy, costly, and circuitous device of a protective tariff. In the same way it is quite open to theoretical advocates of free trade to agree with the author in maintaining that the best protection against famine in countries like India and China—where the population is dense, the food supply liable to sudden failure, and means of communication imperfect—is the "local storage of grain enough to last the locality for a couple of years." None of the conditions which went to embitter the purely English corn-law controversy were present in the good old times when benevolent kings or emperors encouraged or compelled the formation of such granaries; but the native custom in this as in many respects was in simple conformity with the interests of the population. There is not even any mysterious conflict between the dictates of political or social expediency and economic science. It is clearly for the economic interest of an agricultural people in the above position to sacrifice the interest upon the value of one year's exportation of grain as an insurance against famine, instead of exporting everything available in good years when prices are low, and importing the same quantity in bad years when they are high. It is a matter of practical certainty that bad seasons will recur from time to time; and nothing can be more clearly contrary to the economic interest of the peasant farmers of India than to let their own surplus produce go because they will be legally entitled when the need arises to buy the surplus of other districts at a price enhanced by cost of carriage and the competition of buyers. This would hold good even if the mass of the population were able to pay the famine prices when they came, but this is the very point that makes English experience misleading. The artificial scarcity of bread caused by the corn laws produced some of the effects of famine, a food famine which ceased on the free importation of grain. But in Ireland and Egypt, just as in China and India, the wealth of the agriculturist exists in kind, and, if he has no crop to eat or sell and no seed to sow, he is absolutely destitute; and, though free trade brought even cheap

food to his very door, he would starve still—as millions have starved within the last dozen years—for want of anything wherewith to buy it. It is also true, as Mr. Devas observes, that there is some hitch in the arrangement by which it is supposed that, if there is free trade, the plenty of one place will relieve the scarcity of another; for “the corn dealers . . . seem to prefer taking corn to people who can pay, though they only want it for their beasts or their brandy, than [*sic*] taking it to people who cannot pay, though they want it for their lives.”

Chapters are given respectively to the external world and to man himself as an economic factor, to “Industrial Dimensions” or “size in industry,” and to “Industrial Locality” or “place in industry,” the two last of which bring together a good many of the minor considerations which have a practical bearing on the developments of modern industry. EDITH SIMCOX.

*In the Alsatian Mountains.* By Katharine Lee. (Bentley.)

ANOTHER lady explorer! What am I to do? This summer I amused myself in the Ardennes by tracking the footsteps of an enterprising fabulist, and in a contribution to the ACADEMY attempted to expose some of the tricks by which certain popular writers of to-day vamp up their trash. That review the editor suppressed, and, on afterthoughts, I think he was wise. But why after this send me another? To be sure, though futile and uncalled for, there is nothing actually base or fraudulent in Mrs. Lee's book. The Guide-book extracts are all within honest parentheses; she never fibs deliberately; and, if she has omitted to see some big sight, frankly confesses it. She prints only one “original sketch;” and that, pretty as it is, seems from the queer perspective to be quite genuine, and not impudently pirated from an exploded old *Voyage pittoresque* lighted on in the hotel smoking-room. Her legends are few and short; but that, I fear, is because she could not discover any more—O blessed blue Alsatian mountains!—though she hunted through the Straßburg archives. Moreover, the author is an old favourite. Her *Western Wild Flower* is one of the three novels (out of so many) to which I have granted permanent shelf-room—not very permanent, indeed, for they are already nearly worn out by frequent lendings. All conspires to warp my judgment; but none the less I would that Mrs. Lee had held her peace about the Vosges.

It is a real grief that she should waste herself on such work and follow the worst of models; for such must be the real cause of her failure. First, as to plan, she adopts Mrs. Macquoid's method of combining trivial personal incidents and conversations with long landscape word-painting, in which she is far less glib, but more accurate and sincere, nor are we sickened by intermittent rhapsodies over the lovely subdued tone of every faded blouse and frowsy old petticoat she meets. It must, however, be owned that, by her strange liberties with the Guide-books, Mrs. Macquoid does after all give us some

sort of definite idea of the territories which she requisitions, while from Mrs. Lee we learn very little at all. It is clear she does not believe a word of Baedeker; and, so far as Alsace and other outlying spots go, she is right, but then she has nothing to put in its place. Indeed, all we have gathered from her might very well have been compressed into four pages. And what is it after all? She says the pines are enormous, and guesses at their height. Size is so relative; are they as fine as in Styria, and is the lichen as long as in the Cantal? She wonders why the Vosges are so blue; so have we all wondered, but it was her business, and not ours, to find out. For my part, I think no one has a right to describe, except in a Sentimental Journey, any country on the strength of a fortnight's tour. The tour itself they may describe if they are personages of importance and meet with real adventures, but, if not, why then —. We are getting tired of other people's blisters and wet petticoats and broken boot-laces; and it is time they knew it.

But, secondly, a word as to style—and a harsh one it must be. In Mrs. Lee's novel—wonderful, inimitable, as some features of it were—there was a tendency to flippancy and smartness. Here she has deliberately set herself to copy Mark Twain. Does she really admire this sort of thing? If so, I give her up at once. If she merely thinks—and rightly enough—that it is the best ground-bait for the groundlings, she is as wicked as wise. With her marvellous photographic power, and her healthy pathos, she might (always, of course, with careful labour) produce excellent work—work that would last, and in the end reward her better than silly buffoonery and infamous puns. Good women should never make puns. The Mark Twain tone and spirit is about the worst, and his humour nearly the weakest, thing we have come down to; and I am sure that the author of the *Western Wild Flower*, if unbiassed by rough male influence, must sooner or later see this.

There is very little to be said as to the tour itself, which embraced the frontier Vosges from Saverne to St-Amarin. The tourists thoroughly enjoyed it, as they deserved to do, for they were evidently courteous, kindly people, travelling for their pleasure, and not preying upon and requisitioning the people of the land as hostile emissaries of some publisher. But things are so dreadfully relative that one would like to know a little more of the Vosges before one ventured to try it. At any rate, it is new ground in some degree, and so likely to turn out well; and, as Mrs. Lee saw very little, and that rapidly, no doubt many lovely spots might be lighted upon by chance there as almost everywhere else. Her description of Rosheim is certainly most tempting, and apparently not overdrawn. Her knowledge of architecture is not great, but her instinct excellent; and I read with hearty pleasure her warm praises of the Romanesque churches of Alsace. How much longer will it be before the popular tide turns in favour of the most eloquent and grandiose of styles, and art pilgrims throng the old temples of the Rhinelands, Auvergne, Perigord, and Poitou. Much talent and good sense mark the scene-painting, especially the

forest scenes, which must have a character quite distinct from the Black Forest. Of course the precipices are much too steep. Ladies' precipices always are. Why will not they ask themselves how many mountains they have ever seen *in profile* which were more than a gentle slope? Among the serious information may be noted some embarrassing disclosures on the working of the sacro-sanct peasant-proprietor system. Also a damaging comparison of the tipsy-worldly Lutheran pastors with the self-denying Catholic clergy. Incidentally, indeed, we gather that Alsace presents just the reverse of the old fallacious contrast between the Catholic and Protestant cantons. In the Vosges—Mrs. Lee never bores us about Pastor Oberlin—the Confession of Augsburg decidedly implies dirt, drink, and poverty. The fact distinctly observed by Mrs. Lee of the prevalence of blue and lilac flowers on the red sandstone as opposed to the granite is just one of the observations tourists may do service by noting. The fact, if well established, bears upon an interesting controversy. Our travellers do not seem enthusiastic as to the rustic Alsations; probably they are right, and MM. Erckmann-Chatrian were describing quite another country of the same name. Mrs. Lee found them very stupid and tiresome, though she honestly tried to love them to show her loathing for the Prussians. To say truth, this antipathy is rather insular, very like the Parisian idea of John Bull. What if the German ladies wear exploded bonnets and rough-hewn frocks?—they have often good hearts and sound heads. What if the Teuton bolts his victuals (like an American)?—more horrors have come out of French than ever went into German mouths. Prejudice, however, is not very offensive if confessed in Mrs. Lee's frank, good-humoured spirit.

Finally, let it suffice that the book, if not to be praised, may be recommended for those who have nothing better to read. And when they have finished it, let me recommend to them a little book they have probably never heard of—the most fascinating, orderly, and well-digested manual of travel, about which I have a curious psychological story to tell some day—and that is old Dr. Johnson in the Western Islands. E. PURCELL.

*Dante's Divine Comedy: “The Purgatorio.”*  
A Prose Translation by the late William Stratford Dugdale, with the Text. (Bell.)

READERS of the Letters of Mrs. Carlyle will remember the emphatic way in which she expressed her vexation at being bored by the presence in her house of her husband's brother John, and particularly by the constant pre-occupation of his mind with his prose translation of the *Inferno* of Dante, which to her seemed a very trifling work compared with those that her husband was engaged upon. It is very possible that Dr. John Carlyle did prove a bore to his sister-in-law, and that he inflicted upon her an unnecessary amount of his time and exceedingly large doses of Dante in prose; but his readers who have not suffered in this manner have long proved grateful that he did something to render

more accessible to English readers the great work of the great Italian poet.

All but the most accomplished scholars are much puzzled by the archaic character of Dante's diction, by the obscurity of his meaning, and by the terse and sometimes crabbed character of his style. His vigorous and laconic sentences do not always present an obvious meaning; and his allusions are frequently difficult to understand. Translations of Dante into verse necessarily repeat some of his difficulties, and do not always succeed in reproducing his beauties. Probably the best is that by Carey, for, although he throws aside the *terza rima* (which, though so characteristic of Dante, was, perhaps, an encumbrance even to him) and writes in blank verse, yet the freedom from unnecessary shackles thereby gained enabled his translator to express with greater facility the meaning of the poet. Dr. Carlyle, in his translation into prose of the *Inferno*, was still more able to deal with the meaning, with what may be called the soul, of the poem, while dispensing with its mere outside dress and ornament. The advantage of so translating solemn poetry had been already made manifest by the prose translation of the Hebrew Scriptures. It is not surprising that the late Mr. Dugdale should have attempted for the *Purgatorio* what had already been so well done for the *Inferno*; but, seeing the difficulty of the task, it is surprising that it should have been so well performed, and that a work should have been issued which has assuredly a permanent merit of its own. It is not to be feared that the prose translation of the *Purgatorio* will interfere with the popularity of Carey, for it deals with only a portion of the divine poem; but it is quite certain that it will considerably contribute to the study of the original. The exigencies of metre never permit absolute exactness of rendering. A translation of a poem is always a different poem from that translated. The very excellence of a translation in verse tends to deter people from the original. But a prose rendering—even the baldest and most prosaic—helps on the study of the original; and, where expressed in suitable and poetic language, it may also have a merit of its own, entitling it to literary life, if not to literary immortality.

A few test passages will hardly do justice to the ease and excellence of Mr. Dugdale's translation, which it is much to be regretted he did not live to see published. Here is the description of the angel bringing the souls to purgatory:—

"Lo! as at the approach of the morning through its thick vapours Mars grows red down in the West above the surface of the sea; so there appeared to me (and may I see it again) a light coming so swiftly over the sea that no flight of birds can be compared to its course. From which, having for an instant withdrawn my eyes to interrogate my guide, on looking again I perceived it had become larger and brighter. Then, from every side there appeared to me an unknown white object, and by degrees from underneath came forth another to join it. My master spoke not a word till the first white visions were seen to be wings. Then, when he clearly recognised the pilot, he cried aloud, 'Bend, bend thy knees. Behold the Angel of God; fold thy hands. Henceforth thou shalt

see similar ministers. Behold how he disdains all human means, so that he needs no oar, nor other sail than his wings, between such distant shores. Behold how he keeps them uplifted towards heaven, cleaving the air with his eternal plumes.' Then, as by degrees he came towards us, the divine winged one appeared more clearly, so that the eye looked towards the ground, not bearing to gaze at him too closely. But he drew near to the strand in a swift bark, so light withal that it scarce displaced the water. On the poop was standing the heavenly pilot; blessedness appeared written on his brow; and more than a hundred spirits sat within the boat and sang altogether with one voice."

Here are the voices proclaiming the punishment of envy:—

"As, then, we proceeded alone, a voice like lightning, when it cleaves the air, came towards us, saying, 'Whoever findeth me will slay me,' and then fled like thunder melting away, after the cloud bursts. When this sound ceased to ring in our ears, another came, with so loud a crash that was like a succeeding clap of thunder. 'I am Aglauros,' it said, 'who became a stone.' And then, to draw closer to the post, I took a step back, instead of forward. The air was now at rest on every side, and he said to me, 'That was the strong curb I spoke of, which should keep man within his bounds. But ye bolt down the bait, so that the old enemy drags you to him on his hook, and therefore neither curb avails nor warning call. Heaven calls to you and ever circles round you, displaying to you its eternal glories, and yet your eye for ever turns to earth. Wherefore He who seeth all, chastiseth you.'"

The exquisite scene in which Beatrice reveals herself to Dante, and with perfect love and tenderness blames him for his backslidings from virtue, obtains from him a confession of his faults, and melts him to bitter tears, is translated with a sure and steady hand and in melodious and appropriate language; but is too long to quote here.

The main impression with which we lay down the work is that all lovers of Dante must welcome its appearance. By its means hundreds will read the *Purgatorio* who would never have read the poem in any other shape, Italian or English. Hundreds who would not otherwise have done so will see his stately and noble angels, with their brilliant wings and clothing and swords, with their majestic utterances and their divine modesty and gentleness. Hundreds will observe the radiance of the atmospheric hues, the brilliance of verdure and flowers that Dante knew so well how to describe. They will climb the toilsome circles of the mountain; hear the awful voices warning from sin and crime; they will see the holy visions pointing the way to a purer and nobler life; they will be purged in the cleansing fires of the seventh circle. The pure morality, the holy resignation, the sinless excellence, are set forth in a new and becoming manner to a new circle of readers, who, after melting in tenderness when the poet finds his long-lost Beatrice, will watch with wonder the august procession representing the spirit and progress of Christianity, after surveying which and being cleansed from sin, whose memory even is forgotten by him, the poet finds himself "pure and prepared to mount up to the stars."

ALFRED H. HAGGARD.

#### NEW NOVELS.

*Thicker than Water.* By James Payn. In 3 vols. (Longmans.)

*Put to the Proof.* By Caroline Fothergill. In 3 vols. (Bentley.)

*In the West Country.* By May Crommelin. In 3 vols. (Hurst & Blackett.)

*The Colthorpe Cousins.* By Annie Thomas. (White.)

*Add.* By G. M. (Tinsley Bros.)

*Inchbracken.* By Robert Cleland. (Glasgow: Wilson & Mc Cormick.)

In *Thicker than Water* Mr. Payn is as gay, as sprightly, as diverting as ever. It is the story of how, in spite of man's proposing, a certain pleasant young lady (Mr. Payn's young ladies are always pleasant) comes to her own—is happily married, that is to say, cleansed of the reproach of illegitimacy, and inherits an enormous fortune; and it is well imagined and well told enough to be interesting from beginning to end. This, as readers of Mr. Payn's work are aware, is not surprising—in fact, is only what was to be expected. It seems to me, however, that in *Thicker than Water* the author has been at greater pains than usual to create fresh types of character, and to write good dialogue; so that in some ways the work may be considered an advance upon its predecessors. Its personages are all of them natural, and are many of them new; they are presented with a good deal of insight and vivacity; they have a flavour of reality which is refreshing in no mean degree. Chief among them is Mr. Beryl Peyton, a "humorist," at once imposing and diverting—a man compacted of most curious and jarring qualities: crotchets and intelligence, faults and virtues, strength and weakness, practical kindness and practical cynicism—a type eccentric and peculiar, yet touched throughout with genuine and unmistakeable humanity. The two Dornays, uncle and nephew, have merit in their several ways; so has the wealthy widow, Mrs. Beckett, in hers; so, in his, has the young man who marries the heroine. That the book abounds in pleasant wit and bright and kindly humour I do not need to say: its author is Mr. James Payn.

Miss Fothergill's *Put to the Proof* is the history of a young lady with some talent for carving in wood, a remarkable female friend, and the quaintest husband in fiction. It is her fortune to be brought up by her grandfather, who detests her, and who gives her over for ten years or so to the care of a male tutor—an austere young man who writes articles for reviews, and has theories about the education of women. In due course she refuses to marry the man her implacable relative has chosen for her, and she is promptly disinherited. She at once comes up to London, seeks out her ex-tutor, and proceeds to make money at wood-carving. Presently she encounters her Fate, as in novels all young ladies do; and to him she is duly engaged. The Fate, however, is a peculiar person. He is the son of a banker; and, when that banker "goes to smash," he instantly proposes to unspeak his vows, leave his mistress mourning, and go off to hide his

shame in the wilds of Africa. To this Miss Fothergill's heroine will by no means consent: she will let him go exploring, but first of all he must marry her. Married they are accordingly; and, after a honeymoon of two days in a remote village, the gallant bridegroom starts for Zanzibar, or some place of that sort, while the happy bride resumes her maiden name, conceals her wedding ring, and goes back to her carving. Some four or five months afterwards she begins to be conscious of the usual vague, delightful hope, which presently develops into the usual unspeakable certainty, and ends by becoming wonderfully apparent in a Baby. This miraculous infant she dissembles somewhere in the country; and, returning to London to await her wanderer's return, she falls in with a rare and beautiful governess, Angela the name of her. Angela despises men, and will none of them. For Miss Fothergill's heroine, however, she conceives a noble attachment; and when, after years of doubt and deception and the weariness of waiting, the Wanderer at last returns, and her friend is revealed to her as a mere married woman, she does not blench a bit. She forgives the crime; she refuses her friend's ex-tutor, the austere young man who writes for the reviews; she accompanies the Wanderer and his years-old and childless bride (for the miraculous Baby has meanwhile gone over to the majority) to the Antipodes. As will be seen, she is a really remarkable young person. I hesitate to say, however, that her acquaintance is at all worth making, or that the book in which she figures to such purpose is at all worth reading.

In Mrs. Crommelin's new novel there is some fresh and pleasant characterisation, some charming scene-painting, some good love-making, some graceful and pretty work on the lines of the family chronicle. It is the autobiography of a certain Pleasance Brown, who tells how the brilliant Clair St. Leger deceived her scandalously, and how in the end she married a much better man, the noble Fulke Bracy. She takes the usual three volumes to tell all this; but as she really has a good deal to say, and as she is never unduly self-conscious or ridiculously immodest (as so many of the young ladies who nowadays achieve their autobiographies appear to be), her acquaintance is one to make. There is nothing to be advanced against her capacity as an historian except that she mistakes Clair St. Leger for a lover and a gentleman, and the noble Fulke for a human being. Apart from this, her qualifications are unexceptionable. She can see and hear and understand; and she can say her say in bright and expressive English. As she writes, we get to know her very well indeed, and certain of her friends and relations even better than herself. She has given us excellent portraits of her mother (*née* Beaumanoir), of her sisters Alice and Rose (Alice the beautiful and heartless, and Rose the pretty and practical), of her eccentric aunt Bee, of her brother the excellent Bob (usually described as "The March Hare"), of her friend and comforter Mrs. Gladman, and of her rival and terror the wicked Widow Jessop. That here and there her story flags and her hand falters is certain; but it is only here

and there; and the books in whose dispraise so little need be said are few indeed.

In *The Colthorpe Cousins*, Mrs. Pender Cudlip gives us, not a three-volume novel, but three volumes of short stories. The best is probably the one under whose ensign the others are marshalled. Which is the worst were not easy to decide. It will be more to the purpose to note that none is of surpassing interest; that the author has done far better than the best of them; that they are absolutely inoffensive; and that all of them, the best and worst alike, may be easily read and soon forgotten.

In *Adé* (which, by-the-way, was originally called *Kismet*, but had to be issued as *Adé* because the merits, as a title, of *Kismet* had already occurred to somebody else) there is very little story, and what little there is told in the present tense and is the reverse of new. It is once more the case of He and She. He is manly, and She is lovely; they love and they part. One or the other of them marries money, and She dies of consumption. *Voilà*. We seem to have heard it all before (and in the present tense, too!), and it is not unreasonable to assume that we shall probably hear it again. I hasten to add that we have seldom heard it more lightly and cleverly told than in *Adé*. The author has read much more of *Phyllis* and *Molly Bawn* than is good for her; that is evident from first to last. But she writes brightly and easily and well; she has some talent for characterisation; she has a pleasant knack of telling and appropriate dialogue. Her next book should be really worth reading.

There is a great deal of solid writing in *Inchbracken*, and they who read it will hardly do so in vain. It is a story of the Disruption; and it sets forth, with much pains and not a little spirit, the humours and scandals of one of the communities affected by the event. The main incident of the story has nothing to do with the Disruption, it is true; but its personages are those of the time, and the uses to which they are put are such as the Disruption made possible. Roderick Brown, the enthusiastic young Free Church minister, finds on the sea-shore, after wreck and storm, a poor little human waif which the sea has spared. He takes the baby home, and does his best for it. One of his parishioners has lost her character, however; and as Roderick, at the instigation of his beadle, the real author of her ruin, is good enough to give her money and help, it soon becomes evident to Inchbracken that he is the villain, and that the baby of the wreck is the fruit of an illicit amour. How it ends I shall not say. I shall do no more than note that the story of the minister's trials and the portraiture—of elders and gossips, hags and maids and village notables—with which it is enriched are (especially if you are not afraid of the broadest Scotch, written with the most uncompromising regard for the national honour) amusing and natural in no mean degree.

W. E. HENLEY.

#### GIFT-BOOKS.

*Coleridge's Ancient Mariner*. Illustrated by David Scott. With Life of the Artist and Descriptive Notices of the Plates by the Rev. Dr. A. L. Simpson. (Nelson.) In the publication of this volume and its illustrations, we have an interesting attempt to popularise the art of a little-known Scottish painter, a man of true imaginative aim and accomplishment, whose work was too individual and too unconventional to win great contemporary fame. These "twenty-five poetic and dramatic scenes" illustrative of the poem were originally issued in 1837, in a folio size, etched in slightly shaded outline by the artist's own hand. In the present volume the designs have been reproduced in full on a reduced scale, a size which certainly entails some loss of the finer qualities of the originals, but in which the plates are still sufficiently representative of the artist's powers to form the most striking series of the many that have illustrated Coleridge's greatest poem. They have a fascinating directness and intensity, which goes directly to the very heart and kernel of the poet's words, and parallels them with most impressive pictorial analogues. The weird and supernatural passages of *The Ancient Mariner*, in particular, find singularly vivid exposition—as in the plates of "The Wicked Whisper" and "Death and Life-in-Death;" and, if the beauty and grace of the poem—"the strange splendours and boundless beauties of the story," about which Mr. Swinburne is so fittingly enthusiastic—find a less constant and immediate echo in the artist's work, these are by no means unrepresented, as may be seen in "The Albatross Follows" and that air-poised Blake-like figure of "The Spirit of the South." The letterpress, by the Rev. Dr. Simpson, a still surviving friend of David Scott's, gives a brief but adequate and sympathetic account of the artist's high-pitched but sad and disappointed life, and the descriptive and critical notes on the various designs are appreciative and elucidatory. It is unlikely that the work of Scott will ever become generally popular; but the present book will do something to widen the circle of its influence, and will that "fit audience find, though few," who are fitted to appreciate its striking and individual imaginative qualities, obscured as these too frequently are by an imperfect and unequal technique.

*Sintram and his Companions: a Romance*. Translated from the German of De La Motte Fouqué. Illustrated by Heywood Sumner. (Seeley, Jackson and Halliday.) If we may trust our own experience, Fouqué's incomparable *Seasons* seem to have fallen out of favour. Yet we know of no book that more powerfully affected our own young mind; and two of the four stories had the fortune to be rendered into English by no less personages than Carlyle and Archdeacon Hare. The present translation of *Sintram* is mainly based upon that of Hare, which aimed at preserving the rugged simplicity of the original. To illustrate *Sintram* adequately would require the pencil of Blake, or of David Scott, or perhaps of Sir Noel Paton. We cannot think that Mr. Heywood Sumner, whose previous work entitles him to be treated with respect, has proved equal to the task. It is not only that some of his designs are positively ludicrous (*e.g.*, p. 71), but that he nowhere rises to the highest possibilities of his subject. Neither his *Sintram* nor his *Little Master* nor his *Montfaucon* will live in our imagination. The antique style of engraving that has been adopted is very appropriate, though we are disappointed with the reproduction of the famous print by Albert Dürer that originally suggested the story.

*Gray's Elegy*. Artist's Edition. (Philadelphia: Lippincott.) This is one out of no



less than four illustrated editions of the "Elegy written in a Country Churchyard" that we have seen announced in America for this winter. The large wood-cuts, which number altogether twenty-two, are of various degrees of excellence. We have always thought that the American school are most successful in pure landscape; they fail in the figure, and in especial when they try to be realistic. So far as we can see, there has been little attempt to associate the scenery with that of Stoke Pogis. This is not mentioned as matter of blame, since, for our part, we have never been able to feel satisfied that Gray intended thus to localise his elegy. It is also noteworthy that the personages have been made to assume a distinctly Puritanic type. All the engraving is good, and some marvelously good. It is such books as these that show what the Americans can do, rather than the popular magazines. The sole authorised publisher in this country is Mr. John Slark, 12 Busby Place, Camden Road, N.W.

MESSRS. GRIFFITH AND FARRAN are the English publishers of two other illustrated poems, which seem to be the special feature of this season in America. These are Poe's "Raven" and Keble's "Evening Hymn." Both of these are stated to be "drawn and engraved under the supervision" of Mr. George T. Andrew. Neither quite attains to the distinction of what we are fain to call an *édition de luxe*, though it must be admitted that they surpass the ordinary run of illustrated gift-books in this country. Of the two, we prefer the "Evening Hymn," though some of the drawings will probably jar upon the associations of most. Whether it be possible to illustrate the "Raven" adequately we must be content to doubt until we have seen the designs of Gustave Doré. Certain of these are tolerable, but the many figures of the poet (for we take them to be meant for Poe himself) are very far from satisfactory.

*Tom Thumb: a Fairy Story.* By Hans Andersen. Illustrated by Laura Troubridge. (Mansell.) This had the distinction of being the first "gift-book" of the season to reach us, more than a month ago; but we trust our critical judgment is not warped on that account. We have seen many since, and are still disposed to pronounce it unsurpassed. It takes the text of one of Hans Andersen's stories, as already translated by Miss Peachey, and illustrates it with ten facsimiles of outline drawings, which combine in an unusual degree correctness with delicacy. We have been particularly pleased with the evenness that is maintained from the first to the last. The process of reproduction is, we fancy, some sort of photo-lithography. It should be added that the publishers have worthily done their part to show off the work of the artist.

*Scottish Pictures drawn with Pen and Pencil.* By Samuel G. Green. Illustrated by Eminent Artists. (Religious Tract Society.) The only thing that hypercriticism could find fault with in this book is the odious use of "eminent" on the title-page. The letterpress is written by the practised hand of Dr. S. Green, who has the special qualification of not being a Scotchman. The wood-cuts are some of the finest we have seen, and form a most creditable and instructive contrast to the work of the American school. The literal accuracy of those that reproduce photographs is very noticeable, as also the bold method by which patches of pure white are represented. The society is to be congratulated not only upon its enterprise, but also upon its success.

*Two Little Waifs.* By Mrs. Molesworth. Illustrated by Walter Crane. (Macmillan.) As regularly as the winter season comes round do we expect a piquant story of child life from

Mrs. Molesworth, made yet more real by the pencil of Mr. Crane. This time the scene is laid mostly in Paris, where the "Two Little Waifs" are most pitifully stranded through an unaccountable misunderstanding. Such plot as there is we cannot praise, nor do Mrs. Molesworth's grown-up people commend themselves to us much. But she remains unsurpassed in delineating the ways and moods of young folk—or, rather, in allowing the young folk to express their own thoughts in their own words.

*The Green Ray.* By Jules Verne. Translated from the French by Mary de Hauteville. (Sampson Low.) Though M. Verne has ere now introduced into his stories Englishmen—or perhaps we should rather say a single Englishman—we do not recollect that he has before laid the scene entirely in this country. It must be acknowledged that the experiment has been more successful than we should have anticipated. *The Green Ray* is a slighter story than he has usually written; but it is very vivacious. To find a Frenchman following in the track of Mr. William Black is in itself interesting. The Highland henchman, by the name of Partridge, and always girded with a kilt; and the beach at Oban, a combination of Ramegate and Trouville, are highly amusing. Nor is it unworthy of note that the villain of the piece is a scientific bore.

*Luther and the Cardinal.* Given in English by Julie Sutter. (Religious Tract Society.) This is one of the books which the society has published on the occasion of the Luther quatercentenary. The story is adapted from Pastor Nietschmann's biographical romance, and the adaptation is a good piece of workmanship. *Luther and the Cardinal* is not exactly an historical novel, for in it passion has no place. The author, who is a native of Halle, has presented a series of clear and well-coloured pictures from the life of his native town during the Reformation; and the foreground of these pictures is filled with the figures of Luther and his chief German opponent, the Elector Archbishop Cardinal Albrecht. Although no connected thread of story runs through the volume, the chief characters are drawn with sufficient power and distinctness to carry the reader on to the end. If any fault can be found with Pastor Nietschmann, it is that he has given too much relief to the figure of the Cardinal at the expense of the Reformer.

We have also received a new edition of Dr. Stoughton's *Homes and Haunts of Luther*, published by the same society. This agreeable collection of Luther gossip has been enlarged by the addition of two chapters, and is further embellished by fresh illustrations, among which is Dürer's profile portrait. The entire get-up of the book is very creditable; and the very handsome reproduction of Cranach's striking portrait of Luther, as the frontispiece, is a notable fact of the time.

*Cities of the World: their Origin, Progress, and Present Aspect.* By Edwin Hodder. Illustrated. (Cassells.) Though nowhere expressly so stated, this is the second volume of a work that we remember to have spoken well of last year. This much is revealed to the initiated by a double asterisk, for Messrs. Cassell have adopted this novel notation to indicate the number of the volumes in their many serial publications. We observe, also, that the "signatures" run on from the previous volume. It may be added that these signatures are given by numerals, and not by letters of the alphabet. This practice, which is common on the Continent, has been adopted in America, more usually, we think, than in England. One disadvantage is that it may be confused with the paging. After so much of a digression, we must repeat that the work is a good one of its kind, and will

be appreciated by boys who are fortunate enough to get it.

MESSRS. HILDESHEIMER AND FAULKNER, whom we have hitherto known only as publishers of Christmas cards, seem to have set up also as publishers of the illustrated poems of Mr. F. E. Weatherly. "The Maids of Lee" is, we believe, an old favourite; but we have not before heard of the companion piece, "The Men of Ware." Both of these have been illustrated in colours by Mr. W. J. Hodgson in a manner—and, we must add, with a success—that almost seems a trespass upon Mr. Randolph Caldecott's copyright. Two other books contain verses by Mr. Weatherly which we should judge to have been written for the pictures. In neither case are the titles particularly appropriate. In *Sixes and Sevens* (which we have reason to believe to be a new edition) the pictures are by Jane M. Dealy, and have been very finely reproduced by chromo-lithography. The drawings in *Told in the Twilight* are by M. E. Edwards and J. C. Staples, of whom we distinctly prefer the former; and the chromo-lithographs are not quite so successful, though still good. Of the poetry it seems enough to say that its pathos is always pathetic, though its humour sometimes fails of being humorous.

*Birthday Flowers: their Language and Legends.* By W. J. Gordon. Illustrated by Viola Boughton. (Ohatto and Windus.) It is evident that much trouble has been expended on this book, by the writer of the lines of verse scarcely less than by the illustrator. But we cannot honestly congratulate either of the two upon the result. The verse is but doggerel, and the chromo-lithographs are both glaring and sticky. By-the-way, it is curious to observe how fond English publishers have become of German chromo-lithographs, while the American hold to their own wood-cuts.

*From May to Christmas at Thorne Hill.* By Mrs. D. P. Sanford. (Griffith and Farran.) This is another of those bright books from across the Atlantic which make the most blasé little folk quiver with delight, and the old feel young again in sharing their eager interest. It is the history of five little ones while their parents are away in Europe; and charming pictures make us in love with these little Americans and their country home.

*Holly Berries.* With Original Illustrations. By Ida Waugh. (Griffith and Farran.) Though there are no hollies in America, yet this book, with its exquisite naturalness and insight into child-life, would lead us to think the writer had drawn inspiration from the New World as well as from the Old. We owe her thanks on behalf of the fortunate children whose tasks are refined and playtime brightened by her poems and paintings.

*The Fool's Paradise: Mirth and Fun for Old and Young.* (Griffith and Farran.) This is none other than an old friend, the "Münchener Bilderbogen" of Busch—which, after all, appears to be only thirty years old—with a new text. The thing has wit, we grant, but scarcely enough to redeem the characteristic German grossness. The bibliographical Preface, signed C. W., adds a distinct value to the book.

FROM the same publishers have also come half-a-dozen children's picture books called "The Holly Series," which are marked, we observe, "Copyright 1881." The drawings are by Ida Waugh, whom we regard as *facile princeps* as regards the occupants of the nursery. The verses, also, which seem to be original, are far above the average in such productions. We speak after some experience and not a little suffering.

*Picture-Book of Animals.* By the late Rev. C. A. Johns. (S. P. C. K.) Whether the letter-

press is new, we know not. The wood-cuts are certainly not new, being of that old-fashioned sort which represents the mackarel as of the same size as the dolphin, the armadillo as larger than the crocodile. We should not have noticed the book at all if it were not to point out the bad blunder by which the account of the reindeer (p. 51) is illustrated with a manifest moose—a totally different animal.

#### NOTES AND NEWS.

We regret to hear that M. François Lenormant is lying in a very precarious condition. The fatigues of his scientific expedition in Southern Italy re-opened an old wound received during the Franco-Prussian War, and he was laid up with it for some time at Potenza. Overwork caused the disease to break out afresh early last August; periostitis ensued, and but faint hopes are now entertained of his recovery.

THE games of the London International Chess Tournament of 1882 are now all in the printer's hands, and will be ready for issue to subscribers in about three weeks' time. This celerity of publication contrasts most favourably with what was done on previous occasions. The games of the last great tournament—that which was played at Vienna two years ago—though repeatedly promised, have not yet appeared. The work of editing and seeing them through the press has been undertaken by Mr. J. I. Minchin, who has received the assistance of the leading chess masters—Messrs. Bird, Mason, Steinitz, and Zukertort—in annotating their own games. The total number of games given is close upon three hundred, being 242 played in the major tournament and nearly sixty in the Vizianagram tournament. The volume, which consists of about four hundred pages, will be issued by the recognised chess publisher, Mr. Wade, of Tavistock Street.

MANY will be glad to know that Mr. Austin Dobson, besides reprinting pieces from his two former volumes, which are now out of print, purposes also to give us a volume of verses that have never before been collected. It will be called *At the Sign of the Lyre*.

MR. G. L. GOMME has been engaged for some time past in classifying the entire contents of the *Gentleman's Magazine*, from the first volume issued in 1731 to the year 1868, with a view of reprinting all that is permanently of value. Each volume of the reprint is to contain the entire articles, letters, and contributions on a given subject, these being arranged under various heads, and indexed. Thus, in the set of volumes which is to constitute the work, the whole of the subjects of importance in the *Gentleman's* will appear newly arranged. The first volume, to be issued immediately, is entitled "Manners and Customs." This will be followed by others on Dialect, Popular Superstition, Archaeology, Numismatics, Topography, Natural History, &c., &c., in the writing of which Mr. Gomme has been assisted by several specialists. The series will be published by Mr. Elliot Stock under the title of *The Gentleman's Magazine Library*, and will consist of about fifteen volumes.

THE Christmas number of *Harper's* will have for its main article one on Mr. Tennyson, written by Mrs. Ritchie (Miss Thackeray), to which it is understood that the poet, contrary to his usual custom, has given something more than his sanction. It will contain many details about Mr. Tennyson's early life, and his relations with that famous group which included Thackeray, Carlyle, and Edward Fitzgerald. There will be illustrations of Mr. Tennyson's birth-place and of various houses in which he

has lived, the portrait by Mr. Watts, and unpublished sketches by Thackeray, Frederick Walker, and Rossetti.

MR. WILLIAM HUNT, the author of *Italy* in Macmillan's little historical series, has just finished his volume on *Norman Britain*, to be published by the Society for Promoting Christian Knowledge.

In the new and revised edition of the first volume of Mr. Fyffe's *History of Modern Europe*, which will be ready for publication in a few days, the author has had the advantage of access to the Records of the English Foreign Office; and the narrative has throughout been tested by comparison with these authorities, some extracts of great interest from documents hitherto unpublished being added in the form of notes. The latest Continental authorities, especially the works published by investigators of the archives of Vienna, have also been consulted; and it is hoped that the book has been brought up to the results of the most recent enquiries.

THE collectors of Tennysonianism will have to buy the *Gentleman's Magazine* for August last. It contains an account by the Rev. H. R. Haweis of his invasion, as a school-boy, of Mr. Tennyson's house at Farringford, after Lady Alderson and her family had left it, and of his success, not only in seeing the poet, but of getting a bit of his handwriting out of the "infinite charity" of Mrs. Tennyson. Mr. Haweis is carefully revising this series of articles on his "Musical Life," and incorporating them with others. He hopes to have his book out by Christmas.

THE Clarendon Press will publish in a few days the first instalment of a series of "Old-Latin Biblical Texts," under the editorship of Prof. Wordsworth. The series will be drawn from MSS. as yet unpublished, or insufficiently and inconveniently edited. The first number consists of the Gospel according to St. Matthew from the famous St-Germain MS. (g), known to older scholars as the "Germanum latum." The Introduction contains a full history of this MS., and a partial analysis of the text of the Gospel. Mr. Wordsworth has also incorporated into his essay and its Appendices a large amount of bibliographical matter, especially relating to the MSS. used by Erasmus and Robert Stephens, and the projected Greek Testament of Bentley and John Walker. The second number of the series will be a corrected copy of the portions of St. Mark and St. Matthew contained in the peculiar and very early Bobbio MS. (k) now at Turin—insufficiently published by Tischendorf; and the third will be an edition of the sixth-century Munich Gospels (q), from Tischendorf's transcript, corrected by the MS. itself. It is hoped that the encouragement given to the series may be sufficient to warrant the Clarendon Press in continuing it beyond the three numbers at present promised. The Corbey Gospels (ff) should certainly be added; and it would not be difficult to name other texts which, though in print, can hardly be considered accessible.

WE are often asked to state that the Queen has accepted copies of books presented to her by the authors. Though we make it a rule to decline to insert such paragraphs, the case is different when the Queen has specially ordered that a book be purchased for the Royal Library. Such an honour—and not an unmerited one—has befallen Mr. W. Thompson Watkin's *Roman Lancashire*; and the Queen has further informed him that she has been much pleased with the work.

CARDINAL MANNING contributes to the forthcoming number of *Merry England* an article on "Courage," accompanying which is a drawing, by Mrs. Butler, representing soldiers under fire.

A FULL bibliography of the works of the late John Payne Collier, who began to write at eighteen and was still writing at ninety, has been prepared by Mr. H. B. Wheatley; and the first part will appear in the November number of the *Bibliographer*.

MR. JAMES WARD will contribute to the forthcoming number of the *Journal of Education* a paper on "Intellectual Training" which was delivered as his presidential address to the Education Society. Mr. Ward is at present engaged on the article "Psychology" for the *Encyclopædia Britannica*.

ON November 1 a new novel, in three volumes, entitled *Pardoned*, by Mr. A. M. Hopkinson, author of *Waiting*, &c., will be published by Messrs. J. and R. Maxwell.

MESSRS. JAMES MACLEHOSE AND SONS, publishers to the University of Glasgow, announce the following new books as in preparation:—The Baird Lecture for 1883, on *St. Paul's Use of the Terms "Flesh and Spirit,"* by Prof. W. P. Dickson; *Catalogue of 6,415 Stars for the Epoch 1870*, preceded by a Synopsis of the Annual Results of each Star arranged in the Order of Right Ascension, by Prof. Grant, Director of the Glasgow Observatory, printed at the expense of her Majesty's Government as advised by the Council of the Royal Society; *A Manual of Diseases of the Ear*, by Thomas Barr; a new and greatly enlarged edition of Prof. Nichol's *Tables of European Literature, History, and Art, 200-1882*, with a New Appendix of Tables of American Literature and Art History; *History of Early Scottish Literature*, by the late John M. Ross, edited, with an Introduction and Memoir, by the Rev. Dr. James Brown; a new edition of the *Philosophy of Kant*, by Prof. Edward Caird—this edition will be very much enlarged, and will treat of Kant's ethical works as well as of *The Critique of Pure Reason*; *Essays on English Literature*, by Prof. Nichol; a volume of Sermons, by the Rev. Dr. Joseph Leckie; *Progressive Religion*, by the late William Bathgate, author of *The Deep Things of God*; a German Grammar, by Dr. Clemens Schlomka; the completion of the second series of the *Transactions* of the Glasgow Archaeological Society; and a third and cheaper edition of *Borland Hall*, by the author of *Obrig Grange*.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish next month a new volume of *Travel* by Miss Leek, entitled *Iberian Sketches*; or, *Travels in Portugal and the North-west of Spain*. The book will contain original illustrations by Mr. Robert Gray.

MESSRS. MACNIVEN AND WALLACE, of Edinburgh, announce two new volumes in "The Household Library of Exposition"—*The Parables of our Lord*, by the Rev. Dr. Marcus Dodds, and *The Law of the Ten Words*, by the Rev. Dr. J. Oswald Dykes; also a fourth series of the "St. Giles Lectures," dealing with the Churches of Christendom; a third series of "Evangelical Succession Lectures;" and a course of lectures in connexion with the Young Men's Guild of the Church of Scotland, entitled *A Young Man*.

THE same publishers will also issue *George Herbert*, *Henry Vaughan*, and *William Blake* in their tiny series of "Jewel Poets."

AN original drama, in three acts, by Mr. H. Alexander Rudall, has been accepted for performance at the Court Theatre.

A NEW penny paper, to be called *Bohemia*, is announced for November 2.

WE hear that a literary club is being formed at Nottingham.

THE general monthly meetings of the Royal Institution of Great Britain will be resumed on

November 5, at 5 p.m., for the election and nomination of members, and the election of a manager in the room of the late Wm. Spottiswoode.

THE Clifton Shakspeare Society began the work of its ninth session on October 13. Mr. John Williams, the retiring president, gave an address on "The Most Profitable Method of studying Shakspeare," pointing out to the members how they would best be able, as Shakspeare students, to do good (1) to themselves, (2) to the society of which they were members, (3) to their fellow-men. Miss Constance O'Brien was elected president for the session. The plays for consideration are "Antony and Cleopatra," "Coriolanus," "Pericles," "Cymbeline," "Tempest," "Winter's Tale," "Henry VIII.," and "Two Noble Kinsmen."

MR. G. BARNETT SMITH will lecture on "Thackeray" at the London Birkbeck Institution on Wednesday next, October 31; and during the winter he will also lecture at the Bristol Library and Museum and at Birmingham on "George Eliot;" and at the Halifax Philosophical Society and the Bradford Mechanics' Institute on "The Brontës."

THE library of the late William Dakin, of Knowle Hall, near Bridgwater, which was sold the other day at Bath, contained some rare books. Caxton's *Chronicles of England* (1480), though imperfect, fetched £160; a black-letter Bible (1540), £8 10s.; the first edition of the "Bishops' Bible" (1568), £2 10s.; an old vellum MS., with illuminated initials, £6; Malone's *Shakspeare* (1821), handsomely bound in vellum, £11; Lane's *Arabian Nights* (1840), £3 15s.; and the first edition of *Oliver Twist*, £5.

IN the October number of the *New York Literary News* the two books that win the prize of popularity are Mr. Swinburne's *Century of Roundels* and Miss Thomas's *George Sand*.

THE *Boston Literary World* of September 22 has a bibliography of Turgenev, which is doubtless very far from complete, but still valuable. We observe that a sketch which appeared about two years ago in *Temple Bar* is omitted under "English."

THE October number of *Polybiblion* concludes the bibliography of the Comte de Chambord, to which we have before alluded. This second part covers no less than twenty-three pages. The same number has also a long notice of Mr. Gosse's Catalogue of the Tinworth Exhibition, by M. Gustave Masson.

#### INDIAN JOTTINGS.

DR. W. W. HUNTER, in addition to his work as president of the Education Commission and as member of the Viceroy's Legislative Council, has been engaged during the present year in revising his *Imperial Gazetteer of India*. The chief work has been to incorporate the figures of the census of 1881 and other recent statistics; but the amount of new writing has been such that the number of volumes will be raised from nine to twelve, and the total number of separate articles will now reach ten thousand. The first three volumes will be in type before the end of the year.

THE pandits of Benares, to whom Prof. Max Müller's translation of "God Save the Queen" has been submitted, have issued a report which will soon be printed and published. They approve of the translation, but suggest a few alterations.

SINCE we last mentioned the forthcoming volumes of "The Sacred Books of the East," some changes have been made in the order of publication. The next to appear will be the *Upanishads*, part ii., translated by Prof. Max

Müller, the editor of the series. This will be followed by part iii. of the *Vinaya Texts*, containing the conclusion of the *Kullavagga*, translated by Profs. T. W. Rhys Davids and H. Oldenberg. And we are also promised shortly part iii. of the *Pahlavi Texts*, translated by Dr. E. W. West.

THE fourth part of vol. xv. of the *Journal* of the Royal Asiatic Society contains the following articles:—"The Rivers of the Vedas, and how the Aryans entered India," by Mr. Edward Thomas, which has also been sent to us as a pamphlet; "Suggestions on the Voice-Formation of the Semitic Verb," by M. G. Bertin; "The Buddhism of Ceylon," by Mr. Arthur Lillie; and "The Northern Frontagers of China," by Mr. H. H. Howorth.

THE last number of the *Journal* of the Asiatic Society of Bengal that has reached us, being vol. lii., part i., No. 2, is an exceptionally strong one. Here is the table of contents:—"Folk-tales from the Upper Panjab," by the Rev. C. Swynnerton; "The Rupees of the Months of the Habi Years of Akbar," by Mr. O. J. Rodgers (with two plates); "Remains of Portions of Old Fort William recently discovered," by Mr. R. Roskell Bayne (with five plates), which claims to settle the controversy about the precise site of the "Black Hole;" "Bihari Declension and Conjugation," by Mr. G. A. Grierson (with a note by Dr. Hoernle); and "The Temples of Deoghar," by Dr. Rajendralala Mitra (with one plate).

#### GERMAN JOTTINGS.

THE *Volks-Zeitung*, after announcing that Leopold von Ranke will publish a new volume of his *Weltgeschichte* before the close of the present year, says that the vigour and power of work of the venerable historian, who is now in his eighty-eighth year, astonishes all his friends.

STRUWWELPETER is to be dramatised. The venerable Dr. Hofmann, of Frankfurt, the creator of that mischievous youth, probably the most popular of all modern boy-heroes, and the indirect ancestor of two generations of "bad boys," is writing a Christmas comedy for the Frankfurt Stadt Theater, of which Struwwelpeter is to be the hero.

PROF. SACHAU has just brought out an account of his travels in Syria and Mesopotamia in 1879 and 1880, to which countries he was sent by the German Government for the purpose of copying inscriptions and collecting MSS. The book, which is embellished with interesting photographs and two excellent maps by Prof. Kiepert, is not only of value to the scholar, but will be found highly entertaining by the general reader. Prof. Sachau visited localities hitherto unexplored; and, in spite of an unusually severe winter, he succeeded in making several important discoveries.

THE sixth annual issue of the *Deutsche Literatur-Kalender*, edited by Prof. Jos. Kürschner, of Stuttgart, will exceed all its predecessors in bulk. The editor purposes to include a literary necrology since October 1, 1882, a catalogue of German publishers, a catalogue of theatrical managers, and a "Schriftsteller-Lexikon." The latter is to contain, so far as practicable, the addresses of the editors of all German political journals, and of all authors by profession. The completeness will of course depend upon the good-will of the persons concerned; and Prof. Kürschner begs professional men of letters to send him their addresses, together with short biographical and bibliographical notes. The *Kalender* is also to include a summary of all law-cases connected with the press during the year, together with other matters of interest to literary men and journalists.

THE third volume in the "Universal History of Literature," which is being published by Friedrich, of Leipzig, is a *History of Italian Literature*, by Herr K. M. Sauer, a resident at Trieste.

#### ORIGINAL VERSE.

##### THE LAST METAMORPHOSIS OF MEPHISTOPHELES.\*

CANDID he is, and courteous therewithal,  
Nor, as he once was wont, in the far prime,  
Flashes his scorn to heaven; nor as the mime  
Of after-days, with antic bestial,  
Convenes the ape in man to carnival;  
Nor as the cynic of a later time  
Jeers, that his laughter, like a jangled chime,  
Rings through the abyss of our eternal fall.  
But now, in courtliest tones of cultured grace,  
He glories in the growth of good, his glance  
Beaming benignant as he bids us trace  
Good everywhere—till, as mere motes that  
dance  
Athwart the sunbeams, all things evil and base  
Glint golden in his genial tolerance.

FRANK T. MARZIALS.

\* A suggestion from Prof. Masson's ingenious essay on the Satan of Milton, Luther, and Goethe.

#### OBITUARY.

THE news of Captain Mayne Reid's death, which took place in London on October 22, will come as a sort of shock to all those who were boys some twenty or thirty years ago—more especially at this season, when his many successors and imitators are burdening our table with stories of fictitious adventure. For it must be admitted that Capt. Mayne Reid has never been surpassed in that special class of literature, of which he was indeed the inventor. This we say with the full knowledge that a juvenile predilection does not easily wear out. But we trust that our reading as a boy was sufficiently catholic. There was nothing in the guise of a romance that came within our reach that we did not devour. We could still stand an examination in much of Scott and most of Cooper. But there are scenes and characters written by Mayne Reid that have left a no less deep impression on our memory. The truth is that Mayne Reid, when in his best days, knew thoroughly what he was writing about. It was only when he took to book-making that he fell, as he deserved to fall, to the common level. As Scott idealised the Border moss-trooper and the Highland cateran, as Cooper idealised the forest Indian, so Mayne Reid has idealised for us the horse Indian and the white trapper of the prairies. If he lacked the highest literary gifts, he possessed enough to serve his purpose. In striking off a genuine man with a few touches he has seldom been excelled. We believe that the last tale he wrote will appear in *St. Nicholas* during next year.

#### MAGAZINES AND REVIEWS.

*Mind* closes its eighth year with an unusually good number. The most substantial is the second paper of Mr. James Ward on "Psychological Principles." The writer argues with great force against the common psychological treatment of mind as nothing but a series of feelings or state of consciousness, and contends that this treatment leaves out of view one important part of the facts—namely, the presence of an empirical subject. "Psychology is not called upon to transcend the relation of subject to object, or, as we may call it, the fact of presentation." Mr. Ward then goes on to consider the problem of the general analysis of mind—that is to say, of the determination of the elements which are invariably found in a state

of mind, and of the relation of these elements one to another. He criticises with considerable subtlety the common conceptions of the three-fold aspects of mind, and succeeds in putting the subject in a new and interesting light. Among other curious and striking suggestions in the article is the remark that attention and movement resemble one another in this way: that, just as the former intensifies the impression or idea to which it directs itself, so the latter, "by what is strangely like a concentration of attention," converts the idea of a movement into the fact, and in that way attains the coveted reality. A second psychological article of a lighter character is one on "Idiosyncrasy," by Mr. Grant Allen. The writer here shows himself at his best, and proves that he can work out a subject carefully enough when he chooses. He contends that the psychical individuality or native character of each of us is nothing but a sum of innumerable inherited tendencies combined in a peculiar way. He argues against Mr. Darwin's supposition of accidental or spontaneous variations of brain structure, on the ground that the intricate structural relations involved in any appreciable improvement of cerebral functions could never be produced in this "accidental" way. It may, however, occur to the reader that the essayist is here soaring into the regions of purely hypothetical physiology. For aught anybody knows, a difference in the quality of the brain substance might entail important psychical consequences; and it is hard to see why "spontaneous variation" should be able to modify "indefinitely" such qualities of a plant or animal as "hardness of skin" or "woodiness of tissue," and not be adequate to bring about changes in the tissues of the nervous substance which may have well-marked psychical accompaniments. However this may be, Mr. Allen has to confess that we know nothing of the causes which determine in any case the selection, from among the apparently infinite number of ancestral tendencies somehow present in a "latent" form in the parents' nervous organisation, of that particular "mixture" of elements which constitutes the original idiosyncrasy. And, this being so, it would seem that we must still have resort to the factor of "accident." A bare mention of the other articles must suffice. Mr. F. W. Maitland continues his friendly criticism of Mr. Spencer's Theory of Society, this time selecting "The Law of Equal Liberty" as the point of attack for his light dialectic lance; Prof. Caird gives us a sympathetic exposition of the impressive argument of Prof. Green's posthumous work on ethics, rightly remarking that an important ingredient in the interest of the book is due to the fact that "so much of the man himself is expressed in it;" and, finally, Dr. J. Hutchison Stirling discourses, with the learning and the trenchancy which one always looks for in him, on "The Question of Idealism in Kant."

The *Deutsche Rundschau* is rich in stories—one by Paul Heyse and another by Wilhelmina von Hilleon; but neither will add to its writer's reputation. An article by Freiherr von der Goltz on "Wissenschaft und Militärwesen" is interesting as testifying to the fears entertained respecting the effects on German culture of the spread of the military system. Freiherr von der Goltz maintains the essential connexion of military life with ethics and culture. The expression of his ideal deserves quotation:

"What in days of old was the ceremony of dubbing a knight corresponds now to a young man's reception into the rank of officer. Officers must represent in modern society chivalry—not only the chivalry of the sword, but a chivalry of the mind, a pattern of noble manners and manly virtues. For such an undertaking, scientific preparation is indispensable; but it ought not to prevail so far as to induce pride of culture, but rather,

after it has enlightened the mind, it should influence the heart, soul, and character."

It is characteristic of Germany that its political ideal is still a revival, not a regeneration. Prof. Haeckel continues his series of Eastern papers by one on "Adam's Peak in Ceylon."

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- ALBERT, M. Le Culte de Castor et Pollux en Italie. Paris: Thorin.  
 ALBRECHT, K. Deutsche Könige u. Kaiser in Colmar. Nach gleichzeit. Aufzeichnungen. In Colmar Stadtarchiven. Colmar: Barth. 2 M.  
 BANVILLE, T. de. Paris vécu. Paris: Charpentier. 3 fr. 50 c.  
 GONSE, L. L'Art japonais. Paris: Quantin. 200 fr.  
 LANFRET, P. Chroniques politiques (1880 à 1885). Paris: Charpentier. 7 fr.  
 LOTI, P. Mon Frère Yves. Paris: Calmann Lévy. 3 fr. 50 c.  
 MÜLLER, R. Die deutsche Bücherillustration der Gothik u. Frührenaissance (1480-1530). 1. Lfg. Leipzig: Hirth. 20 M.  
 PORTAITS. Par un Diplomate. Paris: Plon. 4 fr.  
 RUHLAND, G. Agrarpolitische Versuche vom Standpunkt der Socialpolitik. Tübingen: Laupp. 3 M.  
 ZWIEDINECK-SUEDENHORST, H. v. Kriegsbilder aus der Zeit der Landsknechte. Stuttgart: Cotta. 6 M.

### THEOLOGY.

- FUNK, F. X. Die Echtheit der Ignatianischen Briefe, aufs Neue vertheidigt. Tübingen: Laupp. 5 M.  
 GRIMM, W. Kurzgefasste Geschichte der lutherischen Bibelübersetzung bis zur Gegenwart. Jena: Cotta. 2 M. 40 Pf.

### HISTORY.

- ALBERT, M. De villis Tiburtinis, principe Augusto. Paris: Thorin.  
 BACHMANN, A. Deutsche Reichsgeschichte im Zeitalter Friedrich III u. Max I. Mit besond. Berücksichtigung der österreich. Staatengeschichte. 1. Bd. Leipzig: Veit. 13 M.  
 BEITRAEGE zur Geschichte der Bevölkerung in Deutschland seit dem Anfange dieses Jahrhunderts. Hrsg. v. F. J. Neumann. 1. Tübingen: Laupp. 8 M.  
 HOFER, C. K. v. Kritische Untersuchungen über die Quellen der Geschichte Philipps d. Schönen, Erzherzogs v. Oesterreich, Herzogs v. Burgund, Königs v. Castilien. Wien: Gerold's Sohn. 1 M. 40 Pf.  
 MAYER, F. M. Der innerösterreichische Bauernkrieg d. J. 1515. Wien: Gerold's Sohn. 1 M. 20 Pf.  
 MILLER, M. Das Jagdwesen der alten Griechen u. Römer. München: Killinger. 2 M.

### PHYSICAL SCIENCE AND PHILOSOPHY.

- LEHMANN-FILHES, R. Die Bestimmung v. Meteorbahnen nebst verwandten Aufgaben. Berlin: Reimer. 5 M.  
 ROHLFS, G. Expedition zur Erforschung der libyschen Wüste, im Winter 1873-74 ausgeführt. 3. Bd. 1. u. 2. Abth. 1. Hft. Cassel: Fischer. 252 M.  
 SOHNREIDER, O. Die psychologische Entwicklung d. a priori. In Rücksicht auf das Psychologische in Kant's Kritik der reinen Vernunft. Bonn: Weber. 6 M.  
 WAERNER, F. Das Erdbeben v. Agram am 9. Novbr. 1880. Wien: Gerold's Sohn. 7 M.  
 WEINSTEIN, O. Ueber Dinotherium giganteum Kaup. Berlin: Reimer. 7 M.  
 WILCKOMM, M. Illustrationes faunae Hispaniae insularumque Balearum. 7. Livr. Stuttgart: Schwarzerbart. 12 M.

### PHILOLOGY.

- ARBOIS de JUBAINVILLE, H. d'. Essai d'un Catalogue de la Littérature épique de l'Irlande. Paris: Thorin. 12 fr.  
 ARISTOPHANES comoedias. Ed. F. H. M. Blaydes. Pars 5. Pax. Halle: Waisenhaus. 6 M.  
 BÉROZ, Th. Kleine philologische Schriften. Hrsg. v. R. Peppmüller. 1. Bd. Zur röm. Literatur. Halle: Waisenhaus. 10 M.  
 CORPUS inscriptionum Atticarum. Vol. 2. pars 2. Inscriptiones atticæ ætatis quæ est inter Euclidis annum et Augusti tempora. Ed. U. Koehler. Pars 2. Berlin: Reimer. 54 M.  
 GOMPERZ, Th. Herodoteische Studien. II. Wien: Gerold's Sohn. 1 M. 40 Pf.  
 HOMMEL, F. Die semitischen Völker u. Sprachen. 1. Bd. 3. Hft. Leipzig: Schulze. 2 M.  
 MACLEAN, G. E. Ælfric's Anglo-Saxon Version of Alcuin's interrogations Sigenulf presbyteri in Genesim. Leipzig: Stauffer. 1 M. 50 Pf.  
 MEYER, G. Albanaische Studien. I. Die Pluralbildungen der albanaischen Nomina. Wien: Gerold's Sohn. 1 M. 50 Pf.  
 MIKLOSICH, F. Geschichte der Lautbezeichnung im Bulgarischen. Wien: Gerold's Sohn. 2 M. 40 Pf.  
 NEMUNIC, D. Cakavisch-kroatische Studien. 1. Studie. Accentlehre. Wien: Gerold's Sohn. 1 M.  
 TAPPE, Th. rätomanische. Hrsg. v. J. Ulrich. II. Halle: Niemeyer. 4 M.

## CORRESPONDENCE.

### "ONE TOUCH OF NATURE."

Cambridge: Oct. 17, 1883.

It is now ten years since, in my *Introduction to Questions for Examination in English Literature*, I wrote as follows, with reference to the frequent misinterpretation of current quotations:—

"Witness the famous quotation of 'One touch of nature makes the whole world kin.' However pretty the sentiment that 'a spark of natural feeling awakens sympathy in every man,' nothing can be more utterly opposed to what Shakespeare meant, if we will judge his meaning by the context. It is clear that he means, 'there is one natural defect in everyone—viz., that all men are but too apt to applaud upstarts and to neglect unfortunate merit' (see *Troilus and Cressida*, iii. 3, 175). The odd point about this adaptation is that the phrase 'natural touch,' for sympathetic feeling, really does occur in Shakespeare (see *Macbeth*, iv. 2, 9)."

I added a note at the time that "touch" in this passage from *Troilus* comes very near the sense of the Middle-English and French *tache*, a defect. Ulysses does not praise, but condemns, it. And I have since shown, in my Dictionary, that the old word "tetchy," a derivative of *tache*, has been corrupted, in Modern English, into "touchy."

I am led to repeat all this by observing, in Croft's splendid edition of Elyot's *Governor*, ii. 612, a quotation from Sir Thomas Chaloner's translation of Erasmus' *Praise of Folly* which furnishes so complete a parallel to the turn of phrase employed by Shakespeare that it should certainly be made a note of. As the date of this book is 1549, Shakespeare may easily have read it. The sentence is as follows:—

"How be it (to saie the trouthe) it is a common *tache* naturally geuin to all men, as well as priestes, to watche well for theyr owne lucre: for none is so unskilfull, that in this point can not skanne the lawes to the uttermost."—Sig. P. iii. b.

The original passage in Erasmus occurs at p. 274 of the edition of 1540.

WALTER W. SKERT.

### GOLDSMITH'S "GOOD-NATURED MAN."

London: Oct. 20, 1883.

May I ask if any reader of the *ACADEMY* can help me to the explanation of an allusion in the Epilogue to Goldsmith's "Good-Natured Man"? The poet had been trying to get a friend to write the Epilogue for him, and had been referred to his "brother-doctor."

"What, I, dear Sir?" the doctor interposes; 'What! plant my thistle, Sir, among his roses? No, no; I've other contests to maintain, To-night I head our troops at Warwick Lane.'"

Who is the doctor here referred to? The mention of the thistle suggests that he was a Scotchman; and Dr. William Munk kindly informs me that

"the years 1766 and 1767 were a period of great excitement at the College of Physicians, then situated in Warwick Lane, Newgate Street; and the dispute between the authorities of the college and the licentiates of that body, especially of the Scotch graduates among these, was at its height. Attempts were made by the licentiates, and on one occasion successfully, to force their way into the college, and into the very apartment in which the fellows were assembled in their corporate capacity. It is probably to one of these attempts that allusion is made in the lines you quote."

The date of the production of the play was January 29, 1768. JOHN A. CROSS.

### THE "E. K." OF THE "SHEPHERD'S CALENDAR."

King's College, London: Oct. 20, 1883.

In literature as in life there are difficulties enough without our inventing any. To doubt



that "E. K." of the "Shepherd's Calendar" is Edward Kirke, Spenser's contemporary at Pembroke, Cambridge, and Gabriel Harvey's contemporary in the university, is really making a difficulty where there is none. For, indeed, there is no reason whatever for doubting this identification.

Miss Beale in her ingenious letter speaks as if Kirke was an altogether conjectural being—a figment of hard-pressed commentators. She is not aware, or she has forgotten, that, years ago now, his actual existence, previously a matter of conjecture, was satisfactorily verified. He matriculated as a sizar of Pembroke Hall in 1571, two years after Spenser had matriculated, also as a sizar of Pembroke.

But, even if Mr. Kirke were as mythical as Mrs. Harris, I doubt whether a careful comparison of the style of "E. K.'s" Preface with that of Sidney's style in any one of his known works could possibly lead to the conclusion that "E. K." and Sir Philip Sidney were one. I should say their styles show two very different minds and men. That the two writers were by no means of the same way of thinking about things may be sufficiently illustrated by this single fact: "E. K." defends Spenser's use of archaisms, Sidney disapproves it. "E. K." says, in 1579:

"Of the words to speak I grant they be something hard and of most men unused, yet both English and also used of most excellent authors and most famous poets. . . . But whether he useth them by such casualty and custom, or of set purpose and choice as thinking them fittest for such rustical rudeness of shepherds either for that their rough sound would make his rimes more rugged and rustical or else because such old and obsolete words are most used of country folk, sure I think and think I think not amiss that they bring great grace and as one would say authority to the verse."

And, again:

"In my opinion it is one special praise of many which are due to this poet, that he hath laboured to restore as to their rightful heritage such good and natural English words as have been long time out of use and almost clean disherited."

Says Sidney, in 1581, in his *Apology for Poetry*: "The Shepherd's Calendar hath much poetry in his Eglogues indeed worthy the reading if I be not deceived. That same framing of his style to an old rustic language I dare not allow, sith neither Theocritus in Greek, Virgil in Latin, nor Sanazar in Italian did affect it."

JOHN W. HAYES.

#### "FIELDS" AND "CLOSES."

Botolphsford Manor, Brigg: Oct. 22, 1883.

Mr. Ridgeway is certainly right in thinking that Shakspeare refers to open-field cultivation in the passage he quotes from "As You Like It." I have no doubt that a diligent student of our sixteenth- and seventeenth-century literature would come upon frequent notices of a system, not quite extinct yet, which was in full vigour in many places until the time of the great enclosures. One such instance occurs to me. George Gascoigne says:

"Oh Countre clownes, your closes see you keep  
With hedge and ditche, and mark your meade  
with meares."

(*Fruits of Warre*, ed. Chalmers, p. 24.)

Here the "closes," which were near the homestead, and were fenced off from the field and meadow by quickset hedges and ditches, are distinguished from the meadow, where the boundaries of the several properties were only to be identified by being marked by meers-stones.

An interesting example of the way property was scattered in the fields and meadows is furnished by a charter, executed some time between 1223 and 1238, by which lands were given to the Priory of Newstead, near Stamford. Many of the lots consist of one acre, half-an-acre, three roods, and one rood. It

may be seen in the last edition of the *Monasticon*, vol. vi., p. 562.

The word "field" is fast losing its proper meaning and usurping the place of "close." In fact, "close" is now looked upon as a provincialism to be carefully avoided; and for fifty years past those who have had the care of children have cautioned them against using it. Shakspeare's education had evidently been neglected in this particular, for he makes Timon say

"I have a tree, which grows here in my close,  
That mine own use invites me to cut down,  
And shortly must I fell it."

("Timon of Athens," act V., sc. ii.)

Timon's tree must have been growing in an enclosed space, not on his land in the open field, for, if it had by chance sprung up there, it would almost certainly have belonged to the lord of the manor, not to Timon. As a matter of fact, I believe trees were almost unknown in the open fields. They grew in the hedges of the "closes" and in woods.

I have not been careful to note examples of the word "close" meaning enclosure when I have come across them. If I had done so, I could have furnished you with a pretty long list. It occurs many times in the *Monasticon*; and the Earl of Essex, the general for the Parliament in the Civil War, uses it in a letter dated September 3, 1644:

"The King . . . made a fort upon the Beacon-Hill and his army laid in Closes hard besides him."

"The Enemies regiments and their horse, beat them back two or three closes." (Rushworth's *Hist. Coll.*, part iii., vol. ii., pp. 701, 702.)

I never remember to have heard a Lincolnshire peasant say "field" when he wished to convey the idea of "close;" and I think he feels something not far removed from contempt when he hears educated people make this blunder.

EDWARD PEACOCK.

#### "CAMEOS FROM ENGLISH HISTORY."

Winchester: Oct. 19, 1883.

Allow me to thank you for your notice of my recent volume of *Cameos from English History*. But let me observe that Freitag derives the word sometimes spelt Lanzknechts as "Lands-knechts," free men of the country. Miss Strickland, in her *Life of Anne of Denmark*, states that, though Oslo, or Upslo, afterwards had a cathedral, and was known as Christiania, both James's letters and the contemporary chroniclers describe the place as a small, dreary village. I have no original authority at hand, but Miss Strickland evidently looked into the matter; and, as there was another performance of the ceremony at Kronenberg, it is plain that Oslo could not then have been considered to possess the national cathedral. The conversations between Ballard and his fellows are not from my imagination, but from the evidence laid before Elizabeth, and, whether true or not, are certainly historical.

O. M. YONGE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 29, 7.30 p.m. Aristotelian: "Berkeley's Theory of Vision," I., by Dr. Senler.  
8 p.m. Royal Academy: "The Muscles of the Human Body," II., by Prof. J. Marshall.  
THURSDAY, NOV. 1, 8 p.m. Linnean: "Changes in the Fauna and Flora of New Zealand," by Dr. S. M. Cull.  
"A Fossil Fruit from the London Clay," by Mr. J. Starkie Gardner; "Origin of the Placenta in Alsinæ," by Mr. G. Lister.  
8 p.m. Chemical: "The Production of Hydroxylamine from Nitric Acid," by Dr. Divers; "Some Compounds of Phenols with Amido-Bases," by Mr. Gibson Dyson; "Chemistry of Lacquer (*Urushi*)," by Mr. H. Yoshida.  
FRIDAY, NOV. 2, 8 p.m. Royal Academy: "The Muscles of the Human Body," III., by Prof. J. Marshall.  
8 p.m. Philological: "The Homeric *πῆλπος*, *πῆλπος*, and *πῆλπος*," by Dr. R. F. Weymouth; "Portuguese Vowels, according to Mr. R. S. Vianna, Mr. H. Sweet, and myself," by Prince L.-L. Bonaparte.  
8 p.m. Carlyle.

#### SCIENCE.

*Life of Sir William E. Logan, First Director of the Geological Survey of Canada.* By Bernard J. Harrington. (Sampson Low.)

CANADA was singularly fortunate in starting its Geological Survey under the guidance of such a man as Sir William Logan. Though Scotch by parentage and education, he was by birth a Canadian; and it may be safely said that at the time the Survey was set a-foot—now forty years ago—there was no other Canadian equal to the work of organising a great scheme of geological exploration. The task that faced him needed for its successful achievement not simply a wide knowledge of science, but great powers of physical endurance and no mean administrative ability. To many men it would have been appalling, but to Logan it was, from first to last, a labour of love. His heart was set on deciphering the history of his native rocks, and he threw himself into the work with an amount of self-sacrifice rarely paralleled even among scientific men. Privations were perhaps unavoidably incident to exploration in the wilds of Canada during the early days of the Survey. There were times when Logan was forced to live the life of a savage rather than of a man of scientific culture; yet he worked on cheerfully, and never swerved from following the master-passion of his life. Unfettered by family ties, he gave his undivided energy to science. From the day he first broke ground on the Canadian Survey he seemed to live but for a single purpose, and the last thirty years of his life were dedicated without reserve to the interests of the great work which he had undertaken.

It is well that so devoted a public servant and so distinguished a geologist should live long in our memory. The task of preparing a record of Sir William's life was confided to Prof. Harrington, of McGill University, Montreal, who may be congratulated on the good taste with which he has carried out his work. While yielding to no one in admiration of the subject of his memoir, he has wisely withstood the temptation of writing a florid eulogy. He has rather, by a judicious selection from his friend's writings, presented us with a portrait of Sir William painted to a large extent by his own hand. We are inclined, however, to doubt whether the life of Logan was sufficiently full of popular incident to appeal to a very wide circle of readers; but to his personal friends, and to geologists all the world over, the book will be accepted with a lively sense of gratitude to the biographer.

It is curious to note, in reading Logan's life, at how comparatively late a period he first took to the study of geology. The earliest inkling of a taste for such work is to be found in a letter which he addressed to his brother in London, begging him to purchase "some good work on mineralogy and geology." This was written in 1831, when Logan was thirty-three years of age. At that time he was residing near Swansea. He had started in life in his uncle's counting-house in London, but subsequently went to Wales in connexion with copper-works in which his uncle was interested. Engaged in the smelting of copper and in mining for coal,

it was but natural that his tastes should be developed in the direction of mineralogy. In a letter written in 1833, he says, "The study of the ores of copper has gradually led me to that of mineralogy and geology, and of specimens in both departments I have become a bit of a collector." Yet he was so soon in dead earnest with his subject that only two years later the "bit of a collector" found his only solace in geology. He was then staying in London; and, being sorely harassed by the perplexities of legal affairs, he was led to say, in his jocular manner, "If it were not for the consolation of a little geology, a leap from London Bridge would be my only care."

Logan's first geological discovery—a discovery on which so much of his future fame rested—was made while engaged in Welsh coal-mining, and was communicated to the Geological Society of London when he was about forty-two years of age. In the coal-fields of Glamorganshire there are upwards of eighty seams of coal; and he observed that each of these seams invariably rested upon an underclay penetrated by vegetable rootlets, whence he drew the conclusion that the clay represented the ancient soil that supported the plants from which the coal originated. This generalisation was a distinct gain to our knowledge of the formation of coal, inasmuch as it established the fact that the coal-plants must have grown in the very locality where the coal-beds are now found, and thus overthrew the popular notion that the fossil fuel had been derived from vegetable matter drifted from a distance.

During his residence in Glamorganshire Logan had made a most careful survey of part of the South Wales coal-field, and had constructed a map so accurate in detail and so beautiful in execution that, when the Geological Survey entered upon its labours in that district, they adopted Logan's map, with due acknowledgment, in the place of undertaking a fresh survey. It was mainly through this map that De la Beche, Sedgwick, Murchison, and Buckland unanimously recommended Logan to the Colonial Secretary when the colony was about to organise a systematic exploration of its mineral resources.

Once among his native rocks, he felt that he had realised his true vocation in life, and henceforth he shut his eyes to all things save Canadian geology. His unbounded enthusiasm is seen in every chapter of Prof. Harrington's volume. Without referring to his numerous official Reports on the progress of the Survey, or to his papers on the geological structure of the country, we must be content to notice the greatest of his labours—his portly volume on the *Geology of Canada*, in which, with the assistance of Dr. Sterry Hunt, he gathered up the records of twenty years of toil, and set forth in systematic form all that was known about the geological history and the mineral resources of what was then called Upper and Lower Canada.

It has always struck us that the secret of Logan's great popularity lay in the attention which he gave to economic geology. However it may be in old countries where intellectual culture is widely spread, it is certain that in our colonies the prime object

of a Survey is regarded by most people as that of yielding information as to the mineral wealth of the country. While there are few people who have much fancy for geology as a science, everyone recognises the value of the work of a mineral prospector. A man bent on money-making is reasonably annoyed by our finely spun theories about the origin of this or that rock, by our wrangles over the geological horizon of some particular strata, or by our technical descriptions of organic remains. What he wants is a straightforward answer to a few plain questions. Where can he find coal? Is there any gold here? Are our ores of copper and lead and iron worth working? Logan was shrewd enough to see this, and he struck in at once with the popular wish. Nor was this difficult, for his training in Wales as a miner and metallurgist had led him to a full recognition of the position of industrial science. As early as 1843 we find him writing to Mr. Alexander Murray, who was so long his valued colleague, in these terms:—

"I must get a house or a set of rooms for our collection. Managing this, we must put our economic specimens conspicuously forward; and it appears to me that, in the exhibition of these, large masses will make a greater impression on the mind than small specimens. A sort of rule-of-three process seems to go on in the minds of the unlearned when they examine minerals in which they are interested. They are much addicted to judging of the value of the deposit by the bulk of the specimens shown. This induces me to say that I should like you to send to Montreal, as soon as it can be done by water-communication in the spring, a thundering piece of gypsum."

Logan's appreciation of what would best please the public taste led him to prepare for the Great Exhibition of 1851 a magnificent collection illustrating the mineral wealth of Canada; and the interest excited by this display induced him to arrange another collection for the Paris Exposition of 1855, and yet another for our own Exhibition of 1862. In fact, a great deal too much of his time seems to have been devoted to these exhibitions, though it must be borne in mind that, while they withdrew him from field-work at home, they brought him into contact with many minds in this and other countries, from which the Canadian Survey was indirectly benefited. Nor was he without what most people would consider his reward; for it was probably in consideration of services connected with these international displays, rather than as head of a Colonial Survey, that he received the distinction of knighthood.

While Sir William Logan found it desirable to dwell largely on the economic side of geology, he never allowed his tastes in this direction to interfere with the scientific value of his Survey. Keenly alive to questions of theoretical geology and of palaeontological interest, he could throw himself into the eozöon controversy just as readily as he could enlarge on the value of a deposit of Laurentian apatite. He bent, it is true, to Colonial sentiment; but, for all that, he was never tempted to make a sacrifice of Science on the altar of Utility.

F. W. RUDLEE.

## THE RECOVERY OF A SANSKRIT MS.

Vienna: Oct. 6, 1883.

A HIGHLY interesting paper, announcing the recovery of Sâyana-Mâdhava's Commentary on the Kânva recension of the White Yajurveda was sent to me by Râo Bahâdur Sankar P. Pandit for communication to the sixth International Congress of Orientalists at Leiden. Owing to the quarantine regulations, the packet was unfortunately detained for some days in Italy, and came into my hands only on my return to Vienna. Though, thanks to the kindness of the Leiden Committee, Mr. Pandit's article will appear in the *Transactions* of the Congress, a preliminary notice of the find will, I think, be acceptable to all scholars interested in Vedic studies.

The fact that Sâyana had written a Commentary on the Mantras of the S'ukla Yajurveda was known from Mahîdhara's statement in the introductory verses to his Vedâdîpa, where he says that "he consulted" the Bhâshyas of Uvata and of Mâdhava, as well as from his quoting an opinion of Mâdhava on Vâj. Samh. xiii. 45. As long ago as 1852 Prof. A. Weber stated in his *Hist. of Sansk. Lit.*, p. 112 (first German edition) that Mâdhava's Commentary, which he considered to be lost, followed the text of the Kânva recension. Moreover, Prof. Kielhorn's Catalogue of MSS. from the Central Provinces, p. 6, No. 2, contains an entry asserting that a copy of Sâyana's Bhâshya on the Kânva-veda was in 1874 in the possession of Bâbâ Sâstri Bhâke of Chândâ. Nobody seems, however, to have taken the trouble of making enquiries regarding the Chândâ MS. and of having the entry verified. The honour of having brought the work to light belongs, therefore, undoubtedly to Mr. Pandit. The copy of which up to the date of Mr. Pandit's writing twenty Adhyâyas, or one-half of the whole, had come to hand, was discovered in the family library of certain famous Vaidiks living in the Kanarese districts of the Bombay Presidency.

As regards the Commentary itself, Mr. Pandit's analysis of its Introduction shows that Sâyana discusses in this case much the same topics as in the beginning of his other published Bhâshyas—i.e., the meaning of the term Veda, the necessity of the svâdhyâya, the object of the Veda study, &c. He makes, however, incidentally, some statements which possess particular interest. First he narrates the "Paurânîk" legend, which derives the name of the Taittiriya Veda from its having been picked up by Vais'ampâyana's pupils, who had assumed the shape of tititris, or partridges, and adds "that he saw this account distinctly mentioned in the Vams'abrâhmana of the Kânva-veda." The latter assertion shows that the curious myth must go back to a remote antiquity. Secondly, Sâyana gives some important information regarding the succession of the teachers of the Kânva school, which partly differs from that contained in the Brâhmana of the Mâdhyandina recension, as well as a remarkable enumeration of the S'âkhâs of the White Yajurveda. The number of the latter agrees, according to Sâyana, with that given in the Charanavyâha. But many of the names are new, and look more trustworthy than those known hitherto. Thirdly, Sâyana states that he wrote his Commentary on the White Yajurveda after that on the Taittiriya recension, and mentions as his reason for explaining two S'âkhâs of the same Veda their great difference in the readings of the text and in the precepts on the ritual. He unfortunately omits to inform us why he chose to comment on the Kânva text instead of on that of the Mâdhyandinas. Mr. Pandit thinks that, though in the present day the Kânvas do not enjoy great consideration among the learned and rank below the Mâdhyandinas, the case may have been different in

Sâyana's times, and that Sâyana may have held the Kânva text to be superior to that of their rivals. In support of this view it might be urged that other and more ancient writers, when speaking of the White Yajurveda, mention the Kânvas and not the Mâdhyandinas by name. But the problem becomes somewhat more complicated by the circumstance that, in explaining the Brâhmana of the White Yajurveda, Sâyana follows the Mâdhyandina recension. I almost suspect that he was induced to give the preference to the Kânva Mantrasamhitâ by the consideration that it had been commented on by one, or perhaps more, predecessors.

The details which Mr. Pandit gives regarding the relation of Mahidhara's Vedadîpa to the works of the two older commentators, Uvata or Uvâta and Sâyana, are even more important than his analysis of Sâyana's Introduction. He shows that Mahidhara's statement that he "consulted" the works of his predecessors is not exact, and that, in reality, Mahidhara transferred into his work large portions of Sâyana's Commentary and smaller pieces of Uvata's, without making any alterations or acknowledging the sources from which he drew them. A comparison of the three commentators' explanations of ten Mantras, which Mr. Pandit exhibits side by side, clearly convicts Mahidhara of gross and unscrupulous plagiarism. His work contains little that is original; what is good and sensible in it seems to have been taken chiefly from Sâyana.

In concluding his paper, Mr. Pandit makes some interesting remarks on some communities of students of the Kânva Sâkhâ, which he has discovered in the Dekhan, and on the age of Uvata. As regards the latter point, he adduces, from a copy of the Yajurvedabhâshya lately acquired by Prof. Bhândârkar for the Government of India, some verses in which Uvata states that he was the son of Vajra, an inhabitant of Anandapura, and that he wrote at Avantî, or Ujjain, in the reign of King Bhoja. These assertions leave no doubt that he lived in the first half of the eleventh century A.D., and make it probable that he belonged to the most influential and most talented section of the Gujarât Brahmins, the Nâgars of Anandapura-Vadnagar. One of the verses, which mentions King Bhoja, but not his capital, I remember to have read in the copy which I obtained for Government in 1868. The other point—the fact that Kânvas exist in the Dekhan at Pandharpur and at Vâdâghodâ, close to Puna, is, to me at least, entirely new. Though Kânvas are repeatedly mentioned as donees in grants issued by kings of the Dekhan, I hitherto believed—relying on the statements of the Puna Pandits—that they were extinct in the Marâtha country, and in Western India confined to parts of the Surat collectorate. In the latter district they are numerous; and one subdivision of the Gujarât Brahmins, the Mottâlâs, who derive their name from the ancient Brahminical settlement of Mottaka, the modern Mottâ, consists exclusively of Kânvas. While in charge of the search for Sanskrit MSS., I have repeatedly attempted to obtain the books of these Kânvas, which comprise not only the partly known Mantrasamhitâ and Brâhmana, but also a peculiar set of Sûtras on S'râuta and Grihya ceremonies (quoted also by Sâyana in his Commentary), and a number of unknown minor works. Though one of my deputy inspectors, a head-master of a high school, and some village schoolmasters, all Mottâlâ Brahmins, worked for me, the Bhattas, or S'uklas, as they are called, who possessed MSS., refused to let us have even modern copies of their sacred books. I trust that Mr. Pandit will be more fortunate with the Kânvas of the Dekhan, and will soon lay the students of the Veda under fresh obligations by the recovery of the Kânva Sûtras, Prâtisâkhyas, and Parisishâs. G. BÜHLER.

## CORRESPONDENCE.

## NEW GUINEA NUMERALS.

Queen's College, Oxford: Oct. 20, 1883.

Mr. G. E. Morrison, who started last July on an exploring expedition to New Guinea in the employment of the *Melbourne Age* and *Sydney Morning Herald*, has sent Dr. Strong the first-fruits of his expedition in the shape of a list of the numerals used by the hill-tribes in the neighbourhood of Port Moresby. He writes as follows:—

The numerals of the Tabure and Korairi and all the known tribes in the hills are the following:—

1. Abutâ.
2. Igou (i short, g hard).
3. Abute igou
4. Igou igou.
5. Igou igou abutâ, &c.
- 10 is expressed by joining the hands, 20 by putting together the hands and the feet.
- Some forty-five miles to the east of here [i.e., Port Moresby] there is a village called Hula, the numerals of which are as follow:—
1. Koapuna.
2. Luelue.
3. Koikoi.
4. Wawai (the w is an almost unpronounceable sound between w, f, and v).
5. Imaima.
6. Kailokoi.
7. Mapereoulavaivai (the first e pronounced as ea in pear, the ou as in south).
8. Koulaivai (accent on the first syllable, the a very short).
9. Maperekakâlane (rhymes with savannah).
10. Alane (the first a very long; also rhymes with savannah).
20. Aleluelue.
30. Alâkoikoi.
40. Alâwawai; and so on, all being placed before each of the numerals.
70. Maperekaaloolavaivai.
80. Alekoulavaivai.
90. Maperekaala-inâpuna.
100. Inâpuna.

The interest of these numerals to the student of language and culture need not be pointed out.

A. H. SAYCE.

## THE GÂ.

Clermont-Ferrand: Oct. 20, 1883.

It is odd that the Rev. A. L. Mayhew, in the ACADEMY of October 13, seems to have read Mr. Kemble's chapter on the *Gâ* or *Scîr*, but not to have noticed the list of ancient divisions in which *Ohtagâ* and, I think, one or two others ending in *gâ* are found. I cannot give volume and page, but it is certainly in Kemble, and it had before been printed by Spelman. That is our "textual authority" for the word *gâ* in English. If Mr. Mayhew wishes to know where the MS. is to be found, that I cannot tell him. This is one of several cases in which there is just enough authority, and no more, to prove the use of a word. The districts on the list were in England—mainly in Mercia. Kemble fixed the position of some, but not of all. You will see that I am writing without the means of referring to any book.

EDWARD A. FREEMAN.

## SCIENCE NOTES.

THE only changes proposed to be made in the Council of the Mathematical Society for the ensuing session are the substitution of Messrs. W. D. Niven and J. Hammond for Mr. C. W. Merrifield and Dr. J. Hopkinson. The annual meeting will be held on November 8, at 8 p.m.

AT the next meeting of the Essex Field Club, to be held at Buckhurst Hill on Saturday, October 27, at 7 p.m., the following papers relating to the puzzling remains known as

'Deneholes,' so common in Essex and Kent, will be read:—"Deneholes and their Relation to Other Earthworks, &c.," by Mr. F. C. J. Spurrell; and "Miscellaneous Notes on Deneholes, 1883," by Mr. T. V. Holmes. Archaeologists and others interested in the subject are invited to attend and take part in the discussion.

DURING last summer Dr. Elliott Coues, Mr. Allen, and Mr. Brewster, of Cambridge (Mass.), issued invitations to about forty-five leading American and Canadian ornithologists to meet for the purpose of establishing an American Ornithologists' Union, something in the spirit, if not in the style, of the British Ornithologists' Union founded in 1858. The convention met at New York on September 26, and was largely attended. The "Union" was organised with the utmost good-will. Dr. Coues presided during the three days of the congress; and various committees were appointed, among which the most important was that on the classification and nomenclature of North American birds, consisting of Dr. Coues and Messrs. Ridgway, Allen, Brewster, and Henshaw. As stated in the "call," the object of this committee was "to establish a uniform nomenclature, based on the views of the majority of the Union, and carrying the full weight of authority of the Union." The results of a similar effort on the part of the British Ornithologists' Union were reviewed in the ACADEMY of September 8. The number of active members of the American Ornithologists' Union is limited to fifty, with power to elect 100 foreign or "corresponding" members. Mr. Allen is president this year, with Dr. Coues and Mr. Ridgway as vice-presidents. Prof. Baird and Mr. G. W. Lawrence are among the councillors. The *Nuttall Bulletin*, now closing its eighth volume, is formally turned over to the American Ornithologists' Union, and will continue, in a new series, as the organ of the American Ornithologists' Union, as the *Ibis* is of the British Ornithologists' Union.

MR. G. J. ROMANES' new work—*Mental Evolution in Animals*—will be published shortly by Messrs. Kegan Paul, Trench and Co. It is a sequel to the volume on *Animal Intelligence*, recently published in the "International Scientific Series," and deals largely with the question of instinct. The volume will derive additional interest from the fact that Mr. Romanes is enabled to introduce much hitherto unpublished material from the MSS. of the late Charles Darwin, and will supply a full supplement to all that was published by him in his lifetime in the domain of psychology.

## PHILOLOGY NOTES.

IN the list of lectures approved by the General Board of Studies at Cambridge for the current term, we notice the following:—"Early Latin Inscriptions and the Connexion of Latin with the other Ancient Italic Dialects," by Mr. Reid; and "Greek Dialects and Inscriptions," by Mr. Roberts—both of Caius College. Mr. Thompson, of Christ's, is also lecturing on "Greek History 387-322 B.C.," with special reference to the authority of inscriptions.

As the subject of Latin pronunciation promises to be revived, Anton Sickinger's pamphlet, *De linguae Latinae apud Plutarchum et reliquos et vestigiis*, is well worth a perusal by those who care to see the Greek biographer's mode of transliterating Latin names and words. Amid considerable fluctuation in special cases, it proves the permanent constancy of the main rules as settled by philological research and widely circulated in England by the *Syllabus* of Messrs. Munro and Edwin Palmer.

IN a Latin dress, and under the title of *Scripturae Graecae Specimina*, Prof. Wattenbach, of Berlin, has issued a second edition of his useful photo-lithographic "Schrifttafeln zur

Geschichte der griechischen Schrift," published in 1876-77. Among the thirty plates there are several new ones selected from MSS. in the Ambrosian Library at Milan.

Those who are interested in things Albanian should read a work by Prof. Gustav Meyer entitled *Albanesische Studien* (Vienna), the first part of which has just appeared. In this he deals with the formation of the plural in Albanian nouns; and, in doing so, he throws a good deal of light on the affinities of the language itself.

THE *Euskal-Erria* of September 30 contains a valuable critical letter by Prince L.-L. Bonaparte on Señor Campion's *Gramatica Vascongada*, in which he approves of the work highly, and gives a favourable sentence to Campion's discussions with M. van Eys.

### MEETINGS OF SOCIETIES.

ARISTOTELIAN SOCIETY.—(Monday, Oct. 15.)

E. HAWKLEY RHODES, Esq., V.-P., in the Chair.—The Rev. E. P. Scrymgeour was elected a vice-president of the society.—The president, Mr. Shadworth H. Hodgson, then delivered the annual introductory address. He began by resuming the subject of philosophical method from the conclusions of his last year's address. The proper business of philosophy was to understand a given universe, not to create one out of nothing, either on super-universal self-evident principles, or by elevating some human faculty, or the Ego itself, into an absolute existent. If we could analyse all experience and harmonise its parts with each other, we should attain the end of speculative philosophy. To do this so far as possible being our purpose, the method consists in keeping our analysis clear of self-made puzzles and contradictions, which spring for the most part from involuntary assumptions, or notions of our own which we mix up with the facts of experience pure and simple. We get rid of a vast number of these assumptions if we make it our guiding principle of analysis to ask first, in every case, what things are known as, in contradistinction to what must be a subsequent question, how they come to be what they are known as. This is the main principle of philosophical method. Three great lines of thought divide between them the whole of human knowledge—common-sense, positive science, and philosophy. These are not subversive of, but superposed upon, each other. Positive science is a further explanation of phenomena as they appear to common-sense, by assigning the hidden processes of their genesis; and philosophy, which asks first what things are known as—i.e., examines them subjectively—is a further explanation of the same phenomena, and of their genesis as explained by positive science. These principles were then employed to remove certain puzzles and contradictions which attach to the term "reality." On this method we are enabled to see that two quite different things are covered by the term. At one time it means that we have a perception of something, that something is in our minds—i.e., that "esse" is "percipi." At another time it means that something imagined, or spoken of, or even merely symbolised has a place in the order of causation, which we call nature. The same ambiguity attaches to several other words, such as "existence," "object," and their adjectival forms. Confusion of the two senses of these words leads to inextricable confusion of thought—for instance, to the imagination of some unknowable absolute existence of which we yet know with certainty, and again to absolute scepticism on remarking that this imagination is at once apparently necessary and self-contradictory. The address concluded by applying the method to the well-known "books in closet" puzzle—the question what becomes of books, &c., when no one is percipient of them, which Berkeleyans have found it so hard to answer consistently with the unrestricted application of "esse = percipi" to material things. "Esse = percipi" is true of everything, and not of matter only; but it is only true in that restricted sense of "esse" in which it is opposed to an existence founded upon laws of real con-

ditioning, or the nexus of cause and effect in nature.—The society adjourned, at the close of the president's address, till October 29, when the study of Berkeley's "New Theory of Vision" will be commenced.

### HELLENIC SOCIETY.

At a general meeting held on October 18, Prof. C. T. Newton in the chair, it was stated by Prof. Jebb that the General Committee of the British School at Athens had, at their first meeting, unanimously resolved to invite the Hellenic Society to nominate two representatives to serve on the Executive Committee. Prof. Newton and Mr. George Macmillan were accordingly nominated by the meeting.—The Chairman submitted some photographs taken by Dr. Hirschfeld in the course of a recent journey in Paphlagonia. The rock-cut tombs and other monuments were strikingly similar to those found by Mr. W. M. Ramsay in Phrygia. Prof. Newton pointed out how satisfactory it was that the work of two independent explorers should thus be directed to the same end of opening up a country hitherto imperfectly known.—The Rev. H. F. Tozer read extracts from a paper on the Frankish Principality in the Morea and on certain Frankish castles which he had visited there last autumn. The paper will be printed in full in the next number of the *Journal of Hellenic Studies*.—Mr. Monro, the Provost of Oriel, read an interesting paper on the arrangement of the fragmentary pages which precede the text in the Codex Venetus of the *Iliad*, and which contain Proclus' Life of Homer and his summary of the various poems forming the Epic Cycle.

### FINE ART.

GUSTAVE DORE.—"THE ART JOURNAL," for NOVEMBER (2s. 6d.) contains a first paper on "GUSTAVE DORE," being Personal Recollections of the Artist and his Works, by Miss AMELIA B. EDWARDS, which is illustrated by Engravings from unpublished sketches, and an Etching by David Law from an Original Drawing by Dore entitled "A Night Scene in East London: The Thieves' Roll-Call."

MRS. ALMA TADEMA.—"THE ART JOURNAL" for NOVEMBER (2s. 6d.) also contains an article on "MRS. ALMA TADEMA," illustrated by Three Wood-Engravings and a Line-Engraving on Steel of "The Sisters," after the painting by Mrs. Alma Tadea.

MUNICH EXHIBITION.—"THE ART JOURNAL" for NOVEMBER (2s. 6d.) contains an account of this important Exhibition, by Prof. BALDWIN BROWN.

HOUSEHOLD DECORATION: WALL PAPERS.—Mr. G. T. ROBINSON contributes an illustrated article to "THE ART JOURNAL" for NOVEMBER (2s. 6d.), on the Year's Advance in these Art Manufactures.

PHILIP H. CALDERON, R.A.—"THE ART JOURNAL" for NOVEMBER (2s. 6d.) contains a facsimile of a Drawing of a Head in Red Chalk by this popular Painter.

### THE BRITISH MUSEUM CATALOGUE OF GREEK COINS.

*The Ptolemies Kings of Egypt.* By Reginald Stuart Poole.

*Thessaly to Aetolia.* By Percy Gardner.

Two sections of the splendid collection of Greek coins contained in the Medal Room of the British Museum have been catalogued in the present year. The first of the new volumes continues the classification of the issues of the Hellenic peninsula—a work which progresses all too slowly, as the last part, *Macedonia*, appeared so long ago as 1879. The second deals with the dynasty of the Lagidae, and the money struck by them in Egypt, Phoenicia, Cyprus, and Cyrene. In merit, no less than in size, these books exhibit a great advance beyond the earlier numbers of the series. The coins of Italy, Sicily, and Thrace were published without preface or comment, and were illustrated by a very limited number of wood-cuts. The present volumes contain elaborate Introductions, which explain difficulties of classification and give information concerning all the more noteworthy pieces. Like the fifth number of the series (*Syria*), they are accompanied by excellent photographic reproductions of several hundred coins, and thus a

far more accurate idea of the originals] can be formed than is to be drawn from the best of wood-engravings.

In their contents the two volumes offer a complete contrast. The points of interest in the Egyptian series are entirely different from those to be found in the issues of Northern Greece. The coins of Thessaly, Epirus, or Acarnania attract our attention by the artistic, historic, or mythological importance of their numerous types. In Egypt, on the other hand, the number of types is extraordinarily small, the art is poor from the first and steadily deteriorates, while the historical portraits are few considering the length of the series. The main interest of the Egyptian volume lies in tracing out the ingenious methods by which Mr. Poole has succeeded in distributing a most confusing mass of coins among the sixteen monarchs who bore the name of Ptolemy. Thanks to his labours, the sequence of their issues may be regarded as settled, except in a small number of cases where the evidence is still insufficient for a satisfactory attribution.

Some of the difficulties of classification may be perceived when we remember that for two hundred and fifty years the silver tetradrachms, which formed the most important part of the Egyptian currency, retained the same devices for obverse and reverse. The coinage of the third and second centuries B.C., which, in the contemporary kingdoms of Syria and Bactria, exhibits such a prolific variety of types, seems in Egypt to have felt the influence of the fixed and unchanging art of the country. For king after king the same designs repeat themselves with undeviating regularity. It is true that a certain number of abnormal pieces are found; but at least seven-eighths of the tetradrachms present the portrait of the founder of the kingdom, Ptolemy Soter I., and on the reverse the eagle and thunderbolt, the emblem of his dynasty. After the reign of Ptolemy Epiphanes (204-181 B.C.) the workmanship of the coins rapidly deteriorates; the eagle becomes weak and ungainly, and the head on the obverse is so poorly rendered that early numismatists saw the faces of several different Sovereigns in the varieties caused by the inability of the artists to execute a portrait. It requires, indeed, a careful comparison of specimens to recognise the prominent forehead, sharp, projecting chin, and strongly curling hair of Soter in the vacant and youthful features which appear on the money of his last descendants. The arrangement of the long series which bears the types of which we have been speaking presented great difficulties, no help being given by the inscriptions, which are invariably either Πτολεμαίου Βασιλέως or Πτολεμαίου Σωτήρος. But the regnal year of the king under whom a coin was struck often appears, and thus it became possible to arrive at a certain number of attributions. For example, a subdivision of coins, whose dates range upwards to "year 54," could only belong to Ptolemy VIII. (Physcon), the one monarch of the dynasty whose reign attained that respectable length. Valuable aid was also given by the mint-marks; Phoenicia passed out of Egyptian hands in 198 B.C., and thus all the numerous coins which bear the symbols of



Tyre, Ptolemais, Sidon, or Berytus had to be ascribed to the predecessors of Ptolemy Philometor I. By comparing these Phœnician coins with the Cypriot and Egyptian series, it became possible to ascertain which of the latter belonged to the first five kings of the dynasty. By a careful use of these and similar indications of date, the silver issues have, for the most part, received a satisfactory arrangement.

The Egyptian gold and copper are each remarkable for the great size of their higher denominations. The enormous coins of the latter metal struck by Ptolemy II. and Ptolemy VI. are considerably larger than Roman "first bronze." They weigh more than 1,400 grains, and are probably the largest coins known, with the exception of the multiples of the *as*, in the early Italian series. Of gold there exist pieces of eight, five, four, and three drachms, besides smaller denominations. Egypt was the only country where such large coins ever formed a considerable portion of the currency; the heavy gold money issued in other districts—for example, by the Seleucidae in Syria—was struck in far smaller quantities. The types of the ordinary octodrachm are of an interesting medallion character. They represent, on one side, the busts of Ptolemy I. and Queen Arsinoë, with the inscription ΘΕΩΝ; on the other, those of Ptolemy II. and his sister-wife, Berenice I., with ΑΔΕΛΦΩΝ written above. These pieces, first coined by Philadelphus to commemorate at once his parents and himself, were re-issued by his successors for many years, the designs becoming stereotyped like those on the silver money. Of other points of interest attaching to the Egyptian series, we have only space to notice the curious circumstance that the mint of Alexandria used the letters ΠΑ as its mark for many years, though they rightfully belonged to that of Paphos; the fact can be proved, as kings who never possessed the island of Cyprus certainly struck pieces with this mint-mark.

The coins of Northern Greece, with which Prof. Gardner has to deal, fall for the most part into two classes—the prolific issues of the numerous cities of Thessaly, and the federal money struck by the various leagues which arose when the power of the Macedonian kings began to decline. The Thessalian money is exceedingly interesting from several points of view. The different States (though they were not united by any bond so close as that, for example, of the Boeotian confederation, and though local jealousies were rife) show in their coins a strong consciousness of national unity. Three types pervade the money of the whole district. The first is that of a naked man holding back an unruly bull by means of a band passed round its horns; this has been supposed to represent a feat popular among the Thessalian youth, but may well be Jason taming the fire-breathing bulls of Aëtes; at any rate, another episode of that national hero's life is alluded to on the coins of Larissa, where we find the sandal lost by him in the Anaurus displayed as the main type. The second figure common to many Thessalian towns is that of a horseman, armed with a spear, and wearing the broad-brimmed petasus; this undoubtedly commemorates the excellence of

the Thessalian cavalry—a fact familiar to every reader of Greek history, and a just subject of national pride. This type is found at Crannon, Larissa, Pelinna, Pharacdon, Pharsalus, and Phœrae, and was especially used as a mark of the value of a trihemionbol. The third widely diffused device is the free horse, which seems the most universal of all, being found in eleven different States. There are many other types worthy of note; the figures of nymphs are especially charming—above all, Arne, on the money of Cierium, as she kneels to play with the astragali, and Larissa, at the city which bore her name, who tosses a ball, binds her hair, or gazes at her own charms reflected in a mirror. An important addition to the list of coining States is made by the attribution to the Phthiotic Achaïans of the triobols, bearing a combatant Pallas and Αχαίων, which were formerly given by mistake to the Achaian League of Peloponnesus.

The coins of Corecra and its two colonies, Apollonia and Dyrrhachium, are a most disappointing series. The three cities issued a large quantity of pieces, but the types are most commonplace, and only noticeable as presenting the curious floral pattern which early numismatists called the "gardens of Alcinoüs"—a design now supposed to refer to the worship of Apollo Aristæus. Of the kings of Epirus we possess some beautiful pieces of gold and silver; all, however, were struck in Italy or Sicily during the expeditions of Alexander and Pyrrhus. In his native country the Epirot Sovereign was by no means a despotic monarch, his power being balanced by that of an elective *προστάτης* Μολόσσων, much as that of a mediæval Aragonese king was limited by the authority of his justiciar. Thus it is not surprising to find that the coins of the regal period struck in Epirus bear the name of the nation, ΑΙΠΙΩΤΑΝ, more frequently than that of a king.

The third century saw the establishment of three important leagues in Northern Greece—those of Aetolia, Acarnania, and Epirus, the last taking the place of the kingdom in 238 B.C., at the death of the last scion of the house of Pyrrhus. To these confederations the Romans added three others early in the second century, when they overthrew the power of Macedonia and set up the leagues of the Magnetes, Perrhaebi, and Thessalians. All these associations have left us coins in both silver and bronze, which are chiefly remarkable as showing the rapid decline of art after the age of the Diadochi. The pieces of the Thessalians with the head of Pallas and the horse are probably the worst and most hideous coins ever issued by a purely Hellenic people; and the latest issues of the Acarnanians and Magnetes are also of wretched workmanship. The Aetolians were the last Greek nation which exhibited vigour and energy; it is therefore interesting to find that their coins far excel those of their contemporaries in artistic power. Even their latest money, struck in honour of their ally, Antiochus of Syria, and bearing his head, is much above the average of second-century work. How low that average was would hardly be suspected by anyone unacquainted with the coins of the period.

C. W. C. OMAN.

## THE EXHIBITION OF THE PHOTOGRAPHIC SOCIETY.

SINCE the death of Mrs. Cameron the science of photography has made great advances, but no one has emulated the artistic feeling with which, even with her comparatively imperfect knowledge, she reflected not only the material facts of a human face, but its more spiritual charms. It seemed as though her camera not only gave her back the image of what she saw, but something of her own poetic way of seeing it. This, of course, was not an absolutely true impression. What she photographed was not a subjective dream, but a material reality. The refined expression of a beautiful woman, the intellectual presence of a noble mind, the artless grace and sweet looks of children, are delights not only of the imagination, but of daily vision. Yet, as a rule, they escape the photographer altogether. That this is often the fault of the photographer, and not of the mechanical nature of his instruments, is very plainly seen here in some skilful enlargements by the Autotype Company from the negatives of Mr. H. S. Mendelssohn.

How much and how little artistic pleasure can be derived from a photograph could scarcely be more forcibly illustrated than by the juxtaposition of Mr. Mendelssohn's head of Miss Kate Terry and Mr. Barraud's three-quarter length of Lord Selborne. The former, though its composition (arranged for an oval) has been spoilt by the square frame, has all the more charming qualities of life. In its attitude, its expression, and its disposition of light and shade, it is more like a finished drawing in monochrome by an artist of great skill than the photographs from life which we usually see. The facsimile of the Lord Chancellor, on the contrary, despite his fine face and august robes, is little better than a caricature. He sits (his hands laid meekly in his lap) with more of the dejection of a criminal than the dignity of a judge—and his face is of the same dull slate colour as the monotonous background which encloses without relieving it.

But the portrait of Miss Terry (partly, perhaps, on account of its frame) is by no means the best specimen of Mr. Mendelssohn's skill. Better by far are the portraits of Viscountess Castlereagh and Mrs. Mannors (152 and 156). These (which also have been enlarged by the Autotype Company) are so absolutely easy in attitude and so perfectly natural in gesture and expression that it is difficult to believe the ladies were conscious of the presence of the photographer. The light with which they are surrounded is rather that of an ordinary room than a photographic studio, and reveals, with a delicacy impossible under a stronger illumination, the tender modelling of cheek and hand, and the softly shaded folds of dress and curtain. The other specimens of Mr. Mendelssohn's skill are smaller, and hung too high to be easily enjoyed, but they should not be missed; least of all, perhaps, little Miss Kingsford (172).

In *genre* compositions the exhibition also shows some advance. There have been very few, if any, better attempts in this direction than those of Mr. Adam Diston (290-92); nor do we remember a figure better placed in a natural scene than that in Mr. Robinson's "Nor-easter" (39). The justice of the award of medals in these cases is more manifest to the unprofessional eye than in some others—as, for instance, Mr. J. Bullock's "Portrait" (335), the merit of which is certainly not of an artistic kind. Good as Mr. Seymour Conway's "Views in Switzerland" (83) are, the inferiority of Mr. Cotesworth's "Reminiscences of Cannes" (73) is not palpable; and why the numerous instances of Mr. Sutcliffe's poetical feeling should pass unrecognised is a still greater wonder.

Among the photographs of curiosity are some taken from a balloon by Mr. Cecil Shadbolt (896) in which we get a really bird's-eye view of Walthamstowe, Bexley, and other places in England. Mr. A. Common's enlarged photograph of the Great Nebula in Orion taken with a three-foot reflector at Ealing on the 30th of last January (472) is also a scientific triumph; and among the other works noticeable from one cause or another are Mr. Mayland's "Sea Studies" (23), the enlarged landscape and seascape (126 and 271), Mr. Dixon's animals (218, 493, &c.), Mr. F. Barber's "Iceberg" (441), Mr. Mayall's portraits by electric light (366), Mr. Donkin's mountain peaks (365, &c.), Mr. A. Johnson's "Threatening Weather," the portraits by Messrs. J. Russell and Sons (296, &c.), and Capt. Clarke's "Lines of Tel-el-Kebir."

### CORRESPONDENCE.

#### THE "APOLLO AND MARSYAS" AND THE "VENICE SKETCH BOOK."

I.

London: Oct. 22, 1883.

Prof. Colvin having done me the honour to refer to a brief note I sent to the ACADEMY a few weeks since, I might be thought wanting in courtesy if I left his letter unanswered. I perhaps labour under a disadvantage in not being able to regard those holding opinions at variance with my own as deficient in seriousness, knowing at the same time that extreme seriousness does not necessarily imply extreme accuracy. Prof. Colvin finds my note to have "confused the issue." Surely not; its purport was sufficiently clear. I ventured to suggest that, unless some fresh discovery had been made, it was undesirable to re-open a discussion which had been protracted to weariness in the past, and that it was even less desirable to re-open it in a letter which commenced by stigmatising the Direction of the Louvre as "blind leaders of the blind," and proceeded to declare that those who declined accepting views, which certainly cannot claim preponderating authority or evidence for their support, were inaccurate students. Disclaiming any intention of discussing the attribution of the "Apollo and Marsyas," I pointed out that the writer based one of his main arguments on a statement of facts which was erroneous. His reply, saying that he would have corrected the passage if he had seen the letter in type, scarcely implied close familiarity with the subject; rather, it justified my remark. Since Prof. Colvin thinks otherwise, and after the pains he has taken in the matter, I crave permission to offer some remarks both on the "Venice Sketch Book" and on the attribution of the "Apollo and Marsyas."

First, with reference to the "Venice Sketch Book." Believing in the soundness of the arguments set forth by Messrs. Crowe and Cavalcaselle in their *Life of Raphael*, I naturally hold that the writers who have set forth diverse theories have not overthrown theirs. And those works which had appeared previous to the "Life" could scarcely contain a refutation of its argument. It must be borne in mind that the case set forth by Messrs. Crowe and Cavalcaselle is very much stronger than that presented by former writers on the same side. When I wrote my note Sig. Morelli's book had not appeared in its English translation. I confess I expected to find that he would have discussed the evidence in the "Life" on this question. He has not done so; and, considering his many references to Messrs. Crowe and Cavalcaselle, the omission is significant.

Coming now to the four main reasons set forth by Prof. Colvin for dissenting from the attribution of the "Sketch Book" to Raphael, he remarks, firstly, that, if Raphael were indeed

a pupil of Perugino from the year 1495, it is necessary to prove that Perugino was mainly working at Perugia from that date until the end of the century. Those who are aware of the nature of the relationship of master and pupil in the fifteenth century in Italy, and of the method of art study, will naturally ask why it is necessary to prove this continued residence of Perugino at Perugia. Sig. Morelli thinks it is because "it would have been impossible for Perugino to give the regular and continuous instruction required by a boy of twelve, such as Raphael then was"—one of those singular assumptions pervading the writings of this author which continually excite the reader's surprise. The reply is obvious: an artist in Perugino's position would exercise only a general supervision over the early studies of a pupil. The instruction would mainly be given by the foreman or more advanced pupils; a beginner in art always learns more from his fellow-students than from the formal instruction of the master. The lessons imparted to Raphael by Perugino in occasional visits to his workshop would have been sufficient to have kept the pupil well up to the mark. But there is no proof that Perugino's residence at Perugia was only during short intervals in these five years. We know he visited various cities of Italy in this period and accepted many commissions for paintings; these, however, were mainly easel pictures. No one disputes Vasari's account of the San Gilio altar-piece being carried to Borgo San Sepolcro, and in the same manner the Fano altar-piece may have been painted at Perugia and sent on to Fano. So with other works. But, again, if documentary evidence could be found proving that these commissions were painted on the spot, since we know that masters were attended by their pupils on their travels, who more likely to accompany Perugino than his most gifted pupil, after he had gone through his preliminary studies, which would not have required more than a couple of years' atelier practice?

I will give Prof. Colvin's second reason in his own words:—

"It ignores the vital fact that the drawings of the 'Sketch Book,' recognised on all hands as repeating for the most part various figures and compositions of Perugino, Pinturicchio, Signorelli, and other masters of the Umbrian or neighbouring schools, are in technical points of style and handling very dissimilar from any well-authenticated early drawings of Raphael not in the 'Sketch Book.'"

This language is sufficiently explicit; I can do no other than meet it with an equally explicit negative. Take the Louvre drawing, 1607, "The Virgin and Child," a variation, probably first notion, of the Conestabile Madonna. The type of head can be matched in the "Sketch Book," the method of working out the drapery will be found there, and also the style of drawing, even to the additional lines strengthening in places the cross-hatching. So, too, with the child. The verso of this drawing is a study of two children, with a child's head below (No. 1608). These children bear strong analogies with several studies of children in the "Sketch Book." The workmanship is more sure in the Louvre drawing, the artist has acquired greater facility; but there is distinctly no reason why they should not be from the same hand, and strong probability that they are so. I will point, also, to the "St. James," Oxford Museum (No. 10). Similar treatment and execution are to be found in the "Sketch Book." Again, Oxford Museum (No. 17), St. Jerome kneeling, in the background a view of a city. Compare the town with studies of cities in the "Sketch Book." Nothing is more wearisome for the reader than to follow descriptions of drawings he may not

happen to have before him; therefore I will take no further examples. I am content to leave the decision with those who care to make the comparison, simply saying that, for my part, knowing most of the early drawings attributed to Raphael, I find no reason for denying the claim put forward for the "Sketch Book" also being from his hand.

Prof. Colvin's third statement is that the "Sketch Book" contains not a single first sketch or preparatory study for any one of Raphael's early pictures. It contains the study for the landscape background of the *Terranova Madonna*. Compare the study with the picture, and it is impossible to deny the relationship. This sufficiently answers Prof. Colvin's statement; otherwise it would be possible to cite further instances in which there can be no reasonable doubts. It must be remembered, however, that it is asserted the book only belonged to Raphael in his student days, when he was mainly engaged in studying the works of established artists; therefore we do not expect to find in it elaborate sketches of compositions.

No. 4 denies the indication of the stages of improvement in the drawings. It seems to me incredible that anyone can look from the squared drawing of the two back views of the standing apostles, to the kneeling woman with her hands stretched forward, without detecting a palpable and decided advance in freedom and mastery of workmanship in the latter. Again, has not the hand that copied the figures from the Mantegna engraving of the Entombment acquired an ease and precision far higher than are to be found in the copies of the Perugino apostles? It is precisely this indication of growing mastery which disposes of the theory that the drawings are by an artist who had formed his style. The traces of the same spirit and sentiment are observable running through the series. One of its chief points of interest is the development of the faculty of presentation.

I can quite understand many sincere and earnest students of Raphael finding apparently insuperable objections to the acceptance of the attribution of the sketches to that master. I do not, however, think these difficulties will be felt by artists who are conversant with the procedure of art students and familiar with the contents of their sketch-books. They can give a ready answer to what may appear serious stumbling-blocks, and could doubtless also give illustrations from their own practice. Considering how much of your space I have already trespassed upon, I will defer to a future occasion a consideration of Prof. Colvin's remarks on the "Apollo and Marsyas."

HENRY WALLIS.

### NOTES ON ART AND ARCHAEOLOGY.

To Mr. Algernon Graves, the son of the well-known art publisher, Mr. Henry Graves, of Pall Mall, we already owe many useful statistics about the English school of art, drawn principally, with great labour, from his perfect collection of exhibition catalogues. His historical catalogue of the works of Sir Edwin Landseer extends over a still wider field of research, and could scarcely have been compiled by anyone else. To these works he is about to add another which will be of great interest to all students of our national artists. This is a Dictionary of Artists who have exhibited pictures, sculpture, or architecture in the principal London exhibitions of oil paintings from 1760 to 1880. It will contain a list of about 16,000 artists, giving their first place of residence, their special class of art, the years between which they have exhibited, the place of exhibition, and the number of the works

exhibited at each place. Mr. Graves's Dictionary of Artists will be published by Messrs. George Bell and Sons. The exhibitions the catalogues of which have supplied the material for this valuable compilation are the Society of Artists, the Free Society of Artists, the Royal Academy, the British Institution, and the Society of British Artists in Suffolk Street.

A YOUNG artist of promise, Mr. G. O. Haité, is about to publish with Mr. Quaritch a work entitled *Plant Studies*. It is intended to furnish ornamental designers with examples of floral art more complete and more careful than in any similar production, in everything else of the kind (with the single exception of Hulme's *Plant Form*, now a scarce and costly book) fidelity to nature having apparently been sacrificed to the desire of exhibiting elegant pictures. In fact, Mr. Haité's purpose is to produce designs which shall, while treating flowers from the point of view of their adaptability to ornamental art, at the same time, from their scientific accuracy, command the botanist's respect. The book will be issued in ten parts, each containing five plates, at the price of 5s. a part.

MR. EDWIN LONG, R.A., has almost completed a picture of large dimensions—upon which he has been occupied during the past eighteen months—representing "The Flight into Egypt." It will be exhibited by Messrs. Fairless and Beesforth in the course of the next few weeks.

MR. CLAPTON ROLFE has lately investigated the disputed question as to the accuracy of the colouring of early illuminated MSS., and has written an article on the subject which will appear in the November number of the *Antiquary*.

MR. J. FREDERICK HODGETTS, late Examiner in English to the University of Moscow, will deliver a course of lectures on the Early-English (commonly called Anglo-Saxon) Antiquities at the British Museum. These lectures will be delivered in the Gallery of Early-English Antiquities at the British Museum on Wednesdays, from November 14 to December 19, at 2 p.m. The subjects will be—(1) "The Sword" (the Runic Inscription: the Blade, the Hilt, the Cross Guard); (2) "The Shield;" (3) "The Spear, Javelin, and Arrow;" (4) "The Brooch;" (5) "The Ring;" (6) "Beads, Glasses, Drinking Vessels, and Burial."

MR. ERNEST RADFORD will deliver a course of six lectures on art at Ealing during the months of December and January. The first lecture, on "The History of Schools of Art," will be given on December 4.

ABOUT fifty copies of the chromo-lithograph of Shakspeare's bust in Stratford church have been recovered from the fire at Mr. Griggs's house. They have been remounted, their burnt edges being pared off, and they will be issued to members of the New Shakspeare Society. Another platinotype of the bust will be taken forthwith.

DURING the recent restoration of Pickering church, Yorkshire, a number of exceedingly interesting frescoes were found. They are now being cleaned from the whitewash which had concealed them. The subjects seem to be taken chiefly from the New Testament.

WE are sorry to learn that the so-called "Restoration Committee" of the old church at Irthlingborough have decided to pull down and build anew the fine western tower and beautiful octagonal lantern which are now the chief features of interest in this curious church. There is no doubt but that, with due care, this unique specimen of fourteenth-century work might be saved.

In catching the unconscious air of the beauty which he met, and drawing it simply and

directly, Romney, when he chose, was a master. A better example of this charming power could scarcely be found than in his sketch of the late Marchioness of Hertford (Maria Fagniani), which is one of the plates in the last part of the *Great Historic Galleries of England*. The original is at Castle Howard. The other artists represented are Grenze, Teniers, Denner, Bellangé, Wouwerman, John Jackson, and the miniaturists Samuel Cooper, Peter Oliver, John Hoskins, and Des Granges. The specimens of the last three artists come from Windsor Castle.

THE Autumn Exhibition of Modern Paintings in the Art Gallery at Derby includes works by Sir Frederick Leighton, J. E. Millais, H. Fantin, Albert and Henry Moore, Birket Foster, George Fripp, Albert Goodwin, Mrs. Allingham, W. H. Bartlett, H. Glindoni, the Hines, Herbert Schmalz, W. Christian Symonds, and Ernest A. Waterlow.

SOME interesting archaeological discoveries have just been made at Canterbury. In the course of the repair of the old city wall and buttresses still in existence beside the Dane John, a piece of Roman tessellated pavement was found embedded in the structure. It is formed of small stone cubes, the tesserae, all white, being inlaid in a layer of fine salmon-coloured mortar, similar to the remains of a Roman villa recently found at Wingham and at the ancient church of St. Martin. Excavations within a short distance of the old city moat have resulted in from twenty to twenty-five skeletons being unearthed, together with Roman urns of fine red ware, a fragment of a highly decorated bowl, bearing a raised image of a Roman soldier, with a shield on his left arm, coins, rings, bracelets, some curious flint implements, and rounded sling stones.

THE article in the *Gazette des Beaux-Arts* which will attract most readers is one on the unfortunate Ischia, by M. Ary Renan, with its interesting "souvenirs et impressions" and its brilliant little sketches. The Exposition nationale at Paris, the Exposition rétrospective at Amsterdam, the embroideries in the collection of M. Spitzer, and the acquisitions of the Louvre during the last three years furnish subjects for articles by MM. Paul Lefort, Alfred Darcel, Gaston le Breton, and Henry de Chennevières respectively. Of more permanent interest is the paper by M. Eugène Plon on a painted wax portrait of Francesco de Médicis by Benvenuto, now in the collection of the Commendatore Luigi Vai, of Florence. This portrait is identified, by a note in Francesco's handwriting, not only as the work of Cellini, but as a present from the Prince to Bianca Capello, his then mistress and future second wife. The etching of the number is "The Bridge at Mantes," after Corot, by M. H. Guérard. Two of Dujardin's admirable heliogravures are also given—one of the portrait of Francesco de Médicis already mentioned, the other of a drawing by Prud'hon, "Andromache and Pyrrhus."

M. O. JIRECK has published at Sofia a pamphlet addressed to the Bulgarians, in which he makes recommendations in favour of preserving the remains of antiquity to be found in the country, not excepting Mohammedan monuments. An archaeological society has been founded at Belgrade, under the direction of M. Militchevitch.

M. REDIER, a wealthy citizen of Verviers, in Belgium, has presented that town with a collection of paintings, sculpture, and objects of archaeology which he has accumulated during the last forty years from every part of Europe. The town of Verviers will build a museum.

M. DALOU's fine bas-relief of the "Republic" has been placed in one of the halls of the Municipal Council at the Hôtel de Ville.

## THE STAGE.

### THE NEW PLAY AT THE ST. JAMES'S.

THE adapters of Mrs. Burnett's story of *Esmeralda*, who have this week given us their "Young Folks' Ways" at the St. James's Theatre, have been charged in at least one quarter with having presented a drama in which the story is without clearness, and to which, if one is to enjoy it, one must come with previous knowledge of the written romance. If this fault had really been committed, we should hold it to be inexcusable. Even when a play is founded on a novel of Dickens's or of Sir Walter Scott's, it is an error indeed if it be not fairly intelligible by itself, though a knowledge of Dickens and Sir Walter Scott is supposed to form part of a liberal, or even an illiberal, education. But when playwrights possess themselves of a story by one who must at the most be reckoned as an average novelist of the day—a writer who puts forth no claim to the curious genius of Thomas Hardy or the flowing talent of William Black, or even to the eccentric and accidental successes of *Vice Versa* and of *Democracy*—their very first obligation is to prevent the necessity of the intending playgoer spending a long afternoon over a three-volume novel. Their first business is to be lucid; the story must be self-contained. This obligation we cannot for ourselves discover that the St. James's playwrights have neglected. Their tale is plain, if it is not very interesting. Still, no doubt some measure of its want of interest is due to the fact that it was not at first conceived for the theatre. There are signs in the play that the novel itself must have in it that which attracts and retains attention more potently than the play can do—that is, more potently than the play considered as work of literature alone. Of course the play retains attention on the stage, because its fortunes at critical moments are mostly in the hands of Mrs. Kendal. Then the dramatists' work is but a thin frame on which Mrs. Kendal stretches a vivacious and glowing canvas.

There is not much in the story, but there are two or three sketches of character which are, at the least, engaging. The action lies in two worlds—in a remote district of North Carolina, in a house ten miles from the spot whence its impoverished owner has to seek his own firewood; and in Paris, in a luxurious studio, furnished with the last spoils of the Renaissance and of Japan. But though the two worlds are, as one would suppose, so widely different, in reality they are peopled by much the same inhabitants. The North Carolina farmer and his wife and daughter turn up in the Parisian studio; and the fresh acquaintance they find there are of the kind that show how veracious is Mr. Gilbert's favourite moral, that "hearts as pure and fair may beat in Grosvenor Square as in the lowly air of Seven Dials." The story concerns itself with the fortunes of the North Carolina family. Old Rogers, the farmer, is poor and old, tender and henpecked. His wife is a shrew of some executive capacity. His daughter is the conventional *m-génue* of the English family novel—a young lady faithful and devoted to the first young man who has made himself agreeable to her,

A speculator thinks that there is ore on the wretched farm, of which the corn crop hardly pays for cultivating. He buys it, therefore, at a fancy price, or offers a royalty which must yield a fortune; and, with an advance of ready money, Mrs. Rogers insists on leaving America, betakes herself to Paris, puts the humble farmer into evening dress, and causes her daughter to appear to abandon the manly rustic swain. The swain follows Esmeralda to Paris, poor and disconsolate. He sees her forced to consider herself engaged to an undesirable Marquis. But dropping in, as an artist's model, at the studio of one Jack Desmond and his sisters, he hears from a young painter named Eastabrook, who has painted the beauties of North Carolina, two things—that Esmeralda really loves him, and that the ore turned out to be on his own poor farm and not on that of Esmeralda's father. As he is rich, Esmeralda may be permitted to throw over the Marquis. Indeed, she has taken that step herself in advance, and in ignorance, in order, probably, that the dramatists might save her reputation for sincerity; and the curtain falls upon old Mr. Rogers exercising an amount of decision and manly masterfulness to which he had previously never aspired, the disagreeable woman is somewhat cowed, and the virtuous young people are to be exceedingly happy. Alongside of this story, which is sufficiently naïve, runs the course of Nora Desbrook's love affair with Eastabrook—an equal, sunny, prosperous love-match between two light-hearted people of the upper middle class. And not only are Nora Desbrook's innocent flirtations with Eastabrook before she finally accepts him set forth by Mrs. Kendal with all possible ingenuity of device and vivacity of action, but likewise it is Mrs. Kendal—Nora Desmond—who is the chorus to the other part of the play; who explains and applauds—nay, who is the good genius of poor Dave Hardy and Esmeralda, bringing them together when she can, and cheering them up energetically, one after the other, when she cannot.

The piece throughout is well acted. Mr. George Alexander, it is true, is more or less conventional in an early love scene; his good-bye smacks of the stage a little too strongly; but he improves very notably as the play proceeds, and presents an excellent picture of misery and disconsolate poverty in the Parisian studio. The part of the Marquis and the part of the second sister—a mere echo of Nora Desmond—are necessarily somewhat colourless; Jack Desmond is a bit of genial character, a true study from an old-fashioned artist type—all good nature and devil-may-care in temperament—carefully realized by Mr. Maclean. Esmeralda, affectionate and feeble at the beginning, and a little too determined at the close, is played sufficiently well by Miss Webster, who makes her first appearance, and may fairly be welcomed as the grand-daughter of the famous comedian of her name. Mr. Kendal is irreproachable as Eastabrook—a part played by him with conspicuous ease and genial charm. Mrs. Kendal, it has been recorded already, saves the piece as Nora Desmond. In scenes such as that at the close of the second act, in which Nora, who has nothing

herself at stake, imparts, or helps to impart, to poor Dave Hardy the news of his good fortunes—"You are rich," says somebody; "And Esmeralda loves you," says Nora Desmond; "You are rich," repeats somebody else; "And Esmeralda loves you," shouts or cries Nora Desmond—in such scenes, not to speak of the lighter ones with their own proper charm, Mrs. Kendal carries everything before her by the force of her splendid excitable genius. Nor could it be possible, in speaking of the acting, to withhold warm praise from Mr. Hare. He plays, with great discretion and dexterity, the simple old man who loves his old home and loves his daughter, and is too gentle to discover at all promptly that he does not love the shrew. In Mr. Hare's gallery of character-studies—all of them life-like and individual, if some of them are slight—there is hardly a better sketch, and certainly no more pathetic one, than this of the simple old Carolina settler. Also, it is truly humorous. Sometimes Mr. Hare has gained his best effects in pathetic acting by the exhibition of a peculiar art of his—that of suppressed emotion. But once or twice the suppressed emotion, instead of suggesting depths of pathos below the surface, has suggested, rather, a poverty of means, a bankruptcy of domestic and familiar passion. The sources seemed to be dried up. Happily, as the North Carolina farmer—gifted, indeed, with no physical robustness, but with the gentleness which we call "womanly" only because it is beautiful—Mr. Hare avoids the suggestion of a restraint that is merely unavoidable, and completes, as well as begins, a sketch of dignified if homely trouble.

FREDERICK WEDMORE.

## MUSIC.

### RECENT CONCERTS.

THE programme of the first Crystal Palace Concert, on Saturday, October 13, contained an interesting, if not very important, novelty—namely, Dvorák's Concerto in G minor for pianoforte and orchestra (op. 33). Mr. Manns, it should be remembered, was the first to introduce this composer's works to an English audience. The first set of his Slavonic Dances was played here in 1879, and met with a most favourable reception. Other societies speedily brought forward his orchestral and chamber music; and the "Stabat Mater," given at the beginning of the year by Mr. J. Barnby at the London Musical Society, led musicians to look upon Dvorák as one of the foremost men of the day. The Pianoforte Concerto, though one of his most recently published compositions, is a comparatively early work, and it is therefore not surprising if we do not find in it the originality and touches of genius which mark his later productions. The first movement, in spite of much clever writing, is laboured, and leaves an indefinite impression on the mind of the listener. The *andante sostenuto*, with its quaint phrases and free style, is far more attractive; and it may be named as the most successful of the three movements. The *finale* is not lacking in interest; but yet it is not, as a whole, satisfactory. The pianoforte part was exceedingly well played by Mr. Oscar Beringer, a pianist favourably known to the frequenters of these concerts. His task on this occasion was a difficult one, for Dvorák follows the example of Brahms in writing very uncomfortable passages for the solo instrument. The programme also included

Beethoven's fourth Symphony, Weber's "Jubilee" Overture, and two works by Berlioz. The first was a song, "Zaide," sung by Mrs. Hutchinson; the second, the "King Lear" Overture, which was given for the first time at these concerts. It had not been heard in England for nearly ten years, for it was first performed at a concert of the Wagner Society in November 1873, under the direction of Mr. E. Dannreuther.

On Saturday last Mr. Manns produced for the first time in England Joachim Raff's tenth Symphony, entitled "Autumn." We have just been referring to the services rendered to musical art by Mr. Manns in making known the works of modern composers; and perhaps no name has received a greater share of his attention than that of Raff. Neither the sad news of the composer's death last year nor the interest excited by the production of his Oratorio at Leeds specially prompted Mr. Manns to bring forward one of the later Symphonies. Already in 1879 he commenced giving the series of four in illustration of the seasons. The second was heard in 1880; the third was announced for 1881, but Raff was dissatisfied with it, and set to work to revise it. Now that "Autumn" has been given, we have still to look forward to the last of the composer's works, "Winter," which is announced shortly to appear. Of Raff's ten published Symphonies no less than eight have been heard at the Crystal Palace. The one played last Saturday commences with an *allegro* entitled "Feelings and Impressions." A vein of sadness runs through it: autumn has its joys, but it is nevertheless the harbinger of cold, dreary winter. The writing is clever and the orchestration effective; of the four movements it is certainly the finest. The "Dance of Phantoms," if not particularly original, is interesting. We do not care much for the "Elegy" and still less for the *finale*, "The Hunt"; the latter is lively enough, but the music is far too realistic. The work was admirably performed under Mr. Manns' direction. Mme. Helen Hopekirk played Beethoven's E flat Concerto in a careful and artistic manner. Mr. J. W. Turner sang in place of Mr. Maas, who was unable to appear.

Mr. Walter Bache gave his annual pianoforte recital at St. James's Hall on Monday afternoon, October 22. That day being the seventy-second anniversary of Franz Liszt's birth, Mr. Bache's programme consisted entirely of pieces by his master and friend. The programme contained no novelty. The Sonata in B minor is a characteristic specimen of modern music; but, though clever, most of it appears to us very uninteresting. Mr. Walter Bache, who is always heard at his best in Liszt's music, played throughout the afternoon with great taste and refinement, and was much applauded. The attendance was very large. Miss Ambler, a young lady of some promise, sang Liszt's "Loreley," accompanied by the concert-giver.

J. S. SHEDLOCK.

### MUSIC NOTE.

THE Royal Albert Hall Choral Society commences its thirteenth season on Wednesday, November 7, with Berlioz' "Faust." Wagner's "Parsifal" will be performed at one of the concerts. There can be no doubt that musicians and amateurs will be glad of the opportunity of hearing Wagner's last music-drama. But as they will only hear the music, and not witness the acting, the result can scarcely be very satisfactory from an artistic point of view. Some of the audience may, however, be induced to go to Baireuth next summer and see the work given in accordance with Wagner's intentions. Mr. Barnby announces Gounod's "Redemption" for November 28, and "Elijah" for December 12.



SATURDAY, NOVEMBER 3, 1883.

No. 600, *New Series*.

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## LITERATURE.

*Corpus Poeticum Boreale*: the Poetry of the Old Northern Tongue, from the Earliest Times to the Thirteenth Century. Edited, Classified, and Translated, with Introduction, Excursus, and Notes, by Gudbrand Vigfusson and F. York Powell. In 2 vols. (Oxford: Clarendon Press.)

No more splendid gift has ever been laid before the lovers of Northern literature than this treasury of the ancient poetry of Scandinavia. Here we find collected for the first time, with a purified and intelligible text, and with exact and luminous commentaries, the scanty remains of primaeval Teutonic mythology, the half-Christianised legends of the All-Father and Balder the Fair, the Sybilline visions of Creation and Judgment, and the courtly poems in which the Icelandic bards extolled or lamented the kings whose descent they traced from the deities of war, harvest, and sunshine. The importance of the matter appears more clearly when we reflect that the men who first sung these songs were of our own blood—"their speech is in our mouths, and their law in our courts." The translator reminds us that his principal hope has been to induce English and Americans to look back into that heroic age, "to turn to the rock from which we are hewn," and to get some knowledge, though only at second-hand, "of its glories and greatness, of its highest creations and deepest thoughts." Let us hope that his example will soon be followed in our own country, and that some new Grimm or Kemble may gather in a store-house like this the scattered fragments of our oldest English literature.

It has long been an open secret that the story of the twelve heavenly palaces and of the green world of Valhalla, "where the great gods were gathered together and the tables were piled for the feast," is a late invention, owing much to the fancies of Irish minstrels and to the organisation of the Empire as restored by Charlemagne. Here, however, for the first time we have a clear explanation of the matter and a collection of well-selected evidence, enabling us to ascribe the foundation of the Religion of War, with its paradise of fighting and feasting, to the sea-rovers who swarmed out of the Norwegian Bay to conquer the kingdoms of Western Europe. Even more interesting is the discussion as to the origin of the wild and mournful "Volo-Spa," the Sibyl-song which has often been regarded as the most archaic remnant of Teutonic antiquity. It is here presented to us as a record happily preserved to tell "how the new world of thought and lie looked to the Northern sage," as the

fiercer religion of Valhalla was the first effect of civilisation on the mind of the Northern pirate. The influence of Christianity is plainly to be discerned in the vision of the world-filling tree, of the first crime committed in the golden age, of the destruction of heaven and earth, "an axe-age a sword-age, and shields shall be cloven; a storm-age a wolf-age, ere the world sinks." Then Balder the Fair returns, and the earth rises again out of the deep. The unsown fields were to yield their spontaneous increase: the righteous were to dwell with Woden for ever in a hall brighter than the sun. The gods are shown to us meeting on "Ith-plain," talking of the mighty earth-serpent, and "remembering the great decrees and the ancient mysteries." It seems clear, upon the evidence which has now been collected, that these visions were the invention of Scandinavian settlers in some of their Western colonies in Ireland or the Hebrides; what remains to be traced is the connexion of their strange language and fantastic imagery, not only with the Irish Celts, but also with the non-Aryan tribes that formed "the prae-Celtic population of Great Britain." The problem is very clearly stated in the work now under notice, and it will no doubt receive the attention of the Celtic scholars to whom an appeal has been made for its solution.

We should notice in connexion with these mystical prophecies the three scoffing poems, of almost Rabelaisian vigour, ascribed to "an Aristophanes of the Western Islands," who probably flourished at the close of the tenth century. The best known of these is the dramatic scene, in which the Mocking Spirit flouts his divine companions as they sit over their ale and compare their adventures and their weapons. The next is the lay of the passion of Frey for Gerda: "there are touches which remind one of Romeo and Juliet," but the bantering dialogue between the servants and the fair daughter of the giants is evidently the work of the same jovial heathen who composed the "Flyting of Loki." The third is the little drama of "Hoar-beard," or Thor at the Ferry, remarkable chiefly for its sympathetic account of the bold exploits and violent delights of the buccaners.

By putting aside the passages in which an Irish influence has been detected, and also the later legends borrowed from the apocryphal martyrologies, the editor is enabled to furnish a clear and reasonable account of the most ancient beliefs and ritual customs of the Northmen. The result is of the greatest importance, because we have hardly any exact authorities for ascertaining the nature of the heathen Teutonic religions. It seems clear, however, that, though the nation or tribe might collectively worship the sky, the air, or the thunder, the most important cult was the worship of the dead at the family-grave. The editor concludes that the religion of the Scandinavians and other Teutonic races consisted in this household worship of the family spirits, who were afterwards degraded into elves and fairies; and that they did not worship idols, "though they had temples of great fame and riches wherein the tribal sacrifices and feasts were held." There is, indeed, "an honest, homely char-

acter" in the old Northern religions, apart from the human sacrifices once deemed necessary for the needs of the State, which is wholly inconsistent with the factitious creed of Valhalla, with its hues of rainbow and eclipse, its Armageddon and Doomsday, and its borrowed system of rewards and punishments. Those who are interested in the dim traditions of the earliest Aryan thought will find food for their minds here in the myth of the "long-legged lord of the ooze," hatching the egg of the world, and in the Soma-legend or story of the adventures of Woden in stealing the mead of life for mankind.

An interesting excursus is devoted to the history of the Northern Calendar; and it is shown, by what appears to be conclusive evidence, that our ancestors used the five-day week, and were quite ignorant of the idea of a Sabbath or weekly rest. It will be remembered in this connexion that there are traces of this five-day week to be found among the traditions of Brittany. The year was divided into work-seasons, interrupted only by the holiday-times, which were fixed by the stations of the sun at the solstices and equinoxes, Yule being the most sacred season, as marking the "wheeling" of the sun when the year began.

To a modern reader, choosing his subjects among the vast stores of material here collected, the poems of pure fancy are, perhaps, the most delightful. Many of these are familiar to the world, at least in the versions of Oehlenschläger; such are the ballads of Balder's Doom, of Wayland Smith and the swan-maids, of Thor losing his hammer and finding the necklace, and of his fishing for the world-serpent in the Polar Sea, "where the kraken snorts in the water." Equally fine are the poems of the "Helgi Trilogy," the work of an unknown hand, dating from the best period of the "Western school." The plot of the three parts is the same. A young warrior wins the love of a Walkyrie, one of the shield-maids or "choosers of the slain." "He marries her and dies in the height of his renown; she joins him in the grave, and the two lovers are born again under different names to go through the same life-story, though with varying incidents." The development of the gracious war-spirits out of the furies of the battle-field and the screaming carrion-birds, familiar to all students of Irish poetry, is a sign of lateness in these songs. They are, indeed, strikingly similar in spirit to the celebrated Dirge of Hakon, the foster-son of our Æthelstane, which was written about the year 970, a few years later than the Lament for Eric, a Christian king, who, by a poetical licence, comes "thundering into Valhalla, walls and benches creaking, as if Balder were coming back to the Halls of Woden." Next in point of interest are the ditties and short poems of incident, and the "stray verses" and improvised epigrams, from which we can learn so many details of the domestic life of the Northmen. Some of the Arctic songs are especially interesting, though they survive, for the most part, in a very fragmentary condition. One may take as instances the "Sea-walls Song," in which the earthquake-wave was taken for a permanent phenomenon, and that ditty by the explorer

Snoebjorn, which contains the remarkable description of the sea as "Hamlet's Quern." Another curious song came from the northernmost settlement in Baffin's Bay; the poet bewails the icy Greenland storms and, with an undoubted reference to the Irish sea-god, complains of the "Daughters of Lear" for blowing on the ship.

Under the heading of the "Old Play of the Wolsungs," the editor has collected the earlier fragments of the epic of Sigfred and the curse upon the hoarded gold, which, in its later forms, was enlarged into the story of the Nibelungs, "of Brunhild's love and the wrath of Gudrún." The later epics are postponed to the fifth book, where they are grouped according to the subjects, a method which we are told also "gives roughly the chronological order." After a summary of Sigfred's life, given in a ballad metre, the poets dealt with the crimes and remorse of the great heroines, the later sections containing a long poem on Attila by a Greenland poet, and several other lays which are chiefly interesting as containing "faint reminiscences" of his conquests.

The Court-poetry, which fills the greater part of the second volume, consisted chiefly of the genealogies, praises, and dirges of the kings, the most celebrated instance being the "Yngling-Tale" which Thiodolf the Icelander composed to glorify Harold the Fair-haired. This is described as "a species of poetry distinct and peculiar to the Norwegian Court, whence it afterwards for a short time spread to Denmark and England, but not farther." In this country, at any rate, we know its nature from the lines in the Traveller's Song. "Thus with their lays," says Widsith, "over many lands the gleemen rove, and ever in the south or the north find they one, learned in song and free in his gifts, longing before the nobles his greatness to raise and his lordship to show." The Court-poetry of Norway reached its highest development about the middle of the eleventh century, when it began to give place to the chronicles constructed from the traditional songs. The historians, according to the editions which we possess, were continually quoting the poets, but the remarkable thing is that the citations do not usually appear to be relevant to the context. The editor has hit upon a startling solution of this mystery in the hypothesis, supported by great learning and ingenuity, that the poems in question have been deliberately rewritten and falsified. He gives his reasons, which there is not space here to discuss, for thinking that one Einar Skulason set up a new standard of poetry to justify this "miserable work;" he was, we are told, a smooth and polished versifier, and a man of great skill and industry,

"improving the old poems in accordance with his 'new and better way,' just as the Restoration poets polished the 'rude blank verse' of Shakspeare and Marlowe and Massinger into heroic rhyming couplets or even 'elegant and correct' prose."

The reader will understand the enormous labour involved in the task of reconstituting the true version, or rather of finding the original text "under the smooth palimpsest phrases" of the mediæval versifier.

Before taking leave of this magnificent work, it should be observed that the translator has rendered the poems into good laconic and idiomatic English, avoiding the affectation of archaic or dialectal forms; and the reader will also be thankful to find a rendering of all those parts of the prose Edda which have not hitherto been within his reach, as well as a copious selection of illustrative passages from the Icelandic family Sagas and the writers upon Gothic history.

CHARLES I. ELTON.

#### LITERARY LADIES OF THE PAST.

*A Book of Sibyls.* By Miss Thackeray (Mrs. Richmond Ritchie). (Smith, Elder & Co.)

*Memories of Seventy Years.* By One of a Literary Family. Edited by Mrs. Herbert Martin. (Griffith & Farran.)

THE reader of Miss Thackeray's volume is transported into a new world which yet bears an air of old familiarity. He experiences something of the illusory nature of a dream combined with a most effective realism. In the opening paper, on Mrs. Barbauld, we are introduced at once into an old-world society, an age of early dinners and ornate teas, of conscientious letter-writing and easy conversation, a period when calls were social duties productive of very genuine intercourse, and when public spirit (as Miss Thackeray well observes) existed as something apart from mere politics. Parties in politics and religion were sharply defined. There was no possibility of drifting into the enemy's camp. The warfare was active and ardent. Toryism and Liberalism were not, as now, abstract terms of nebulous significance and capable of illimitable expansion. Mrs. Barbauld's creed was as deep and sound as that of any of her leaders, and her exposition of it fully as useful as the work of Priestley and Gilbert Wakefield, although she suffered no martyrdom. Now that she is chiefly remembered as the author of a poem which Wordsworth praised, or, it may be, as joint-author of *Evenings at Home*, it is well that Miss Thackeray's charming and sympathetic essay should revive the memory of a brave-hearted and noble woman, and recall the good part she took in the struggle for liberty at a time very different from ours, when, as Sydney Smith says, "Liberality is a lucrative business."

It is a very pretty picture that Miss Thackeray presents of Mrs. Barbauld in Hampstead. The great city gathered her green robe closely about her in those days; Hampstead and Highgate were veritable hamlets set on her northern heights and islanded in a sea of verdure. In spite of the revolution of time and the onslaught of builders, the charm of Hampstead has not yet departed—changed in aspect, it is true, but unchanged at heart. It is this heart of old Hampstead—the locality of Church Row, the Holly Bush, and Windmill Hill—that Miss Thackeray makes to beat once more, animated with her delightful fancy and peopled with many familiar and venerated figures. And these are so deftly introduced that they come, not "like ghosts to trouble joy," but full of the courtesy and antiquated charm of their age.

Whether at Stoke Newington or elsewhere, Mrs. Barbauld and her circle are portrayed with admirable truth and discriminating touch.

Two other literary ladies—Miss Edgeworth and Mrs. Opie—are naturally associated with Mrs. Barbauld; and Jane Austen, who completes the Sibylline quartett, takes her place with her sister Sibyls through what the Rev. John Prince calls an "apt concinnity." Although her genius and literary expression differ in so many respects from theirs, she was a contemporary, and her early writings at least are not entirely devoid of an eighteenth-century atmosphere. Even if we are unwilling to accept Miss Thackeray's dictum that "the greatest minds, the most original, have the least stamp of the age," it is undeniable that Jane Austen is incomparably the greatest artist of the four. She is less self-conscious, more impersonal, in her work; her literary honours did not oppress her, and we may be sure she was as reticent in society as Joanna Baillie. She does not, like Mrs. Barbauld, agitate herself with woman's rights and similar burning questions; unlike Miss Edgeworth, she is unafflicted with any didactic enthusiasm, the fruit of Rousseau's or Thomas Day's philosophy; the observation of her somewhat limited horizon alone occupies her. But her command over the creatures of that little world is so masterly, her presentation of them so sincere, so truthful, that her world becomes "the world of all of us," and her people our own familiar friends. Like her companions, she enjoyed what no author of the present day can hope for—an open field, with almost no rivalry. Herein lies the partial solution of what Miss Thackeray regards as a mystery—the astonishing social and literary success of these writers. The elder three received not merely the lavish praise of their contemporaries, but may be said to have "survived their own wakes, and overheard the judgment of posterity." What criticism Miss Thackeray gives us is so acute that it creates a desire for more. She does not attempt to investigate or rectify the surprising verdicts which celebrated men have pronounced on the works of these and other literary ladies. Let us hope that she is only reserving this interesting question for future opportunity. No one is better qualified to make of such an enquiry a criticism that shall be final, and not a mere defence of her sex. It is true that in her essay on Mrs. Opie she hints that much of the praise bestowed on that lady may have been due to her bright particular influence. But it would be interesting to know from one so capable of solving the question how much of the exuberance of male criticism was genuine, how much the product of prejudice, and how much was what Caroline Bowles shrewdly calls "the oil of flattery." Mrs. Opie causing Scott to weep, Burke sitting up all night to read Fanny Burney, Johnson's declared preference for *Evelina* over *Fielding*—these and other astonishing instances are proof of a powerful fascination. Even Miss Thackeray considers Macaulay's commendation of Jane Austen "generous."

While the graphic and purely pictorial excellence of these essays is equally manifest in all, those on Mrs. Opie and Maria Edge-

worth are particularly successful as portraiture. The paper on Mrs. Opie is indeed brilliantly executed. We seem in reading to see "the gentle, bright, rainbow lady," as Miss Thackeray felicitously calls her, in all the radiance of her beauty, diffusing around her the refracted light of her abundant honours. It is almost unnecessary to speak of the style of this book, of its many charms, and, above all, its perfect grace of diction. It is but just to indicate one passage where Jane Austen is identified with her own Anne Elliot and the commentary that follows (pp. 212, 213)—a passage of surpassing beauty and exquisite expression.

*Memories of Seventy Years* is the work of a lady who is a grand-daughter of Dr. Aiken and a great-niece of Mrs. Barbauld. Her mother was daughter of Gilbert Wakefield, one of the most unselfish knight-errants of modern Liberalism. These family connexions naturally introduced the writer in her youth to the society of the many celebrated characters who figure in the Aiken circle. Her daughter, the present editor, is careful to disclaim any deliberate literary effort. The result is, however, an interesting series of rather miscellaneous recollections, which, if not remarkable as literature, possesses something of the attraction of such books as Crabb Robinson's *Diary*. Very pleasant glimpses we obtain of the apostles of Dissent in that age of political ferment, of the Warrington Academy, of the Hampstead society, of Scott, Lamb, Coleridge, and a host of others. Something more than a glimpse we get of Mrs. Barbauld and Joanna Baillie, interspersed with characteristic anecdotes, some of which we meet for the first time. Of Josiah Wedgwood it is related that he "invited a large party of his young relations to dinner; and, on opening their napkins, each found a note for £1,000 wrapped in them." On another occasion, "Mr. Wedgwood was dining with his sister, and at the end of the meal, perceiving a few cracks in the plates, he took out his pocket-knife and broke every piece of china on the table." While it is doubtful if this proceeding would be viewed with equanimity now, it is satisfactory to learn that "his sister received from him a beautiful new dinner-service." J. ARTHUR BLAIKIE.

#### SEVENTEENTH-CENTURY ODDS AND ENDS.

*Humour, Wit, and Satire of the Seventeenth Century.* Collected and Illustrated by John Ashton. (Chatto & Windus.)

*The Roxburghe Ballads.* Parts XI., XII. Edited by J. W. Ebsworth. (Hertford: Austin.)

MR. ASHTON'S work is for the benefit of those not specially interested in ballad or chap-book lore. Like the charm in the *Sorcerer*, this is a family mixture compounded on the strictest principles—except where the compiler's modern sense of propriety is a little blunted by converse with the plainer-speaking seventeenth century, "whose ways [or whose words, at least] were not as ours." He has debarred himself almost entirely from political and religious satire; and what havoc his restrictions make with his material those best acquainted with it will least need remind-

ing. His gallant patience has not gone unrewarded, since he can thus, with equal modesty and good nature, finish his Preface: "If the perusal of this book gives a tithe part as much pleasure and amusement to the Reader as it did to me when compiling it, I am more than content with my labour."

Within the limits assigned, the collection is fairly representative, but its prose portion shows how unrelentingly dreary the ancient jokers of "Merrie England" could be. Their "keen sense of humour" must have confined its manifestations to the witticisms "many, nay, most, of which cannot be reproduced at the present day." The drivel of "old Hobson"—not Milton's carrier, but an Elizabethan bore; the laboured yet transparent riddles—such as Alice Shortcake borrowed from Slender and thought not worth returning; the old, old jokes, some of them resuscitated to come abroad, freshly apparelled but deadly feeble, in our own days and in our own *Punch*, are not exhilarating. The beginning as well as the end of that mirth is heaviness. The jests and quips of George Peele and Scogin mainly consist in tricks played upon too confiding ale-house keepers and drawers. Scogin especially deserved that broken head at the court-gate given him by young Falstaff, page to Thomas Mowbray. His diversions had a spice of felony, owing much of their felicity to the circumstance that at their conclusion people "sought for Scogin and could not find him."

The ballads are certainly livelier. But, in ballad-matters, quantity makes up for quality. In the larger collections, as in coal mines, we receive an impression of wealth, and put up with its sordid accompaniments, while the triviality and poverty in any selected specimens are even unduly conspicuous, so that an enterprise like the present is in danger of the proverbial two stools. To literary students it affords but scanty material, and other people will hardly find enough intrinsic merit in the verse to "hold them long." Many readers will be chiefly pleased by the historical curiosities here set forth. It is noteworthy that in 1630 the reign of Elizabeth is already spoken of with a certain remoteness, as a period of which any odd and out-of-the-way stories might be told and believed. Mr. Ashton sometimes strings together several fugitive pieces, or extracts, in elucidation of one subject—e.g., the animal favourites of Prince Rupert. The heavy malignity of Puritan pamphleteers is singularly shown in their treatment of this theme. We have sketches of the Prince, his she-monkey, and his dog Boy—and a specially minute delineation of Boy's death in a bean-field near Marston Moor, "shot by a valiant soldier." The poor beast was really a white poodle, but he is made very black indeed, in keeping with the infernal origin attributed to him. Some of the outlined illustrations of the Civil War times are of superior artistic excellence. The sketch of Charles II.—"his nose held to the grindstone by the Scots"—presents us with an elegant figure of the young King in that uncomfortable posture; and even "Jocky," the representative of the satirised Scot, is by no means uncomely, bearing some likeness to Charles I. The poverty of the Parliament soldiers in Ireland, the absurdities of Cavalier

costume, and the antiquity of the curtain-lecture are all commemorated. It should be added that Mr. Ashton is his own illustrator. The Appendix is a useful catalogue of seventeenth-century facetiae, with the British Museum press-mark given in each instance. A few tunes are subjoined, some taken from Mr. Chappell's work, others more or less varying from the airs there preserved.

In Part XI. of *Roxburghe Ballads* the editor heroically and successfully struggles with the pernicious dulness of his text. The medley of amatory verses and pious chansons, enlivened by his comment, comprises dying lovers, confined lovers, enchanted lovers, and other varieties, as well as the dying Christian's friendly advice, England's new Bellman, and a Warning-piece to all sinners. One ballad, the Subject's Joy ("We drink to show our loyalty"), preludes the fuller political strains of Part XII., wherein is set forth the rise of Monmouth and the struggle of his faction to exclude the Duke of York. Mr. Ebsworth's liveliness and learning divert our attention from the doggerel annotated to the frequent allusions to court and city scandals, or to his eager questing after the obscure game afforded by such poems as the Cabal or the Epistle to Lord Allpride. Hints and tidings of Whitehall matters seem to have easily slipped down the back-stairs for the behoof of street newsmongers and ballad writers, or one of the latter could hardly have made so shrewd a guess at the upshot of Monmouth's endeavours to supplant James as that in the "king's answer" to the "ungrateful boy."

We may regret the anachronism of some modern allusions—fewer than of old—breaking in on our enjoyment, but Mr. Ebsworth holds his way. In the treatment of political themes he "lays no claim to cold impartiality"—and it would be very odd indeed if he did. One passage in his Preface may well raise a smile—his self-imposed rules for the disposal of objectionable matter. The offending particles are either to be removed to an appendix, or printed upside down, or replaced by a square bracket containing another reading—the original being conveyed to the appendix aforesaid, "to which no decent persons except linguistic students will seek admission." This quite agrees with Warwick's dictum that "'tis needful that the most immodest word, be looked upon and learned."

Dainty devices strew the pages, as in earlier volumes. Even by Mr. Ebsworth's warfare against certain critics we are the gainers. Them he agreeably typifies in a hog, smelling at a very wild rosebush, which bears the motto *Spiro non tibi*—but there is for us a landscape background (a view of Molash church) with its subtle charm of brooding quiet. Then, on another page, a dapper figure, stoup and flagon in hand, aptly illustrates the toping line, "The Man in the Moon drinks Claret." Not even the copious index of first lines, ballads, titles, and tunes exhausts his energy, for he finishes in a canter with a gay song of triumph in honour of the printers.

So thorough is his work, so genial his spirit, that readers over reminiscent of certain pertinacities and peculiarities may fairly be reminded, as they close the book, that, if they like him not, they may be "in some manifest danger not to understand him." He has

secured wide and lasting fame by his single-minded devotion to these poor shreds and scraps of literature. Cheering encouragement has come to him, one is glad to see, from the Far West, where his labours have already received their due meed of appreciation—an earnest of their ever-renewed welcome by all Englishmen on both sides of the Atlantic who love ballads.  
R. C. BROWNE.

*The Story of My Heart: My Autobiography.*  
By Richard Jefferies. (Longmans.)

THIS book is decidedly clever, though very unsatisfactory. Mr. Jefferies has not told the story of his own heart so well as he told the stories of *The Gamekeeper at Home* and *The Amateur Poacher*. "If a man does not keep pace with his companions, perhaps it is because he hears a different drummer; let him step to the music which he hears, however measured or far away." So said Thoreau in *Walden*; and Mr. Jefferies for the first time seems to step out to the music of the American, and follow in his wake. To appreciate the real value of the book before us the reader should take up *Walden* first, and he will be astonished at the similarity of ideas, though the American possesses the most. Mr. Jefferies has no sense of humour, and a little humour would have added force to his passionate pleading; nor has he much human feeling. The title is incorrect: there is little about his heart in the book; and it would be better described as the "Desires of a Naturalist." The pages throb with passionate vigour, and fall into dreamy contemplation; and sometimes he cries aloud, but not, like wisdom, in the streets. For the first time he has the courage to speak out; and he pictures a life which he has, by his own statement, not the courage to live. We feel, without being told, that the stirring thoughts have been forced from him by earnestness of heart, and they express his most serious convictions; but the wonder is he has not presented them with more point and artistic sequence and more rounded effect since he says that he has had them seventeen years in his mind. He steps to Thoreau's music—that of the Ideal; and though, unlike him, he gives no quotations, he would not have been less original if he had quoted occasionally. The book is a fragment of out-spoken moods, pleasant to read, and difficult to criticise from its disorder. It treats of the ideal in life, the laws of chance, the absence of time, the relentlessness in nature—subjects as old as the Bible. It embraces philosophy, science, religion, and even paupers. "Oh, inexpressibly wicked word! it is the well-to-do who are the criminal classes." This is a delightfully naïve piece of autobiography, as we presume Mr. Jefferies is himself well-to-do.

His pages are full of beauty, and alive with nature, the sea, the stars, and London; his finest description is that of the city and river life and scenery from the bridge (pp. 75–79). His book is a plea—and a strong plea it is—to hold communion with nature, with which he prayed as if with "the keys of an instrument of an organ;" and he exclaims, "Who could have imagined the whirlwind of passion that was going on

within me as I reclined there!" (on the hill-top), which is made ludicrous by the following matter-of-fact sentence:—"I was greatly exhausted when I reached home." Some pages succeed in conveying his genuine feeling of being intoxicated with the spirit of the fields and flowers, birds and streams, seas and stars; and the immense time of the cycles of ages "lifted me like a wave rolling under a boat." With him we feel the glow of the romance of open air, the mystery of living things; and when he is at his best his power is well-nigh irresistible. He gives us a joyousness in life for life's own sweet sake; he has the pagan feeling—the thirst after hills, the joy of walking, the pleasure of sight, the sense of touch; and the marvellous beauty of nature and her sounds are like meat and drink to him. "The intense life of the senses, there is never enough for me. I envy Semiramis; I would have been ten times Semiramis." One wonders if it would not have been more effective to have stated that Semiramis would have been ten times Mr. Jefferies to-day in the old Castle of Pevensey or in front of the Royal Exchange. Like Thoreau, Mr. Jefferies brags as lustily as chanticler in the morning, if only to wake his neighbours up; and he brags more for humanity than for himself. There is little pleading in his plea for "soul-life"—it is brag; and the strange thing is that Mr. Jefferies does not, like Thoreau, conform to his own teaching. At times there is felt the flavour of Ruskin—an incompleteness leading to no definite issue; while in some pages he works out Mr. Austin Dobson's refrain, "Ab, no; Time stays, we go."

According to our author, the ideal of man is to be idle, and idleness is a great good. We are all to become ideal paupers; no man is to die but of old age, and old age is possible, and "perhaps even more than old age."

"They shall not work for bread, but for their souls. I am willing to divide and share all I shall ever have for this purpose [that they may rest by the sea and dream, that they may enjoy their days and the earth and the beauty of this beautiful world], though I think the end will rather be gained by organisation than by standing alone" (p. 164).

He who rejoices in idleness and in the rapture of admiration is somewhat inconsistent in marvelling that human life with all its centuries has not filled a granary or organised itself for its own comfort; and he is forgetful of Brooke Farm experience. Can he expect idealised paupers to accomplish his aims? Argument is not his strong point; for instance, he holds (p. 64) that all events occur in human affairs by chance; and, again (p. 139), that all accidents are crimes. He believes in miracles, and adduces himself as a living witness. "Except when I walk by the sea," he says, in what reads like great egotism, "and my soul is by it, the sea is dead." He would like to be buried on a pyre of pine wood on a hill-top, and likens himself to a cave man, because written traditions, systems of culture, and modes of thought have for him no existence; and he attempts to show the absolute indifference of nature to man, and the presence of no more feeling or design "than the force which lifts the tides." This feeling the novelist Mr.

Hardy has produced with more marvellous effects in his rustic novels.

The book is a contribution to the ideal in life. It is composed of day dreams—dreams which haunt an earnest mind as night follows day; and its real value lies in its plea for walking on foot and keeping our eyes and ears open to nature, for there is really little "heart" or human interest in it. The following sentences, though somewhat vague, are probably the most poetic in thought and expression which Mr. Jefferies has yet written:—

"Give me life, strong and full as the brimming ocean; give me thoughts wide as its plain; give me a soul beyond these. Sweet is the bitter sea by the shore where the faint blue pebbles are lapped by the green-gray wave, where the wind-quivering foam is loth to leave the lashed stone. Sweet is the bitter sea, and the clear green in which the gaze seeks the soul, looking through the glass into itself. The sea thinks for me as I listen and ponder; the sea thinks, and every boom of the wave repeats my prayer" (p. 186).

JAMES PURVES.

*English Versions of the Bible.* By the Rev. J. I. Mombert. (Bagster.)

WHOEVER reads this book in hope of finding fresh information on the history of the English Bible will be disappointed, for it contains very little, or nothing, that has not already appeared in print.

Dr. Mombert has thrown no light on any of the questions about various editions of the New Testament issued during Tyndale's lifetime. Even to the most important edition, dated 1535-34 (the text having been printed in 1534, and the first title in 1535), hardly any reference is made in the account of Tyndale's version. The second or text title of this book has on it a trade-mark with the letters G.H. In the Preface to the list of Bibles in the Caxton exhibition of 1877, Mr. H. Stevens suggested that G.H. was the initials of the translator's name in its Latin form, Guillaume Hytchins, Tyndale having signed himself, in his first publications, "William Tindale, otherwise called Hytchins;" and that the other part of the monogram or trade-mark represented the printer, I.V.M., Jacob van Meteren, of Antwerp. Mr. F. Fry, in his elaborate work on the various versions of Tyndale's New Testaments, gives it as his opinion that Mr. Stevens' conjecture is correct. It is now thought that this Testament was printed at Antwerp by Marten Emperour, and that the monogram is the trade-mark of the publisher, Godfried van der Hagen. It is strange to find a chapter on the history of Tyndale's versions, printed in 1883, containing such slight allusion to this edition, which is the basis of every existing English New Testament.

In speaking of the price at which the Great Bible was sold, Dr. Mombert should have distinguished between the sum Anthony Marler was authorised to charge—viz., twelve shillings a volume—and the price at which the book was actually sold. This is known from entries in the churchwardens' books of various parishes; the Ashburton entry is as follows:—"A.D. 1540-1 Paid Viiiij<sup>d</sup> for a new book called a Bybyll. Paid



viii<sup>d</sup> for a chain for fastening the said book." At St. Michael's church, Bishop's Stortford, we have, A.D. 1542: "For a new bybill and the bryngyng home of it, vjs. and 1d."

The account of the Genevan Bible is unsatisfactory. Dr. Mombert describes the Dedication as "free from flattery and singularly outspoken." No doubt it is outspoken enough in urging Queen Elizabeth "not to bear the sword in vain," but to persecute all who remain true to the Catholic faith; but how it can be said to be free from flattery when it calls Elizabeth "a most vertuous Quene" is difficult to understand.

A short account is given of Wm. Whittingham's duodecimo Testament of 1557, and of the quarto Bible of 1560; but the first folio, commonly called the "Whig Bible," is undescribed. This folio takes its name from a misprint in the beatitudes, "Blessed are the place-makers," instead of peace-makers. The Genevan Bible printed by John Crispin, Geneva, is also passed over. This book, although octavo size, is really a quarto, for the wire lines in the water-mark go down the page and not across it.

It is not generally known that there are two distinct editions of the first folio "Breeches Bible" printed in England. They read together up to Ezekiel, but, owing to the introduction of several wood-cuts into one edition, the catchwords through Ezekiel differ. It would have been interesting to have been told by whom the octavo Genevan New Testament, printed in London by Tho. Vautrouillier for Christopher Barker in 1575, was revised, for, in some respects, it differs from every other New Testament. As the title-page is often missing from the numerous octavo and duodecimo editions that were issued, both of the Genevan and Tomson's version, just before the close of the sixteenth century, Dr. Mombert should have mentioned some of the tests by which one may be easily distinguished from the other.

Dr. Mombert's statements respecting the Bishops' Bible are not accurate. He is evidently unaware of the relation between the folio of 1568, the quarto of 1569, and the folio of 1572. He states that the bishops' version was not "set forth by authoritie (i.e., by episcopal authority) until 1577." I have a copy of the folio Bishops' Bible of 1574, with the words "Set foorth by auctoritie" on the title-page. Dr. Mombert says (p. 274): "The division into verses is preserved uniformly in all editions of the Bishops' Bible." The quarto of 1569 is printed in continuous chapters, like all the earlier versions, with the letters A B C D, &c., down the margins; but it has figures interspersed in the text. On the same page the bishops are blamed (or "faulted," to use the American language of the author) for their classification of the books of Scripture. Had the Doctor been acquainted with fifteenth-century Bibles he would have known that the bishops are not responsible for this classification. It is found in many, if not in most, early Vulgates, notably in the quarto printed by John Froben (Basil, 1495). The author's want of acquaintance with the various editions of the bishops' version comes out very clearly on p. 292. When speaking of Gregory Martin's charge of the interpolation of the words "by con-

fering one Scripture with another" in the 22nd verse of the 9th chapter of the Acts, the Doctor says:

"The only edition of the Bishops' Bible known to have the obnoxious clause is that of 1584, which Martin could not have used, because he wrote in 1582. There are two editions of the Bible of the year 1577—Jugge's quarto of the Bishops' and Barker's folio of the Genevan."

This paragraph is intended to corroborate and support Fulke's characteristic answer to Martin's charge—

"Either you make a loud lie, or else some one print which you have of the Bishops Bible which you call Bib 1577, hath put that into the line, that should be a note in the margin."

I have in my collection of Bibles two distinct copies of the Bishops' Bible, printed in 1577. One is a quarto, the other an octavo; in both of them ver. 22 reads:

"But Saul increaced the more in strength, and confounded the Jewes whiche dwelt at Damascus proovuing by conferring one Scripture with an other that this is very Christe"—

the only difference being that the quarto has the words "one Scripture with an other" in italics, but in the octavo the whole verse is in black letter. This proves Martin to be right, and the two doctors wrong. This interpolation is in all the editions of the bishops' version I have consulted down to 1602 (including the little octavo printed by the deputies of C. Barker, 1600, which has the marginal notes of Jugge's revision of Tyndale of 1552 in place of the bishops' notes), excepting the quarto of 1569 and the folio of 1595.

The Rhemes Testament and Douay Bible have scant justice meted out. The translators are accused of having copied from Wycliffe, but there is not the slightest evidence that they ever saw a MS. English Bible. They speak of their "poor estate in banishment," and assign it as the reason they were unable to print the Old Testament for nearly thirty years after its translation was completed; and, as Wycliffe's Bibles were very rare and costly, it is most probable they never had a copy in their possession. As both Wycliffe and the Rhemists translated from the Vulgate, it is no wonder they occasionally give the same rendering. The New Testament of 1831, to which Dr. Mombert has given the name of "the Anglo-American Revision" (like the organ-blowers' "we"), is an ample vindication of the Rhemes version, for about one-third of the principal alterations are in harmony with Rhemes readings. The author, with all his prejudices against everything Catholic, is obliged to confess (p. 305) that occasionally the renderings of the Rhemish New Testament, even where they differ from all other English versions, including the 1611, are fully sustained by the most authentic MSS.

There is nothing original in the account of King James's version of 1611; it is not even decided whether the "He" or "She Bible" was printed first. On p. 362 the old error is countenanced that there are only four copies in existence of the "Wicked Bible"—the octavo of 1631. In addition to the four here mentioned, several copies are in private hands; one is in the collection of Mr. H. J.

Atkinson, Gunnersbury House, Acton. Nor does Dr. Mombert seem to be aware that there are two perfectly distinct editions of the "Vinegar Bible." They are both royal folios, and both dated 1717 on the first title; but the handsomer and better illustrated edition of the two has the date 1716 on the New Testament title. The head-line of chap. xx. of St. Luke in each is "The parable of the vinegar."

It is much to the credit of the author that he has not introduced (excepting on p. 209, in a quotation from Strypes' Cranmer) the myth we find in almost every book on the history of the English Bible of the eagerness with which the people of England welcomed a vernacular Bible. In Hans Holbein's title to the Great Bible all sorts and conditions of men are represented as holding out their hands to receive with joy "Verbum Dei." The expression "Bible-thirsty England" is often used to describe the anxiety of the country generally at that period for Bibles; but, if this were the case, why did the Privy Council order that all curates and parishioners should purchase a volume before All Saints' Day, 1541, under a penalty of 40s. a-month, half of which was to go to any informer; and why was it necessary to issue many other penal injunctions to force the Bible into circulation? All collectors know that it is not uncommon to pick up copies of the same edition with different title-pages—evidently a ruse of the publisher to procure customers. Even in Scotland it was found necessary to employ a searcher to go from house to house to compel the people to purchase Bibles.

The American mode of spelling adopted in this book is most objectionable to English readers; but Dr. Mombert's reply to any remonstrance would probably be similar to one made by a man the other day when his bad spelling was pointed out—"Sir, I keep my account at the Bank of England, and I shall spell as I please." J. R. DORE.

#### NEW NOVELS.

*Belinda.* By Rhoda Broughton. (Bentley.)

*Whom Nature Leadeth.* By G. N. Hatton. (Longmans.)

*The Foreigners.* By Eleanor G. Price. (Chatto & Windus.)

*What's in a Name?* By Sarah Doudney. (Hodder & Stoughton.)

THE logical process which is called stripping a thing of its accidents is perhaps an idle one for the literary critic, but it is one which he is not only tempted to apply, but, in justice, ought to apply, to the author of *Cometh up as a Flower*. Miss Broughton's accidents are very bad, and they are very prominent. The idiotic present tense, the sameness of the relations between her favourite characters, the wearisome snip-snap of her flippant dialogue, the pertness (always approaching, and too often passing, the line that separates pertness from vulgarity) which distinguishes most of her young women, the tendency to flavour her passion with a spice of unwholesomeness, which is none the less unwholesome because, as a rule, it is only a

spice and not a full seasoning—all these things are objectionable enough. They are not the less objectionable that they are all but constant; and yet everybody who can criticise at all, and who does not resolve criticism into a mere separation of edifying writers from unedifying—a separation involving the immediate and unconditional damnation of the latter—knows, and must confess, that there is in Miss Broughton the essential stuff of a good novelist, if not of a very good one. Her mere writing (were it not for the inconceivable present tense) is often strong and good; her characters, with all their faults, are human beings; her dialogue, despite its mannerism, is possible dialogue; and her stories, as stories, always have a certain interest, and rarely lack considerable merit of construction. Moreover, the reader is seldom offended in her case by what is the worst insult a practised novelist can put upon his or her readers—the reduction of the amount of invention and labour bestowed to the lowest point necessary to get three volumes safely through the magazines and the circulating library. If we think worse of *Belinda* than of most of its author's books, it is because this latter merit is less prominent in it than in most of them, while the accidental but constant defects are present in the usual measure. The story of *Belinda* is decidedly "thin;" and the ekings-out of it which Miss Broughton has devised by means of flirting scenes at Dresden, romping scenes at Oxford, and *dénouement* scenes at the Lakes, somehow give the impression of there being too much of them. There are also certain wrenches in the probability of the story. Why Sarah Churchill engaged herself to Professor Forth, why *Belinda* Churchill's lover behaved in the singular fashion here recorded, why *Belinda* accepted her sister's unpromising leavings, are all questions as to which the hungry sheep look up for an answer and receive no sufficient one. The Professor, moreover, is a failure. January has often married May, but not after this fashion and for these reasons.

It is to be hoped that Mr. or Miss or Mrs. Hatton is a new writer; and there is every sign of it, the chief being that extraordinary prodigality of material which is characteristic of literary youth, and of literary youth only. There are characters enough, plots enough, and, above all, talking enough in *Whom Nature Leadeth* for at least two, if not three, books. The talking, moreover, is of the kind irreverently called "jaw," such as the youthful writer with a purpose and an aim and all the rest of it much affects, and which in the youthful writer, and in him or her only, is excusable. But the reason why the critical suspicion of the literary youth of this writer partakes of the nature of hope is that most of the blemishes of the book are such as practice and experience may wear away, while its merits are such as practice and experience ought to develop. It is not cynicism to say that with most of us, unless we are fools, the purposes and the aims and all the rest of it very soon lose any undue prominence, and shrink into a modest desire to cultivate as well as possible whatever little bit of garden lies nearest. But probably the

garden is not the worse cultivated because the gardener has had purposes and aims. It is to be hoped that in Miss (we are inclined to Miss) Hatton's fourth or fifth novel the last scene will not represent the entirely unreasonable complaints of a wife (who is in every respect a very lucky woman, except, perhaps, that she married the wrong man)—not that she married the wrong man, which would be pardonable enough, but that she has "spiritual hunger unappeased" and "strivings of imprisoned force." But *Whom Nature Leadeth* must not be judged from this. It has some good characters; a story which might be made really interesting if its excrescences were pared off; and, best of all and rarest of all, real humour now and then in the dialogue and situations.

*The Foreigners* is one of the studies, now becoming rather numerous, of French home-life from an English point of view. The author writes with good knowledge and without any of the obtrusive knowingness which sometimes accompanies knowledge. Her hero, however, is a rather un-French Frenchman. He is the Marquis de Maulévrier, and, in accordance with his mother's wishes—the mother is well drawn—unwillingly betroths himself to an unwilling heiress. Unluckily, however, Pauline Mowbray, an English girl of great beauty, comes in his way; he falls desperately in love with her, and insists on breaking off the match with Françoise de Brie. This part of the matter is arranged without much difficulty by the substitution of his brother Victor, equally to the satisfaction of the latter and of Françoise. But the Marquis's own course of true love is not destined to run smooth even after his mother's reluctant consent is obtained and the corresponding authority in the Mowbray family, a rich maiden aunt, also is, or appears to be, favourable. The reader may be left to find out the reason of Gérard de Maulévrier's ill-luck. The book is not a bad one, but the author has not succeeded in making either her hero or her heroine attractive. They are both very feeble vessels, and your feeble vessel is rarely possible as a hero or heroine. Nor is Gérard's English rival, Ben Dunstan, a success. The minor characters are generally good, but it is unsafe to trust the fate of a novel to its minor characters.

Miss Doudney's book is, as is usual with her, sentimental without being immoral, and lively without being vulgar. The emotions of the characters seem to be felt by them, or at least are drawn by the author somewhat *à fleur d'âme*, but that is the worst thing to be said of the book. The idea of a mother who is excluded from the society of her child gaining access to her as a governess or companion is, of course, as old as the hills. But the further development of her exacting vengeance for her dead husband's wrongs by making his brother fall in love with her is novel. It is needless to say that, in accordance with Miss Doudney's scheme of morals; her "Mrs. Rose" exacts this vengeance unconsciously, and not of design. Perhaps it would have been better if the author had made the unbrotherly meanness of Lucian Jervaux' conduct rather more probable.

GEORGE SAINTSBURY.

## CURRENT LITERATURE.

*The Raven.* By Edgar Allan Poe. Illustrated by Gustave Doré. With a Comment upon the Poem by Edmund Clarence Stedman. (Sampson Low.) These illustrations to Poe's "Raven" were the very last work upon which Doré's brain and hand were engaged when death overtook him this summer. Even those whose critical judgment has never been able to approve the immense popularity of the artist may for a while suspend their censure. Putting his gigantic oil pictures on one side, it must be admitted that Doré possessed certain of the highest qualifications of a book-illustrator. When he failed—and he did sometimes fail lamentably—it was when the allotted subject was altogether alien to his genius. That genius was characteristically French—or, rather, Gaulish. With an infinite capacity for the grotesque and the horrible, both in scenery and in the human form, he combined an absolute incapacity to realise the beautiful and the true. In his illustrations to the *Contes drôlatiques* he is perhaps at his best; in his illustrations to Mr. Tennyson's *Idylls* he is certainly at his worst. People have been heard to say that he has desecrated them. What verdict will be given on the drawings now before us may depend partly upon the appreciation of Doré's powers, but still more upon the estimate formed of Poe's marvellous poem. We venture to think that Mr. Stedman is right in suggesting that Doré would have succeeded better with some of Poe's *Tales*. In his prose *Tales* Poe gave the rein to his imagination in the domain of *diablerie*, sinking as well as soaring, but never sinking to grossness. In his poems alone did he submit himself to that canon of art which demands that purity shall reign supreme. We may be sure that he would never have tolerated that ghastly skeleton and death's head which Doré can not help introducing. So, again, with "The Lost Lenore." The realistic and somewhat sensuous shapes of the artist will give a shock to those who have hitherto found a satisfaction in the mystic hints and vague adumbrations of the poet. "The Raven" has been called an allegory. But it is something more. It is an allegory of dreamland, where all is visionary but the man himself, who, for his part, is even less real than Christian in *The Pilgrim's Progress*. This may be equivalent to saying that "The Raven" cannot be illustrated at all, as who would dare to attempt to illustrate "Ulalume"? But yet there are certain thoughts in it which can be severed from the dominant conception; and it is in catching these that Doré has been most happy. We mean such as the bird outside the lattice (though it be the window of a French *château*), the bird upon the bust of Pallas (repeated on the outside of the cover), and, above all, "the tempest and the night's Plutonian shore," which we consider the finest of the whole series. As to the workmanship of the engravers (especially that of Mr. Juengling) and the general get-up of the volume, we will only say that nothing more superb could be desired by the most enthusiastic admirers of Poe and of Doré. Two questions in conclusion:—Why is it that so many wood-engravers bear German names? And are all the best books this season to come to us from America?

*Old World Idylls, and other Verses.* By Austin Dobson. (Kegan Paul, Trench and Co.) No sign of an author's success is much plainer than the publication of a selection or collection of his works. In Mr. Dobson's case there is not much difference between the two. He writes with so much care and finish that almost any omission is a loss. Except in the matter of arrangement, there is little scope for criticism between the pretty collection published three years ago by Mr. Holt, of New York, and the still prettier one to which we now call

attention. About seven pieces which appeared in the former are omitted from the latter volume; and two of these—"The Cur's Progress" and the "Sonnet in Dialogue"—might have been included without in the least weakening the London collection. This, however, contains a light and neat "villanelle," "On a Nankin Plate," and a very Horatian rendering of "O Navis" in "ballade" form—two decided acquisitions. We are also glad to find the "Dance of Death," which, though included in the American edition, has not been published in England since its appearance in the pages of a periodical some years ago. This poem is in that most difficult of all French forms, the "chant royal." With the exception of Mr. E. W. Gosse, we know of no English writer whose skill has justified the attempt to write so long a poem with so few rhymes arbitrarily placed. Mr. Dobson's "Dance of Death" is not a poem of mere ingenuity, for poetic feeling penetrates to every corner of its intricate versification. It has a movement quaint, Holbeinesque, as of a mediaeval procession, and is conducted to its close without halt or perceived impediment. It is, moreover, distinguished by that refined diction, at once just and choice, so characteristic of all Mr. Dobson's work, whether in prose or verse, and by that sympathy with graphic and plastic art of which his "Case of Cameos" is, perhaps, the most complete expression. In choice and arrangement of type, this volume is one of the prettiest examples of printing we have seen for some time. The fine taste shown in the typography is in entire keeping with the dainty verses. If we do not choose this occasion for that more general criticism of the author which it would seem to invite, this is only because of the announcement on the fly-leaf that another opportunity will soon be afforded by the publication of Mr. Dobson's new volume, *At the Sign of the Lyre*.

*Selections from Cowper's Poems.* With Introduction by Mrs. Oliphant. (Macmillan.) This volume is so small compared with certain of its companion volumes in the "Golden Treasury" series as to suggest that a valuable addition to the selection from Cowper's poems might have been made by a selection from the poet's letters. Those letters have such a combination of ease and grace, and are so clearly the result of a finished taste, as to be as useful as the poems and almost as perfect. They lay bare the springs of the poet's didacticism, and are full of pregnant literary criticism, showing how Cowper loved Johnson, hated Savage, found Gray the only poet since Shakespeare entitled to the character of sublime, and in the "Lives of the Poets" discovered one man only (Collins) whose mind had the slightest tincture of religion. We are glad to know that a selection from these letters is reserved for another volume in the same series. In the ups and downs of changing taste, Cowper has had to make way for poets of smaller intrinsic merit. Mrs. Oliphant accounts for the passing away of the interest in him by pointing to the fact that his sole aim was to be the poet of a special revival of Christianity; and it is no doubt true that the decline of the Newtonian Calvinism and of the Newtonian piety has made a sensible deduction from Cowper's attractiveness. Mrs. Oliphant has much to say on Cowper's contribution to what is called the neo-romantic movement. She says that the poet had no notion that his system was a new one. This is hardly true. Cowper began life as an admirer of the subtleties of Cowley, than whom no man between Milton and Pope was more subservient to the schools. Somewhat later, he loved the easy jingle of Matthew Prior. But finally he not only abandoned these poets and all their followers from the Restoration to the end of the reign of Queen Anne, but spoke of Pope's

method as making poetry a "mere mechanic art," the tune of which every poetaster might acquire. Cowper elsewhere extols ease, grace, and simplicity of diction. We may be sure that he knew full well what he was doing, and did not stumble into his successes unawares. Not only do we now ignore Cowper's contribution to the new rules of poetic art, but we overstate Wordsworth's claim. Wordsworth was, in one sense, the Luther to Cowper's Erasmus; the latter laid the eggs the former hatched. The well-known Preface to the *Lyrical Ballads* did not sound the note of a wholesale rebellion. Wordsworth could not forget that much of the poetry written in the seventeenth and eighteenth centuries was as free as his own from pomp of numbers, and almost as much distinguished by the rigid avoidance of high effects. Mrs. Oliphant defines Cowper's position by contrasting it with that of Gray, who went before him, and of Wordsworth, who came after him. Here the essayist touches higher questions than such as concern the poetic vehicle. In a passage of singular beauty, Mrs. Oliphant shows what were the points of difference between these poets in their bearing towards the external nature. Her conclusion is that Gray and Wordsworth fill their landscapes with human feeling, but that Cowper stands before us in the peculiar position of a painter who is content with the horizon he sees, and paints us things as they are. In support of this view, Mrs. Oliphant quotes, with many appreciative comments, the passage descriptive of the dog barking as it frisks in the snow. We certainly think this is carrying criticism a little too far. The passage in question is vivid and real enough, though not half so vivid and real, as a picture of winter, as the "Tu-whit! Tu-whoo!" song in Shakespeare. But the truth is that landscape is never painted as it is, but must always be clothed in the sentiment it acquires in passing through the mind of the painter. The very choice of scene imparts to it a human soul—the soul of him who chooses. Nay, if landscape could be painted exactly as the sun sees it, there would be no value in it at all as picture or poetry, except such as the observer himself might bring to bear upon it. Cowper was of all men the most anxious to tack sentiment to every scrap of verse. Mere realism, where it occurs in a line or two here or there, is usually as valueless in Cowper as it is in Wordsworth. We have none of it in Shakespeare, or Milton, or Coleridge, or Goethe, or Shelley, or Keats. Mrs. Oliphant's essay is an excellent and suggestive piece of writing, and will well repay perusal.

THE very latest addition to the "Parchment Library" (Kegan Paul, Trench and Co.) is a volume of *English Lyrics*, again without frontispiece. The editor—in whom it is hardly rash to detect one of the joint-editors of that volume of *Living English Poets* which made so much stir about this time last year—affords matter for criticism both in his rules for selection and in their results. But we do not care to argue when so much is given that can only please. Suffice it to say that the sixteenth and seventeenth centuries have at least their due share; that Cowper is inadequately represented; and that Burns and Moore are conspicuous by their absence. Can it be because they are not reckoned "Englishmen"? But, if so, why is Scott here?

It is almost with a feeling of regret that we record the completion of two serial publications which Messrs. Kegan Paul, Trench and Co. have been bringing out for some months past. These are the "Parchment Library" *Shakespeare* and the "Riverside" edition of Hawthorne's Works. The twelfth and concluding volume of the *Shakespeare* comprises "Pericles," "Venus

and Adonis," "The Rape of Lucrece," the Sonnets, and the few miscellaneous poems that are generally printed as Shakespeare's. Perhaps in this volume more than others some will be disposed to miss annotation; but our own deliberate opinion confirms the decision that has been maintained. The world has no lack of Shakespeare commentators; but we know not that it has ever before had an edition so simple, so charming, as this.

THE Hawthorne, as we have more than once said, is most creditable to the American press which has produced it, though an English eye will have to get accustomed to certain features. It is pleasant to know that in this case we have the genuine article, and not an issue from plates either worn or badly stereotyped. Vol. xi. contains the series of studies for *The Dolliver Romance*, though (as was perhaps to be expected) *Dr. Grimshaw's Secret* is altogether ignored. Of the two illustrations, which are both by Mr. F. Dielman, we prefer the vignette. By-the-way, in the list appended to the last volume the subjects of these are curiously transposed. Vol. xii. contains a number of short pieces—tales and biographical sketches—some of which are here for the first time collected from forgotten magazines; and also a brief Life of the author, by Mr. G. P. Lathrop, his son-in-law, and now his editor. The frontispiece, which is taken from a photograph, looks like a good portrait. We should call it a steel-engraving of moderate quality if we had not seen it described somewhere else as an etching.

MESSRS. LONGMANS have issued this week the fifth volume of Mr. S. R. Gardiner's *History of England*, covering the period 1623-25. In his Preface the author makes reference for the first time to the Melbourne MSS., a collection originally formed by Sir John Coke, and now in the possession of Earl Cowper, which has, we believe, never before been subjected to the examination of an historian.

#### NOTES AND NEWS.

MR. BROWNING has left Venice to realise a dream of his youth and make a short stay at Athens. He started last Wednesday for Brindisi, thence to Corfu, and so through the Isles to Piræus. His artist-son, Mr. R. Barrett Browning, is in Paris, superintending the casting in bronze of his statue of "Dryope;" and he is meanwhile at work on another statue. His well-known picture of the fish-stall at Antwerp has obtained a gold medal at the Fisheries Exhibition.

AMONG the results of the recent Commission at Oxford, none aroused more sanguine expectation than the scheme for appointing readers—a sort of lower grade in the professoriate, or, perhaps we should rather say, extraordinary professors for whom no regular chair happens to be vacant. The success of this scheme depended entirely upon the manner in which it might be carried out by the delegates of the Common University Fund. Without paying them compliments, or regretting what they have as yet failed to do, we will simply state what they have done. Some months ago they appointed their first reader, Mr. Robinson Ellis, in the department of Latin. This week Mr. Ellis has received three colleagues—Mr. Ingram Bywater, in Greek; Mr. W. W. Capes (in the nature of a re-appointment), in ancient history; and Mr. E. B. Tylor, in anthropology. It has also been decided to attach a readership to the poorly endowed professorship of botany. But surely it cannot be true, as we have seen it stated, that each reader is required by the university statutes to lecture daily?

SIR JOHN STRACHEY has been chosen to lecture at Cambridge on Indian history during the current academical year.

PROF. PETERSON, of Elphinstone College, Bombay, who is now on a visit to Europe mainly with the object of attending the recent Oriental Congress at Leiden, has received the degree of D.Sc. in philology from the University of Edinburgh. We may add that the *Journal* of the Bombay branch of the Asiatic Society contains a report by Prof. Peterson on his search for Sanskrit MSS., which is not only a valuable record of work done, but also most interesting reading.

MISS ALICE GARDNER, a sister, we believe, of Prof. Percy Gardner, has been elected Lecturer in History at Bedford College, London, in the place of Mr. J. Bass Mullinger, who has returned to Cambridge to be librarian at St. John's, and also to continue his work on the history of the university. Miss Gardner had a brilliant career at Newnham Hall, Cambridge; and an article by her in *Macmillan's* for September, on "The Emperor Julian's View of Christianity," deservedly attracted attention.

As we are recording a series of appointments, it may be as well to mention, though somewhat out of date, that Mr. W. H. Pollock is now editor of the *Saturday Review*, and Mr. H. H. Statham editor of the *Builder*.

THE Christmas number of the *Illustrated London News*, which went to press last week, will consist of a story in seven chapters by Miss Amelia B. Edwards, entitled "Twice Saved: a Story of To-day." It is perhaps worth recording that the title first thought of, having been anticipated, had to be changed at the last moment.

We understand that Sheriff Nicolson is engaged on a biography of Adam Black, the founder of the great Edinburgh publishing house.

MESSRS. MACMILLAN announce *The Bible Word Book*, by Mr. W. Aldis Wright—a Glossary of Words and Phrases in the Authorised Version of the Bible and the Book of Common Prayer.

*Gems of Chinese Literature* is the title of a new work by Mr. Herbert A. Giles, British vice-consul at Shanghai, announced to appear immediately. It will contain over a hundred extracts from some sixty of the most famous Chinese authors of all ages, thus forming an introduction to the general literature of China. It is to be published by Mr. Bernard Quaritch.

MR. T. W. RHYS DAVIDS's manual on *Buddhism* in the series of "Non-Christian Religious Systems" has just been issued in a new edition, revised throughout. In the same series are promised *Chinese Buddhism*, by Prof. Beal, and *Judaism*, by Dr. Edersheim.

MR. RICHARD JEFFERIES's new book will be called *Red Deer*.

LORD SALTOUN has put together two volumes of anecdotes, &c. which will be published by Messrs. Longmans under the title of *Scraps*.

THERE is now appearing in the *Graphic* a series of illustrated papers, by Mr. H. H. Johnston, describing a visit to the Congo and Stanley Pool. We understand that they will be collected into a volume and published by Messrs. Sampson Low; and they are well worthy of being thus preserved.

*Town Life in Australia* is the title of a new volume of essays on Australian manners and customs of the present day, to be published by Mr. Elliot Stock.

*Don't: a Manual of Mistakes in Conduct and Speech*, which has had a successful run in America, will be issued immediately by Messrs. Griffith and Farran in a revised edition for English readers. As its title indicates, it tells what ought, by pointing out what ought not, to be done.

AN important book on Wyclif has just appeared in Germany—*Huss and Wiclif*, by Prof. Loberth. It shows Wyclif in all his greatness, as the original spirit from whom Huss took nearly all his theological ideas. Prof. Loberth dwells on the disgracefulness of Englishmen leaving their great Reformer's works still unprinted after five hundred years' neglect. He gives a hundred and fifty pages to prove how Huss merely copied Wyclif's main works. Thus Huss's *De Ecclesia* is a mere compilation from Wyclif's treatise of the same name. Prof. Loberth has been asked by Dr. Buddensieg to edit Wyclif's *De Ecclesia* for the Wyclif Society; and in the quinquenary of Wyclif's death next year it is hoped that the English public will supply the money needed for the five volumes of the Reformer's works which the Wyclif Society will be able to publish if it can but get funds to pay its printer's bills for them.

A VOLUME of posthumous essays by the late Prof. Reinhold Pauli, of Göttingen, will shortly be published through Messrs. Williams and Norgate. It will be of special interest to English readers, as the whole collection refers to subjects of English history and politics, with the exception of a short Life of Baron Bunsen. The principal paper is on Henry VIII., which, although extending to over one hundred and fifty pages, was unfortunately left unfinished. "Thomas Cromwell," "Henry V. of Lancaster," and "Sir Robert Peel" are the titles of other essays.

WE hear that Princess Beatrice will contribute to *Good Words* for January a series of "Pictures from Aix-les-Bains." The same number will contain an account of "Helen's Tower," with a poem, hitherto unpublished, by Mr. Tennyson; articles by the Duke of Argyll, the Bishop of Rochester, Mr. Froude, Prof. Veitch, &c.; and the first of a short series of illustrated papers by Mr. Whymper on his explorations in Greenland. Lady Brassey, Sir Lyon Playfair, Mr. R. H. Hutton, Mr. E. A. Proctor, "Shirley," Prof. Robertson Smith, and the Bishops of Derry and Bedford will also be among the contributors to early numbers of this popular sixpenny magazine; and its fiction for next year will include the North-country story we have already announced by Miss Linskill and a new romance by Mrs. Tytler.

A *Great Heiress: a Fortune in Seven Checks*, is the title of Mr. R. E. Francillon's Christmas story, to be published, in accordance with the practice of many years, as "Grant and Co.'s Christmas Number."

A COMMITTEE has been formed with a view to raising a memorial to the late William Spottiswoode; and it is suggested that it should take the appropriate form of an endowment for a pension to an incapacitated printer. Subscriptions may be sent to Mr. J. S. Hodson, secretary of the Printers' Corporation, 20 High Holborn.

WE were not quite accurate, it seems, in announcing a fortnight ago that the *Little Folks' Annual* for 1884 would be a charade for children written by Mr. G. Manville Fenn. The volume is now before us; and, while it does contain this charade, it also contains a vast amount of other matter to interest children, both in print and in pictures. Altogether, it is a good sixpennyworth.

THE fourth and last portion of the Beckford Library will be sold by Messrs. Sotheby on November 27 and the three following days.

COURSES of five weekly lectures will be given at Queen's College, London, on "Dante," on Tuesdays at 3 p.m., beginning November 6, by the Rev. John Congreve; and on "Wordsworth," on Fridays at 4 p.m., beginning November 16, by the Rev. Alfred Ainger.

AT the meeting of the Clifton Shakspeare Society held on October 27 reports in connexion with "Antony and Cleopatra" were presented from the following departments:—Bare Words and Phrases, by Mr. J. H. Tucker, and Plants, by Mr. Leo H. Grindon, of Manchester. A paper on "Garnier's *Marc-Antoine* and the so-called Classical Drama," by Mr. C. H. Herford, of Manchester, was read.

A CURIOUS action is now pending in the sheriff's court at Glasgow. The plaintiff is Prof. Edward Caird, who seeks to restrain a bookseller from publishing a pamphlet entitled "An Aid to the Study of Moral Philosophy, specially designed for Students preparing for Examinations by Auxilium." It is alleged that this pamphlet consists of a shorthand report of the Professor's lectures, which must have been taken down by some student attending them. The lectures were delivered from MS. notes, and have never been published. It is further alleged that the report was ignorantly taken down, and is misleading. Sheriff Lees granted an *interim* interdict or injunction. Under circumstances that seem almost identical, Abernethy obtained an injunction against the *Lancet* in 1824 for publishing his lectures delivered at St. Bartholomew's, the ground being not so much copyright as fraud on the part of the student. Since that date an Act of Parliament (5 & 6 Will. IV. c. 65) has been passed which, on the one hand, gives a distinct copyright in lectures, but, on the other hand, expressly exempts lectures delivered in any university.

Two Greek newspapers published at Athens, the *Alma* and the *Ἄσπς*, both speak in high praise of Mrs. Edmonds's translation of a poem by Typaldos which appeared in the *ACADEMY* of September 22. A number of poetical compliments have also reached her from a Greek resident at Bucharest.

TURGENEV's will consists of the following two lines, written in French by his own hand:—"J'institue madame Pauline Viardot ma légataire universelle en tous biens. Bougival, 14 juin 1883. Ivan Tourgueniew." This holograph will has been recognised to be valid in Russia as well as in France, except as regards inherited property, which, according to Russian law, cannot be left away from the family.

MR. BRET HARTE's new story, *In the Carquinez Woods*, has been translated into Russian, to appear as a *feuilleton* in the *St. Petersburg Gazette*; and the *Paris Temps* has similarly been publishing some stories by Mr. Habberton, under the general title of "Ohez les Yankees."

A FINNISH scholar, M. Krohn, has spent the summer in Esthonia, taking down ballads from the lips of the people. The number he has collected is about one thousand; and he has presented his copies to the Finnish Society of Literature at Helsingfors, which already possesses a very large collection.

A *Correction*.—Last week, in noticing *In the West Country*, our reviewer of novels described the author as "Mrs." instead of "Miss" Crommelin. How he could have avoided the mistake it is not easy to say; but its correction gives us the opportunity of stating that Miss May Crommelin is the author of *Black Abbey*, *A Jewel of a Girl*, and *Orange Lily* (all published anonymously), as well as of that Christmas story of last year, *Brown Eyes*, which no reader of it is likely to forget.

#### AMERICAN JOTTINGS.

BEFORE leaving Ottawa, the Princess Louise presented to the National Gallery of Canada a copy in oils of Benjamin West's well-known picture of "The Death of Wolfe," the original of which is in the collection of the Duke of Westminster.



It is proposed that the American Association for the Advancement of Science shall hold its meeting next year at Montreal at the same time as our own British Association.

THE Christmas number of *Harper's* will contain a poem by Mr. Whittier, on "The Supper of St. Gregory," to which Jesus came (according to the legend) as a beggar guest.

MR. BOUTON, the well-known dealer of New York, whom we may call the American Quaritch, has taken back with him, from his recent visit to England, a book on London, privately illustrated by the insertion of nearly ten thousand prints, including some fine examples of Hogarth, Gilray, Cruikshank, &c. The whole forms thirty-seven long folio volumes, bound in morocco.

PROF. BULKLEY, of Howard University, Washington, has conceived the idea of compiling a volume of "Plato's Best Thoughts," taken entirely from Mr. Jowett's translation, and arranged in the alphabetical order of subjects.

In the long list of English authors illustrated by American artists, which form the most conspicuous feature of the American season, we notice an edition of the *Essays* of Elia, with etchings, limited to 250 copies. Messrs. Osgood's illustrated edition of Mr. Tennyson's *Princess* is issued at various prices, ranging from six to twenty-five dollars (£1 4s. to £5). Messrs. Roberts, of Boston, have brought out illustrated editions of Gray's *Elegy*, of Card. Newman's *Lead, Kindly Light*, and of Lord Houghton's *Good Night*. And a New York publisher announces for one week the poems of Gray, of Charlotte Brontë, of Thackeray, of George Eliot, and of Mr. Locker—none at lower prices than one dollar (4s.).

THE four folios of Shakspeare in the Cooke collection, which was recently sold at New York, were bought by Mr. Bouton for 2,900 dollars (£580). It is said that Mr. Cooke had originally bought them from Mr. Bouton for 4,000 dollars (£800).

MR. W. M. GRISWOLD, the indefatigable compiler of the "Q. P." Indexes, has now set to work on the *Revue des Deux-Mondes* (from 1870) and the *Nouvelle Revue*. This time he will print in French.

SOME interesting statistics have been compiled out of the "fall announcements" contained in the *New York Publishers' Weekly*. The total number of books there announced is just under one thousand. Of these, the class of "juveniles" comes first, with 200; then religion and philosophy, 120; art, including illustrated gift-books, 93; medicine, 84; fiction, 74; educational, 67; poetry and the drama, 60; literary history and collected works, 51; biography, 50. In such a matter, classification is difficult, but it is surprising to see both history and travel altogether below the line. As showing the localisation of the American publishing trade, it may be added that New York announces 473 books, Boston 338, and Philadelphia 121, leaving only 34 for all the rest.

#### FRENCH JOTTINGS.

THE annual public meeting of the five Académies which together constitute the Institut was held on October 25. The presidential address, delivered by M. Heuzey, is printed in full in the *Revue politique et littéraire*. Addresses were also delivered by MM. Emile Perrin, Arthur Desjardins, V. Cherbuliez, and F. de Lesseps. The biennial prize of 20,000 frs. (£800) was awarded to Prof. Paul Meyer, director of the *Ecole des Chartes*, with the following words:—

"M. Meyer est avant tout un philologue: comme

tel, il a exercé chez nous la plus heureuse et la plus décisive influence. D'ailleurs, il n'a pas seulement le mérite d'avoir contrôlé, perfectionné et vulgarisé les théories sur lesquelles reposent nos connaissances en philologie romane; il ne se recommande pas seulement par des qualités de critique qui lui ont assigné la première place en Europe parmi les savants qui s'occupent de la langue et de la littérature provençales: son nom restera encore attaché à plusieurs des plus notables découvertes qui aient été faites, au XIX<sup>e</sup> siècle, dans le champ de la littérature historique du moyen âge."

M. GEORGES PERROT has been nominated Director of the *Ecole normale supérieure* in the place of M. Fustel de Coulanges, who has retired.

AMONG the recent nominations to the Legion of Honour is to be found the name of M. A. Quantin, the well-known art printer and publisher. At a banquet to his workmen to celebrate the occasion, M. Quantin made a speech in which he discussed the relations between labour and capital from the point of view of co-operation.

In a recent communication to the Geographical Society of Paris, M. Milne Edwards submitted a report of the deep-sea explorations undertaken by him this summer in the *Talisman*. The area of exploration was the islands of the Atlantic, and the tract known as "la mer des Sargasses." This tract, which has a depth of more than 6,000 mètres, was proved to be entirely volcanic. A large collection of lavas and scoriae were brought up, of which some appear to be of relatively recent origin—a conclusion confirmed by the poverty of the deep-sea fauna. The island groups of Cape de Verde, the Canaries, and the Azores would thus be the culminating peaks of a chain of volcanoes, which possibly extends northwards to Iceland. The island of Branco was also visited for the first time by any naturalist; and a large lizard, of an altogether new species, was found.

THE Société historique et Cercle St-Simon purpose to publish from time to time inedited documents of French history in a uniform manner, so that the leaflets may ultimately be bound up in a volume.

UNDER the title of *Nos Contemporains*, M. Louis Uhlbach has published (Calmann Lévy) a volume giving reminiscences of Lamartine, George Sand, Sainte-Beuve, &c., with original letters.

#### MAGAZINES AND REVIEWS.

THE September number of the *Journal* of the Statistical Society contains two papers of popular interest. The one is by Mr. Stephen Bourne, on "Food Products and their International Distribution;" the other is by Mr. E. Foxwell, on "English Express Trains." The latter, especially, is a good example of sound method applied to a subject which is not so simple as it may seem.

*Le Livre* for October contains two articles of considerable interest, both of the nature of compilations. The second, which deals with the well-worn subject of the invention or inventor of printing, needs no special mention, though it is a good summary of the Coster-Gutenberg debate. The first, a cento of extracts from French publications as to the birth of the Comte de Chambord, is much more amusing, if not quite so solid. It is written with perfectly good taste, and contains nothing which need offend either Republican or Royalist. How one poet achieved the marvellous verse:

"C'est au sein des volcans que naît un lis sauveur;" how an ingenious newspaper editor delivered himself of the *mot*, "Madame la duchesse de Berry en accouchant du duc de Bordeaux est accouchée en même temps à une infinité de royal-

istes" (wherein he doubtless felt a modest pride); how a manufacturer of liquors devised in the first quarter of this century an advertisement worthy of the last—these and many other things may and should be read here.

DR. O. SCHUMANN's "Kritische Untersuchungen über die Zimtländer" forms a supplement to Petermann's *Mitteilungen*, and deals in an exhaustive manner with the references to cinnamon which occur in Egyptian descriptions and in the writings of Greeks, Romans, Arabs, and early Christian travellers. The *Regio cinnamomi fera* is identified with the Somali country; but this merely served as a stage in the transportation of cinnamon from China, its true home. *Khist* of the Egyptian inscriptions, *gizi*, *kesiah*, and *cassia* are all traced to the Chinese word *kei-shi*; and China maintained a monopoly in the supply of the highly prized bark until the Arabs discovered it in Ceylon. A map showing the geographical distribution of the Lauraceae accompanies this learned treatise.

#### A TRANSLATION.

COWPER'S "HARK, MY SOUL," IN RIMING LATIN.  
King's College, London: Oct. 28, 1883.

I beg to enclose an attempt to translate into riming Latin the hymn Mr. Gladstone's Italian version of which has lately attracted the admiration of Italian scholars. It will be observed that I have preserved the metre of the original. I will only add that this hymn of Cowper's is really a poem. Of most hymns it may truly be said that they are prose itself, and prose at its worst.

Audin' ? Adest Dominus;  
Est Salvator proximus.  
Jesús loquitur ad te:  
"O peccator, amas me?  
Sum qui solvi vincula,  
Qui sanavi vulnera;  
Rectas docui vias,  
Luce mutans tenebras.  
Potest esse parvuli  
Mater immemor sui?  
Immo potest; sed non te  
Deus scit negligere.  
Idem semper est amor;  
Altum squid, altior;  
Nec quicquam profundius;  
Mors ut ipsa validus.  
Mox videbis tu meam  
Purefactus gloriam;  
Mecum dominabere;  
O peccator, amas me?"  
"Angit unum, Domine,  
Amem quod tam languide;  
Sed amore fervet cor;  
O si sit fervidior."

JOHN W. HALES.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ALLESSIO, G. Saggio sul Sistema tributario in Italia. Vol. I. Turin: Bocca. 6 L.  
BELOT, Ad. La Princesse Sophia. Paris: Dentu. 3 fr.  
CABALLERO, T. La protección y el libre cambio ante la producción nacional. Madrid: Dubrull. 16 r.  
DROZ, G. Tristesses et Sourires. Paris: Havard. 3 fr. 50 c.  
DUERER'S, A. Tagebuch der Reise in die Niederlande. Erste vollständ. Ausg. nach der Handschrift J. Hauers, m. Einleitg. u. Anmerkgn. hrsg. v. F. Leitschuh. Leipzig: Brockhaus. 7 M. 50 Pf.  
JORDAN, H. Marsyas auf dem Forum in Rom. Berlin: Weidmann. 1 M. 60 Pf.  
LUMMEKT, A. Die Orthographie der ersten Folioausgabe der Shakspeare'schen Dramen. Halle: Niemeyer. 1 M. 60 Pf.  
MENENDEZ Y PELAYO, M. Historia de las ideas estéticas en España. Tomo I. Madrid: Dubrull. 20 r.  
RAFAEL'S Madonnen u. heilige Familien. 30 M. Die Stenzen d. Vatikan, in Nachbildgn. nach Kupferstichen hrsg. v. A. Gutbier. Mit Text v. W. Lübke. 1. Lfg. 3 M. Dresden: Gutbier.  
RIEBACH, E. Geschichte der bildenden Künste, m. besond. Berücksichtg. der Hauptepochen derseiben. Berlin: Friedberg. 15 M.  
ACHAU, E. Reise in Syrien u. Mesopotamien. Leipzig: Brockhaus. 20 M.

- SAINT-VICTOR, P. de. Les deux Masques. T. III et dernier. Les Modernes.—Shakespeare: le Théâtre français depuis ses Origines jusqu'à Beaumarchais. Paris: C. Lévy. 7 fr. 50 c.
- THEURIET, A. Le Journal de Tristan: Impressions et Souvenirs. Paris: Charpentier. 3 fr. 50 c.
- TORRES CAMPOS, M. Bibliografía española contemporánea del derecho y de la política, 1800-80. Madrid: Fortanet. 28 r.
- WOLF, G. Zur Geschichte der Wiener Universität. Wien: Hölde. 5 M.
- ZOLA, E. Naïs Micoulin. Paris: Charpentier. 3 fr. 50 c.

## THEOLOGY, ETC.

- DEUTSCH, S. M. Peter Abälard, e. krit. Theologe d. 12. Jahrh. Leipzig: Hirzel. 7 M.
- FELLENBERG, G. v. Ueb. das Verhältnis v. Offenbarung- u. Vernunft-Religion bei Kant u. Lessing. Erlangen: Deichert. 1 M. 20 Pf.
- FRETSCHTENTEN zur 400jährigen Jubelfeier der Geburt Dr. Martin Luthers, hrg. vom k. k. Prediger-Seminar in Wittenberg. Wittenberg: Herose. 2 M. 80 Pf.
- LUTHER'S, M., Werke. Kritische Gesamtausgabe. 1. Bd. Weimar: Böhlau. 18 M.
- STRASCHUN, D. O. Der Tractat Taanith d. babylonischen Talmud. Halle: Niemeyer. 6 M.

## HISTORY, LAW, ETC.

- BELLESHEIM, A. Geschichte der katholischen Kirche in Schottland von der Einführung d. Christenthums bis auf die Gegenwart. Mainz: Kirchheim. 20 M.
- BRENNAN, J. Zur Kritik Karolingischer Annalen. Straßburg: Trübner. 4 M.
- BROOCHER, Ch. Cours de Droit international privé. T. 2. Basel: Georg. 6 M. 40 Pf.
- FERNANDEZ-DUBO, C. Memorias históricas de la ciudad de Zamora. Tomo IV. Madrid: Rivadeneyra. 30 r.
- FROMM, E. Die Kaiserwahl Franz I. Ein Beitrag zur deutschen Reichsgeschichte d. 18. Jahrh. Jena: Deistung. 1 M. 60 Pf.
- LANDEBERG, E. Die Glosse d. Accursus u. ihre Lehre vom Eigenthum. Leipzig: Brockhaus. 9 M.
- MÉRIGNAC, E. Histoire de l'Escrima dans tous les Temps et dans tous les Pays. Antiquité. Paris: Rouquette. 20 fr.
- MERKEL, J. Abhandlungen aus dem Gebiete d. römischen Rechts. 2. Hft. Halle: Niemeyer. 4 M. 50 Pf.
- NITZSCH, K. W. Geschichte d. deutschen Volkes bis zum Augsburger Religionsfrieden. 2. Bd. Geschichte d. deutschen Volkes im 11. u. 12. Jahrh. Hrg. v. G. Matthäi. Leipzig: Duncker & Humblot. 7 M. 20 Pf.
- PAULI, R. Aufsätze zur englischen Geschichte. Neue Folge. Hrg. v. O. Hartwig. Leipzig: Hirzel. 7 M.
- PELLA Y FORGAS, J. Historia del Ampurdán. Barcelona: Tasso. 12 r.
- REICHTAGSACTEN, deutsche. 8. Bd. Deutsche Reichstagsakten unter Kaiser Sigmund. 2. Abth. 1421-28. Hrg. v. D. Kerler. Gotha: Perthes. 30 M.
- REMY, M. de, Correspondance de, pendant les premières Années de la Restauration. T. 1. Paris: C. Lévy. 7 fr. 50 c.
- SAMWER, K. Geschichte d. älteren römischen Münzwesens bis circa 200 vor Christi (564 der Stadt). Hrg. v. M. Bahrdfeldt. Berlin: Kuhl. 7 M.
- SCHILLER, H. Geschichte der römischen Kaiserzeit. 1. Bd. 2. Abth. Von der Regierung Vespasians bis zur Erhebung Diokletians. Gotha: Perthes. 9 M.
- SOHM, R. Institutionen d. römischen Rechts. Leipzig: Duncker & Humblot. 7 M.
- WEBER, H. Ueb. das Verhältnis Englands zu Rom während der Zeit der Legislation d. Cardinals Otho in den Jahren 1237-41. Berlin: Weidmann. 3 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- ACKERMANN, O. Beiträge zur physischen Geographie der Ostsee. Hamburg: Meisner. 10 M.
- BAUDELOT, E. Recherches sur le Système nerveux des poissons. Paris: Masson. 40 fr.
- ETTINGHAUSEN, C. Fhr. v. Beiträge zur Kenntnis der Tertiarflora Australiens. Wien: Gerold's Sohn. 5 M. 20 Pf.
- KELLER, J. Der Ursprung der Vernunft. Eine krit. Studie üb. L. Geiger's Theorie von der Entstehg. d. Menschengeschlechts. Heidelberg: Winter. 4 M.
- LOEWZ, L. Beiträge zur Anatomie u. zur Entwicklungsgeschichte d. Nervensystems der Säugthiere u. d. Menschen. 2. Bd. 1. Lfg. Leipzig: Denicke. 40 M.
- MEHRING, G. v. Die Grundformen der Sophistik. Heidelberg: Winter. 2 M.
- SCHUMANN, W. Petrographische Studien an vulkanischen Gesteinen Japans. Halle: Tausch. 1 M.
- SIMON, F. Die Sexualität u. ihre Erscheinungsweisen in der Natur. Jena: Deistung. 1 M. 60 Pf.
- STEINDACHNER, F. u. L. DORDELEIN. Beiträge zur Kenntnis der Fische Japans. 1. Wien: Gerold's Sohn. 4 M. 50 Pf.
- STUMPF, C. Tonpsychologie. 1. Bd. Leipzig: Hirzel. 7 M. 50 Pf.
- WESNER, J. Elemente der wissenschaftlichen Botanik. 2. Bd. Elemente der Organographie, Systematik u. Biologie der Pflanzen. Wien: Hölde. 10 M.

## PHILOLOGY.

- APPEL, E. De genere neutro intereunte in lingua latina. Erlangen: Deichert. 2 M. 40 Pf.
- ASTARLOA, P. P. Discursos filosóficos sobre la lengua primitiva, o gramática y análisis razonada de la euskara ó bascuence. Bilbao: Velasco. 50 r.
- BEITRÄGE zur historischen Syntax der griechischen Sprache. 4. Hft. Entwicklungsgeschichte der Absichtssätze. Von Ph. Weber. 1. Abth. Von Homer bis zur attischen Prosa. Würzburg: Stuber. 3 M.

- BLAU, A. De Aristarchi discipulis. Jena: Deistung. 1 M. 20 Pf.
- CRUINDMELI sive FULCHARII ars metrica. Beitrag zur Geschichte der Karoling. Gelehrsamkeit. Zum erstenmal hrg. v. J. Huemer. Wien: Hölde. 1 M. 80 Pf.
- HIRZEL, R. Untersuchungen zu Cicero's philosophischen Schriften. 3. Thl. Academia priora, Tusculanæ disputationes. Leipzig: Hirzel. 12 M.
- LANGER, A. Der vocalische Lautstand in der französischen Sprache d. 16. Jahrh. Elbing: Meissner. 1 M. 50 Pf.
- LEVY, E. Der Troubadour Bertolome Zorzi, hrg. Halle: Niemeyer. 2 M. 40 Pf.
- MEYER, W. Die Schicksale d. lateinischen Neutrums im Romanischen. Halle: Niemeyer. 3 M. 60 Pf.
- MUELLER, F. Grundriss der Sprachwissenschaft. 3. Bd. Die Sprachen der lockenhaar. Rassen. 1. Abth. Wien: Hölde. 5 M.
- SALVIONI, C. Fonetica del Dialetto moderno della Città di Milano. Turin: Loescher. 6 L.
- WIEDEMANN, A. Sammlung altägyptischer Wörter, welche v. klassischen Autoren umschrieben oder übersetzt worden sind. Leipzig: Barth. 5 M.

## CORRESPONDENCE.

## JADE IMPLEMENTS FOUND IN SWITZERLAND.

St. Maur, Ventnor.

The discovery of a jade implement in Switzerland gave rise about three years ago to a somewhat lengthened correspondence in the *Times* with regard to the locality whence it could have come. Mr. Maskelyne and Prof. Rolleston professed to believe that it came from the East; and Prof. Müller has also adopted this view, adducing some fancied analogies to the introduction of language. Prof. Fischer also drew the inference that its discovery threw a new and most astonishing light on the intercommunications of prehistoric tribes.

Dr. Meyer, however, in an interesting pamphlet recently published—*Die Nephrit Frage kein ethnologisches Problem*—casts grave doubts on these plausible conjectures. The jade implements seen in Switzerland as well as in America show, he declares, distinct signs of local manufacture; their shape and ornamentation are peculiar to the countries where they are found, and are unknown in Asia. It is improbable, he continues, that the early wanderers should have encumbered themselves with heavy loads of raw material, leaving it to their descendants to fashion them into various shapes and forms. Much more likely, he thinks, is it that jade or nephrite may still be discovered in the rocky formation of the Swiss mountains or in the beds of American rivers.

There is, indeed, every reason to believe that the jade of which the implement found in Switzerland is made may have come from some indigenous rock, if not exactly in Switzerland, in some other European locality. Three competent authorities are of opinion that jade is found in Europe. Mr. Page tells us that it is found "in various parts of Europe." Mr. Bristowe writes to me that "nephrite is said to occur in the Hartz in veins traversing greenstone;" and M. de Mortillet says that strings of nephrite are found in the mountains of Switzerland and Savoy (in granite and gneiss). It is also said to be met with in Corsica. Mr. Rudler writes to me, "The only European localities for jade that I believe to be trustworthy are (1) Schweinaal, near Leipzig, and (2) Potsdam, near Berlin." Saussure, which is termed by Mr. Bristowe "the jade of the Swiss Alps," occurs on the borders of the Lake of Geneva and on Monte Rosa.

Would not probability lead us to conclude that the jade of the Swiss implement came from some of these European localities rather than to have recourse to the wild hypothesis of believing these Swiss implements came all the way from the East? To believe that they came directly from China, passing through numerous nations and tribes in prehistoric times, requires too great an amount of belief.

In the Swiss lake-dwellings the implements discovered were made of materials found in the neighbourhood. At Wangen the rolled stones

of the neighbourhood, originally derived from the Rhaetian Alps, formed the material of the greater portion of the implements. At Mooserdorf the material appears to have come from the Swiss Jura (chalk), some from the Alps. At Nussdorf they were made of the rolled stones found in the lake close by. What is there, then, to prevent us supposing the jade also of which the implements were made came from some locality not far off?

Jade not being found in Switzerland at the present day is no proof that it never occurred there. Pliny tells us India is the sole parent of the opal. Yet at the present day no region of the East Indies produces these gems; as Mr. Maskelyne writes, "We know of only two certain localities for opal, Mexico and Hungary." I may add further that, from the specimens I have seen of the Swiss jade implements, the jade of which they are made does not present any likeness to the jade from the East. A Swiss jade implement in my possession is of a bluish grayish green, while that from the East is generally of a beautiful dark green.

It is now an accepted view that before the advent of the Aryans the whole of Europe was occupied by a race of Turanian aborigines, evidently the race which used stone implements; as Mr. Fergusson writes, "There seems no doubt but that the people of the Stone age were generally, if not exclusively, of that great family which we now know as the Turanian." In the opinion of Messrs. Rochet and Rutermyer, the inhabitants of all the Swiss lake-dwellings of the Stone age were the same indigenous peoples (autochthones) in their different stages of gradual improvement. The Aryans appeared in Europe only at a much later date. "The Aryans," writes Mr. Fergusson, "were those who introduced the use of iron, and with it dominated over and expelled the older races." No proof has been as yet advanced that Europe had any communication with the East, either in language or transport of tools, in the Stone age, when jade implements were used.

The presence of nephrite implements in the Bienne lake-dwelling Schaffis, "one of the oldest in the Stone age," only adds to the improbability of these implements coming from the East in prehistoric times.

HODDER M. WESTROPP.

## IRON IN EARLY GREECE.

London: Oct. 20, 1883.

Mr. Sayce—who oddly enough fancies that I altogether overlooked a point to which, as a little thought would have showed him, I devoted half my last letter—does not mend matters much by his new plea for the Tegea story. If anything could be more absurd than the idea of finding fossil bones seven cubits long in a "sepulchral chamber" or "tumulus" made to fit them exactly it would be the discovery of a tumulus while sinking a well. I may mention that he will find some very forcible remarks as to the futility of trusting Herodotus for such tales in his Preface to that author, p. xxv.

His remarks as to the properties of iron-rust are virtually answered in advance by Mr. Lang's last letter. If excavators have been in the habit of throwing away pieces of iron without remark, we can judge of the probability that they would record and analyse possible stains of rust. The finding of iron of very early date in Egypt and Assyria—Etruria might also have been added—is a very strong presumption for the knowledge of it in Greece also; it is no answer to me, as I did not say that buried iron always disappears.

Mr. Lang and I showed good cause for supposing that excavations were a quite insufficient base for the establishment of a

universal negative. It is merely begging the question to say that "excavations have shown that before the sixth century B.C. even swords in Greece were always of bronze." If Mr. Sayce will bring forward his evidence it can be examined; meantime, his unsupported opinions would carry greater weight if they were not in direct conflict with those of the archaeologists on whose authority we are accustomed to rely.

Mr. Sayce next appeals to philology. His arguments, as stated in the ACADEMY of September 29, are three. First, "the word σιδηρεὺς, 'the iron-smith,' superseded χαλκεὺς, 'the bronze-smith,' at a late period." It would be more correct to say that it never superseded χαλκεὺς at all; for, at least in classical times, the word σιδηρεὺς was as rare as "iron-smith" in English. The ordinary books of reference give only two instances from Xenophon out of the whole range of classical literature. Even Plutarch uses χαλκεύειν of forging iron. Thus Mr. Sayce's argument, if it proved anything, would prove a very great deal too much.

Secondly, "if O. Schrader is right, σιδηρος will be a word of Asianic origin." But Mr. Sayce, of all men, is least in a position to deny that the Greeks may have derived both name and thing from Asia many centuries before 540 B.C.

Thirdly, from the word χαλψ "we may conclude that steel was not imported into Greece until after 630 B.C. at the earliest." This is not, on the face of it, improbable, but it does not help Mr. Sayce. Steel is not mentioned in Homer, unless the rare metal κῆνος be supposed to indicate the casual importation of a few specimens as ornaments. The primitive method of hardening iron described in *Od. ix. 391* has no resemblance to the making of steel, and would be applied, as a matter of course, to any but absolutely pure metallic iron.

To my main argument—that derived from the bowl of Glaucus—it is no reply to say that the bowl in question came from Lydia, which is not even necessarily true. The fact remains that we have explicit evidence that an advanced process of iron-working was known to Greeks certainly thirty, probably more, and possibly 150, years before the date which Mr. Sayce has fixed for the introduction of iron "founding," as he somewhat loosely calls it, into Greece. And why is Mr. Sayce so very certain that Glaucus of Chios did not live about 690 B.C.? Our only direct authority says that he did.

WALTER LEAF.

#### "FIELDS" AND "CLOSES."

St. Mary Church, Devon: Oct. 30, 1888.

Joseph Hall (afterwards Bishop of Exeter and then of Norwich), in one of his *Satires*, refers to the absence of enclosures—

"And so our Grandsires were in ages past,  
That let their lands lye all so widely wast,  
That nothing was in pale or hedge ypent  
Within some province or whole shires extent;  
As Nature made the earth, so did it lie,  
Save for the furrowes of their husbandrie;  
When as the neighbour-lands so couched layne,  
That all bore show of one fayre Champian:  
Some head-lesse crosse the digged on their lea,  
Or rol'd some marked Meare-stone in the way.  
Poor simple men! for what mought that auayle  
That my field mought not fill my neighbours  
payle. . . ."

He goes on to recommend them to put fences round their "dangered fields," adding,

"Do so; and I shall praise thee all the while,  
So be, thou stake not vp the common stile;  
So be thou hedge in nought, but what's thine  
owne," &c.

Joseph Hall, *Virg. lib. 5*, at. 3, 1602  
(ed. Grosart, 1879, pp. 156, 157).

The enclosure of common lands is a frequent

subject of complaint in the literature of those times, and hence the saying, "Not the foxe that stole the goose, but the great foxe that stole the farne from the gander."—1616, N. Breton; *Works*, Grosart, 1876, vol. ii., p. 8, col. 2, l. 32.

The word "close" occurs in Robert Greene's *Penelope's Web* (1587), "and so turning his horse into a Close hard by, rested him selfe behind a bush."—*Works*, Grosart, 1881-83, vol. v., p. 216.

G. H. WHITE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 5, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Royal Academy: "The Head and Face," by Prof. J. Marshall.

TUESDAY, Nov. 6, 8 p.m. Biblical Archaeology: "The Fourth Tablet of the Creation Series relating to the Fight between Marduk and Tiamat," by Mr. E. A. Budge; "Babylonian Art illustrated by Mr. Rassam's Latest Discoveries," by Mr. T. G. Pinches.

WEDNESDAY, Nov. 7, 8 p.m. Royal Academy: Demonstration, "The Foot and Leg," by Prof. J. Marshall.

8 p.m. Geological: "The Geology of the South Devon Coast from Tor Cross to Hope Cove," by Prof. T. G. Bonney; "Brocchi's Collection of Sub-Apennine Shells," by Dr. J. Gwyn Jeffreys; "British Cretaceous *Necolidae*," by Mr. J. Starkie Gardner.

THURSDAY, Nov. 8, 8 p.m. Mathematical: "Symmedians and the Triplicate Ratio Circle," by Mr. R. Tucker; "Symmetric Functions, and in particular Certain Inverse Operators in connexion therewith," by Capt. P. A. Macmillan; "A Certain Envelope," by Prof. Wolstenholme; "Certain Results obtained by means of the Arguments of Points on a Plain Curve," by Mr. R. A. Roberts; "Frullanian Multiple Integrals," III., by Mr. E. B. Elliott.

8 p.m. Telegraph Engineers: "Volta-Electric Induction, illustrated by Experiments," by Mr. Willoughby Smith.

FRIDAY, Nov. 9, 8 p.m. Royal Academy: Demonstration, "The Knee and Thigh," by Prof. J. Marshall.

8 p.m. New Shakespeare: "The Quarto and Folio of 'Richard III.," by Mr. P. A. Daniel.

8 p.m. Quakett.

SATURDAY, Nov. 10, 8 p.m. Physical: "Some Experiments on the Velocity of Sound in Air," by Mr. D. J. Blakley; "The Moment of a Compound Magnet," by Mr. R. H. M. Bosanquet; "Measurements relating to the Electric Resistance of the Skin and to Certain Medico-Electric Appliances," by Mr. W. L. Carpenter.

#### SCIENCE.

Q. *Horatii Flacci Carminum Libri IV.* Edited, with Introduction and Notes, by T. E. Page.

*The Satires of Horace.* Edited, with Notes, by Arthur Palmer. (Macmillan.)

MR. PAGE's edition of the *Odes* of Horace, which everywhere shows marks of good taste and sound scholarship, might have been made a much better book had the editor cared to give some additional study to the original authorities for the history of Horace's times, and to the state of the text of his favourite poet. Indeed, after reading in the Preface that the "bulk of the notes have been written down without reference to any books whatever," one is inclined to wonder that the volume is as good as it is; for art is long, the field of learning is wide, and the human memory is fallible. And, indeed, as was, in spite of all, inevitable, Mr. Page's commentary bears some marks of the conditions under which it was composed. For instance, on p. 167 we read on the lines *Vix durare carinae Possunt imperiosius aequor* the following remark:—"Some MSS. seem to read *cavernae*, which is said to be the ribs: see *Virg. Aen. 2*, 19." Alas for the stubbornness of "books"! If Keller and Holder may be trusted, no MSS. whatever read *cavernae*. This is a modern conjecture, due to a misunderstanding of *carinae*, which means not the keel, but the lower part of the hull. P. 266, *sedesque discretas piorum*: "Some MSS. give de-

*scriptas*." Would it not have been fairer to the reader to say, also, that the ancient Berne codex, with some support from the scholiasts, reads *discriptas*? P. 315, *Altriciis extra limen Apuliae*: "Of the various alterations, such as . . . *limina Pulliae*, none carries conviction." So far from being an alteration, *Pulliae* is the reading of two of the very best codices, and has again some support from the scholiasts. P. 372, *Tyrrhenum omne tuis et mare Ponticum*: "The reading *publicum* necessitates the alteration of *Tyrrhenum*; and Munro adopts Lachmann's suggestion of *terrenum*, an extremely rare word, said to mean earth." "Readings," of course, may be gathered on any hedge. No hint is given that *publicum* is the reading of the old Blandinian codex; that *terrenum* must almost certainly have stood in the copy used by Porphyrio, who says "invehit in luxuriam omnia profanantem et aedificia non terras tantum verum etiam maria occupantem;" and that the "extremely rare word said to mean earth" is found in Livy, Columella, and Pliny.

It need not be said that Prof. Palmer's edition of the *Satires* is free from defects of this kind. Of his commentary, it is enough to say that it is interesting, fully abreast of modern research, and a really trustworthy guide to the reader of Horace. The Preface suggests some points which admit of discussion within a small compass. It deals in the main with two questions—the relation of Horace's *satura* with that of his predecessors, and the text of the *Satires*.

It is easy to exaggerate the debt of Horace to Lucilius. In all respects except that of metre Horace's *satura* seems in tone and conception to be a protest against that of Lucilius; indeed, the present writer has elsewhere (*Roman Satira*, p. 11, foll.) ventured to express the view that Horace really took exception quite as strongly to the limitation of the field of the *satura* introduced by Lucilius as to the slovenly character of his versification. Lucilius's idea was to turn the *satura* into invective; Horace is anxious to bring it back into the old kindly lines of humour, description, and good-natured expostulation. This, it appears—rather than, as Prof. Palmer says, "the conditions under which Horace wrote"—was the reason of the difference between Horace's *satura* and that of Lucilius. Indeed, there is here some want of historical perspective in Prof. Palmer's sketch. It is a mistake to suppose that the years which elapsed between the death of Julius Caesar and the battle of Actium were a period unfavourable to freedom of speech. Writers of lampoon might still charge their enemies with anything they liked, from poverty to unnatural vice, without being made to feel uncomfortable. Witness some of the poems of the pseudo-Vergilian *Catalepton*; witness the fourth epode of Horace. Horace, indeed, who took to writing poetry in order to bring himself into notice, tells us that he began by writing lampoons. "There is no trace in Horace," says Prof. Palmer, "of political satire." Horace was not in a position, after the battle of Philippi, to get much of the society of politicians. Yet there is plenty of political feeling in some of the epodes; and the fourth, written in or before

36 B.C., is as much a political lampoon as any poem of Catullus.

To support his view of Horace's literary position, Prof. Palmer introduces a hypothesis in favour of which it would be gratifying to find any historical evidence. He thinks that many of the names which we find in the satires are fictitious; and, indeed, speaks of Horace "taking his characters from Cicero, especially from his letters." Thus Catus is Matus, Cervius Servius, and so on. Of Pantilius we read (p. 238): "Horace invents the name from *πᾶν, τῶν*—an appropriate name for a man who is compared to a bug. . . . I have not found the name elsewhere." The name may be found elsewhere—viz., in two Italian inscriptions (*Corpus Inscriptionum*, vol. ix., 5277; x., 5925). It gives a false impression to say that Horace "took his characters" from Cicero's letters. Writing within ten years after Cicero's death, it is natural that he should have come across several persons whom Cicero had known; and that is all. Surely there was, in Horace's time, no hard-and-fast line in the matter of mentioning persons by name. Some reserve was shown then and previously in the case of women: there is no reason to doubt that the Lesbia of Catullus was Clodia, or that Horace's Canidia was Gratidia, as the scholiasts say. But if Catus is to be turned into Matus, and Cervius into Servius, why is not like measure dealt out to Albucius, Turius, Fabius, and Crispinus? If, in the sixth satire of the second book, Arellius is a dry old miser, why should not Fuscus Arellius in the first book be a man of dry humour?

With regard to the text, it is refreshing to find that Prof. Palmer does not agree with Keller and Holder's estimate of the "anti-quissimus Blandinius" (V). Whether there is sufficient evidence to support his opinion that this codex is "an interpolated descendant of a better archetype than that from which other Horatian MSS. are descended" may be a question; but the point is not one of much importance. Prof. Palmer might with advantage have gone farther in his divergence from Keller and Holder. Surely in *Satires* 2, 7, 13, the reading of V, *Iam moechus Romae, iam mallet doctor Athenis Vivere*, is preferable to that of the other MSS. *doctus*. There is point in saying that a man lives as an adulterer in Rome and as a professor in Athens; to say that he lives as a scholar in Athens is comparatively meaningless. Besides, Acron and the Commentator Cruquianus support *doctor*. It is to be wished, also, that Prof. Palmer had said more for the ancient Bernese MS. (B), which he places without protest in the second class. Yet, though not so good a codex as V, B, where we have it, preserves readings which should place it without any doubt in the first class. Such are—*ravos leones*, *Epod.* 16, 33 (which it shares with V); *perire visus*, *Epod.* 5, 91; perhaps *cantat for clamat*, 1 *Sat.* 1, 12, and *proiecit for deiecit*, 1 *Sat.* 3, 91, for Petronius 52 says "puer calicem proiecit." Now, if V and B are first-class MSS., the whole artificial structure of Keller and Holder's arrangement is (as those scholars clearly see) overthrown. Their edition is, indeed, of great value as a quarry for materials; but in using their materials they may be fairly charged with

doing their best to turn the criticism of Horace into a wrong track. It was one of Bentley's greatest services that he called attention to the value of the "vetustissimus Blandinius." The facts adduced on the other side by Keller in his *Epilegomena* only make Bentley's case the stronger; and it will be matter for surprise if future editors do not decline altogether to follow the will-o'-the-wisp which since the appearance of Keller and Holder's book has been dancing before them.

The ancient scholia on Horace deserve more respect than Prof. Palmer and, indeed, most recent editors are inclined to pay them. It is, by-the-by, a mistake to speak of the Cruquian scholia as in great part a transcript of those attributed to Acron and Porphyrio. It would be more correct to describe them as derived in great part from the same body of comment as that from which the other scholia are taken; for the Cruquian scholia in a great number of cases give information which is wanting in the others. The text of Horace cannot be constituted without the aid of these notes. The case of *Od.* iii. 24, 11 (*terrenum*), has been mentioned above; it may be added that in *Epod.* 5, 28, they clearly point to a reading *furens aper* for *currens* of the MSS.; and that in the *De Arte Poetica*, 120, they lend considerable support to Bentley's celebrated conjecture, *Homereum* for *honoratum*.

HENRY NETTLESHIP.

## CORRESPONDENCE.

### THE COLOURS OF THE WINDS.

Oxford: Oct. 27, 1883.

I see that in the ACADEMY of August 18 Mr. Whitley Stokes has called attention to the colours assigned to the winds and to the cardinal points from which they blow. He refers to an article by Dr. Brinton in the *Folk-lore Journal*, vol. i., p. 246, where the colours assigned to the different points of the horizon by the Central American nations are discussed. In an interesting article on the Navajos mythology, which has just been sent to me by Mr. W. Matthews (from the *American Antiquarian* for April 1883), I see that by them, too, colours have been assigned to the winds, though in a somewhat different order. With them the east is dark, the south blue, the west yellow, and the north white.

Mr. Whitley Stokes calls attention to the fact that the Irish have likewise assigned colours to the winds or to the four cardinal points; and that in the *Saltair na Rann*, which he has just edited in the "Anecdota Oxoniensia," the east wind is represented as purple, the south as white, the north as black, the west as dun. This is very like the distribution of colours among the four cardinal points which we find in the Veda. In the *Khândogya-upanishad* ("Sacred Books of the East," vol. i., p. 38) the east is red (*rohita*), which is natural, the south white (*sukla*), the west dark (*krishna*, or dark-blue), the north very dark (*para-krishna*). The intermediate points, the *vidisak*, were likewise known during the Vedic period, but I cannot remember that any colours have ever been assigned to them. F. MAX MÜLLER.

### THE GÁ.

88 Roebuck Road, Sheffield: Oct. 27, 1883.

As Mr. Freeman points out in the ACADEMY of this day, the authority for *Ohtga gá* and *Noxga gá* is a document which is given at length by Kemble in the very chapter to which Mr.

Mayhew referred. It must, however, be remarked that several of the proper names in this document have been strangely blundered in transcription, and that the two names just quoted are themselves of somewhat suspicious appearance. As the word *gá* seems to have no authority except its occurrence in these two names, it can scarcely be deemed sufficiently well attested to be entitled to the prominence given to it by recent historians.

The name *Ohtga*, if not altogether corrupt, can be nothing else than an abbreviation of *Ohtinga*. The existence of a clan of Uhtingas is vouched for by the thirteenth-century local name Uhtinabrig (now Oughtibridge, near Sheffield). The forms *Oht-* and *Uht-* are equivalent, as may be seen by comparing *Ohtthere* (= Old-Norse *Öttarr*) and *Uhtred* (= *Öttráðr*). "*Noxga*" has probably been incorrectly copied. With regard to the position of the territories denoted by these two names, we have no materials even for conjecture. HENRY BRADLEY.

### NEW GUINEA NUMERALS.

Oxford Oct. 30, 1883.

It may be not without interest to the readers of Prof. Sayce's note on the above subject (ACADEMY, October 27) to know how the striking difference between the numerals of two tribes living so close to each other may be accounted for. I think the key to this problem is suggested by a remark in Prof. L. von der Gabelentz's dissertation on the Melanesian language (Leipzig, 1861, p. 265), where he observes as follows:—

"Diese Mannigfaltigkeit mag ihren Grund haben in der Isolirung, in welcher die melanesischen Volksstämme leben, und die es bewirkt dass sogar auf einer einzigen kleinen Insel wie Tana mehrere Völkerschaften mit ganz verschiedenen Sprachen neben einander fortleben."

And, again, as the chief cause of this isolation by which they are separated, he points out their cannibalism, to which they are still mostly devoted.

Whereas the first set of New Guinea numerals quoted by Prof. Sayce does not go beyond two without repeating these cardinals, and the second series seems to imply a quaternary method of counting, it deserves to be mentioned that another list of New Guinea numerals, as given by Prof. Gabelentz (*op. cit.*, pp. 7, 8), shows distinct words for each of our ten numerals. According to French spelling, they are the following:—

- |           |                  |
|-----------|------------------|
| 1. Tika.  | 6. Vamma.        |
| 2. Roa.   | 7. Fita.         |
| 3. Tola.  | 8. Vala.         |
| 4. Fatta. | 9. Siva.         |
| 5. Lima.  | 10. Sanga-foula. |

H. KREBS.

### SCIENCE NOTES.

ON Friday last, October 26, the Rev. Dr. J. Collingwood delivered the last of his series of Rhind Lectures at Edinburgh on "The Roman Occupation of Britain." When discussing the question how far the Britons were exterminated by the Saxons, he quoted the testimony of a Newcastle hatter, whose study of the heads of his customers had led him to the conclusion that there are three types in Northumberland. First, the agricultural class, with large and broad heads, corresponding to Dr. Davis's table for the Anglo-Saxon race; second, the fisher folk, who seem rather to be of Scandinavian origin; and, third, the mining population, whose heads correspond precisely in shape, size, and general formation to the crania classed as British by Dr. Davis.

THE November number of the *Journal of the Anthropological Institute* contains an interest-



ng paper, by Prof. A. H. Keane, on the Botocudos who were lately exhibited at the Piccadilly Hall. These remarkable people were introduced to this country by an enterprising Portuguese gentleman named Senhor Ribeiro, who also brought from Brazil a large and varied collection of ethnological objects. So little interest was taken in the exhibition by the British public that a heavy pecuniary loss fell on Senhor Ribeiro. The Anthropological Institute, however, was fully alive to the value of this unusual opportunity, and organised a special meeting for the purpose of studying these interesting specimens of humanity. It was at this meeting that Prof. Keane's paper was read. The Botocudos are well known from the figures in the Crystal Palace, which show the use of the *tembeitera*, or disc of wood worn in the lower lip.

MR. W. S. DUNCAN, of Stafford, has recently published an illustrated pamphlet, in which he endeavours to determine where the fossil antecedents of man may be discovered. His arguments lead him to the conclusion that the southern part of the Palaearctic region was the probable area of man's evolution. Hence he recommends exploration in Southern Europe and in sub-tropical Asia, and is anxious to form a committee for examining this region in quest of the missing link.

#### PHILOLOGY NOTES.

MR. E. A. BUDGE has been engaged for some time past on an edition of the Syriac text of a curious Life of Alexander. This he has now completed; but, before he publishes it, he purposes to add an English translation, for which he will make use from time to time of a Greek version in the works of the Pseudo-Callisthenes. The Syriac text has been edited from two MSS., one in the British Museum (Or. 25.875), and the other belonging to the American Oriental Society, which has been lent for the purpose. The Greek texts to be used are those edited by Mense and Müller. The Syriac MS. is called "The History of Alexander the Son of Philip the Macedonian King of the Greeks." It treats of the knowledge of magic possessed by Nectanebus, the last king of Egypt; of the seduction of Olympias, the wife of Philip; of the birth of Alexander and his education by Aristotle and others; of his sending away the Persian envoys empty; of his victory in the Olympian games and in the chariot races; of his subjugation of the Thebans and destruction of their city; of his two wars against Darius and the murder of the latter by his own subjects; of his war against Porus, king of India, his single combat with him, his victory and subjugation of the Indians; of his visit to China, and an account of the wonderful things he saw there—the talking trees, the animals, &c.; of his discourse with the Brahmins, also mentioned in the Talmud; of his poisoning at Babylon, and how Roxana his wife saved him from committing suicide by drowning in the Euphrates; of his building the gate to keep the Northern nations in their mountains; of the appearance of the Messiah to him riding on the Seraphim when surrounded by enemies; &c., &c.

The library of the late E. B. Eastwick is announced to be sold by Messrs. Sotheby on Thursday next, November 15. As might be expected, the Catalogue contains a very large number of Oriental and philological works, and also a few MSS. Among the latter we specially notice a Kur'an of the eighteenth century, which was looted at the storm of Khelat by Gen. Willehire in 1839, and bought on the spot by Mr. Eastwick for a horse and 300 rupees. This is a very fine work, being ornamented throughout with gold and colours.

The New York Nation has devoted two long

reviews to Mr. Isaac Taylor's book on *The Alphabet*, and concludes thus:—

"Here we must take leave of this valuable and interesting work with the most hearty commendation of the talent, the learning, and the industry of the author, which have bestowed upon the world of letters a gift calculated to lighten the toil of succeeding generations of scholars."

#### MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Oct. 18.)

PROF. SKEAT, President, in the Chair.—Mr. Jackson read a note on Martial v. 78, the last line of which he would emend from "quam nobis cupis esse tu priorem" to "quam noris. cupis esurire mecum."

—Prof. Postgate proposed a new punctuation of Martial vii. 72, 6, putting a comma instead of a full stop at the end of the line.—Mr. Verrall proposed to emend Plaut. *Capt.* 90 (1, 1, 22) by reading "uel ire trās porum (πρόπον) trigeminum ad saeculum licet."—Mr. Lendrum read a paper on the Latin perfect subjunctive, of which the following is an abstract:—The view which he maintained in opposition to Mr. Roby, *Lat. Gr.* § 1509, and Mr. Reid, *pro Sulla* (pp. 105, 106), was that in Ciceronian Latin the perf. subj. was always a primary tense. Cicero's practice in constructing consecutive sentences seemed to be as follows: A secondary tense in the main verb required a secondary tense in the dependent clause when the action was felt to be contemporaneous with (imperf.) or prior to (pluperf.) the main action; but he used the perf. subj. after a past tense, not only of a result actually completed (Roby 1516), but also—and this was Mr. Lendrum's point—when he wished to give the logical result as recognised now for the first time by the writer, and not the mere historical sequence of the events. This was recognised by M. Riemann in his *Studies on Livy*, p. 199. Thus in *Cic. Mil.* 14, 37, "ita est mulcatus ut uitam amiserit." Had Cicero meant to state that the assault was intended to be fatal, he must have used the imperf. subj. This was the view of Draeger (*Hist. Synt.* i. 265), who quotes several passages—e.g., *Tusc.* v. 20, 6, "eo facto sic doluit nihil ut tulerit grauius in uita," where *tulerit* shows that Cicero is giving the result of his own observation drawn from a survey of the whole history of Dionysius, not narrating that history itself. The same principle was to be applied to *pro Sulla*, §§ 17, 60, 83, &c. But a usage like that in *Livy* i. 16, "tempestas tam denso regem operuit nimbo ut conspectum eius contine abtulit," and still more that of Galba, *Cic. Fam.* 10, 30, 3, "fugauerat—ut—processerit," would be impossible in Cicero. In conclusion, he controverted Mr. Shilleto's view (*de Falsa Leg.*) that *σοτε μή βούλεσθαι* was "ut nollet" and *σοτε οὐκ ἐβούλετο* "ut noluerit" in Latin.

BROWNING SOCIETY.—(Friday, October 26.)

THE REV. J. LL. DAVIES in the Chair.—A paper on "The Ring and the Book" was read by Dr. John Todhunter, of which the following is a brief abstract:—If all Browning's works except "The Ring and the Book" were by some catastrophe to be destroyed, we should lose the richest aroma of his poetry; we should lose much of the Browning music; but we should still have a most important monument of his genius, a most valuable record of its human sympathies, its intuitive judgments, its severity and tenderness, its "immortal longings." We should not lose the Browning spirit. Browning here speaks his mind on life, death, and judgment almost as frankly and directly as in "Christmas Eve and Easter Day;" but here these themes seem to involve and roll along with them a vaster volume of the facts of common experience. We might almost say that "The Ring and the Book," though dramatic in form, is dithyrambic in principle; being something very like a hymn in honour of the living spirit of truth and righteousness which reigns even in the apparent chaos of this world. The poem is among the least obscure of Browning's, and probably obtained for him something of the sudden extension of fame that the "Idylls" gained for Tennyson: yet never was there a poem that came before the public in so uncouth and, on first sight, so forbidding a form. Here, as if in illustration of Blake's paradoxical

aphorism that "exuberance is beauty," Browning pours us forth a series of ten dramatic monologues, and a prologue and epilogue in which the author speaks in *propria persona* enclosing the whole. The poem is eminently characteristic of its author in method and in scope. Emerson has been called the incarnation of a yet unformulated philosophy, at once positive and transcendental, with its feet firmly based on earth, its head among the stars; and some such claim might be made for Browning, in whom the practical element is more distinctly present than in Emerson, and whose personality is richer and more massive than his. He stands apart from the crowd of "literary men" of the day, the stylists who handle prose and verse with elegant skill, as perhaps only one other man does—John Ruskin. Like Ruskin, Browning is above all a seer and revealer; like him, he reports of things at first hand, not by hearsay. The final questions for Browning, after all is seen and analysed, so far as it is seeable or analysable, are, first, How does the infinite express itself through the finite, the eternal through the phenomenal, God through nature? and, secondly, How does each particular soul stand related to God? For Browning "believes in soul," and is "very sure of God." Browning also holds the old-fashioned creed that this world is for man, in some sense, a state of probation, a stage of creation in which aspiration, will, and spiritual insight are evolved and trained. Man is sent into the world not merely to blunder towards truth through passion and action, but to judge the universe, and, through it, God; but, in judging it, he inevitably presents himself for judgment. "The Ring and the Book" is at once more and less than a drama: it is a vision of judgment; a trial retried at the bar of eternity. The final interest, as felt by the poet, is not merely in the relations of the characters to each other, but in their relations to absolute standards of right and wrong. After saying a few words on Browning's mannerisms, Dr. Todhunter proceeded to give a short analysis of the poem.—In the discussion which followed, part was taken by Mr. Furnival, the Rev. J. S. Jones, Mr. Kingsland, Miss Hickey, Mr. West, and the Chairman.—Dr. Todhunter said a few words in reply.

#### FINE ART.

GREAT SALE of PICTURES, at reduced prices (Engravings, Chromo., and Oleographs), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—Geo. Rees, 115, Strand, near Waterloo-bridge.

Watteau. By J. W. Mollett. (Sampson Low.)

THE distinction of writing the worst book in the whole long series of the "Great Artists" has been granted, to my thinking, to Mr. J. W. Mollett. Students of art may have for some time been wondering who would be the actual recipient of a prize for which so many may have fairly been deemed eligible; everybody knew that Mr. Dobson had no chance, nor Mr. Harry Quilter, nor Mr. W. B. Scott, and that Mr. Monkhouse and Lord Ronald Gower were quite out of it also. Those are students and writers. But I think there can be no question about it any more—the industrious Mr. Mollett has earned the distinction. I say advisedly "the industrious Mr. Mollett," for a measure of really laudable industry he certainly possesses. He possesses enough to enable him to read many works, old and new, on an important subject, and to fill his note-book with quotations from them, and eventually to discharge these quotations with certain invertebrate observations of his own into a MS. which is sent to the printer; but the faculty—whether it be, strictly speaking, the industry or not it is not so easy to say—to form his own opinions, and to know his subject instead of only what other

people have written about it—this faculty, it seems, is lacking to him. Mr. Mollett may possibly be an artist, but I think not, for it is generally only too much the fault of an artist to have an opinion that is immovable. He takes generally only one side, and takes it vigorously. He asks nothing better than to be allowed to fall into the deep slumber of a decided opinion. Now from this particular and characteristic failing Mr. Mollett is happily free. He is equally ready, it would appear, to consider Watteau the great man—the great artist, that is—that he really was, or to hold that “his eye stopped at the superficial beauties of form and colour, but never penetrated to the soul.” The quotation is not from Mr. Mollett himself, but it is one that he makes, and at the moment seemingly with approval, from M. Arsène Houssaye, who has further said that the glamour of the theatre was typical of Watteau’s whole career. There is much in Watteau’s work which Mr. Mollett praises; and, when he is willing to rely upon his own impressions, these appear to be generally favourable. But anon he falls into the conventional view that Watteau’s work was flippant or visionary; and in that mood, I suppose, it is that he says that Watteau was impelled by his temperament “to indulge the dreams that a closer contact with the world might have converted into a nobler appreciation of realities.” Not precisely in keeping with this view of the artist is Dr. Richard Mead’s advice to Watteau, given when Watteau was in London, “to study less and amuse himself more.” But indeed the actual productions of the painter, perfect and original in colour, vivacious in design, faultless in draughtsmanship, and infinitely rich in the variety and completeness of the characters they depict, reveal sufficiently the error of that view. I am not always well pleased with Mr. Mollett when he endeavours to be laudatory; but I confess I am more distinctly vexed with him when he addresses himself to be apologetic.

But, perfectly apart from the question of Mr. Mollett’s opinions, one must regret the formlessness of his narrative, and his apparent ignorance of much with which the student of Watteau is bound to be acquainted. He skips cheerfully from quotation to quotation; leaves the old-world Gersaint at scant notice for the De Goncourt of to-day; assures us that the rare etchings of the master he is treating are “confessedly bad as works of art;” and, though he chronicles (probably from M. de Goncourt’s investigations) the differing money values of the “Fêtes Venitiennes,” engraved by Laurent Cars, does not seem to have any notion of the whereabouts of this magnificent picture. It is not, however, as one might suppose, in any hidden corner; it is in a public museum. It stares the student in the face in the National Gallery of Edinburgh.

Watteau, great by his pictures, was, if possible, yet greater by his drawings. Of these there are now three really famous collections, but Mr. Mollett evidently knows very little about them. One of them is in the Louvre; one in the British Museum Print Room; and one in the possession of Miss James. Of the existence of Miss James,

though not of her collection, Mr. Mollett’s ignorance is seemingly not partial, but complete. He speaks of her collection as that of “Mr. Andrew James”—he is referring to her father, who died long years ago—and he tells us that Mr. Andrew James has “L’Occupation selon l’Age,” a domestic subject, which he forthwith proceeds to describe from Waagen. He might with advantage, I consider, have seen it for himself, either at Bethnal Green, where it was exhibited, or, more lately, through application to its present possessor. Had he done so, he would not have failed to see also Miss James’s collection of Watteau’s drawings, of which, while vaguely praising it, always as the collection of “Mr. Andrew James,” he at present remarks that it is “only second to that in the British Museum.” The fact is that, memorable as the Museum collection is, Miss James’s collection is notably superior to it. It is probably the very finest collection in existence of the drawings of the master who is Mr. Mollett’s theme; and the master’s biographer and critic should, therefore, take an early opportunity of making its acquaintance.

I have said that Mr. Mollett varies in his esteem of the painter. In one of his more appreciative moods, he talks about “sifting the real gold of Watteau’s works from the dross of his followers,” and of “putting him as he ought to be, alone and unrivalled in the peculiar school that he rather is than founded.” But Mr. Mollett must have heard of Pater; he must have heard of Lancret; he must know that of many delightful pictures it is impossible to say decidedly whether they are really Watteau’s or Pater’s or Lancret’s; and, if so, what is the meaning of “the dross of Watteau’s followers,” and of saying that Watteau is a school rather than that he founded one? The truth is, the influence of Watteau, instead of dying with him when the eighteenth century was only twenty years old, remained and was potent until the eighteenth century was near its end. Paramount in the work of Lancret and of Pater, it is felt in the work of Fragonard and in the work of Gravelot. It is felt nearly everywhere until the revival of classicism with the popularity of David. Mr. Mollett’s aims are, I am sure, good; in certain ways he has not been sparing of his labours. Is it not a pity, then, that he darkens counsel so often with words that lack knowledge? FREDERICK WEDMORE.

#### SOME WINTER GALLERIES.

SINCE the Academy of 1882, when we called special attention to his charming study of “Phyllis,” we do not remember to have met with any work by Mr. T. C. Goteh; and we are glad to note his appearance again on the walls of the Dudley. His “Hiding from Granny” (210) is one of the pleasantest of the pictures here—very pure and sweet in colour, and full of light. Near it are some of the best contributions to what can scarcely be called a brilliant gathering. In 206 we have a careful and skilful study of a scene “Near Rosenlani, Switzerland,” by the President of the Swiss Academy, in which the bare gray peaks are very carefully modelled, and show with strange effect against the blue sky. Near this is a clever scene by G. Montbard, called “Ghawazi dancing the Dance of the Wasp, ‘Nash le Aho,’

at Keneh, Upper Egypt” (211). Much critical cerebration may be going on within the bronzed heads of the audience who sit in solemn silence round the energetic *danseuse*, but their apparent apathy is truly Oriental. The picture leaves the impression of a truthful record of a real scene, more truthful than pleasant, perhaps, but entirely sincere and interesting. Below it is a poetical little picture by William Hutton called “Morning by the River” (210). It is in landscape that this exhibition is strongest. By Adrian Stokes there are three studies of great brilliance and beauty of colour, one (109) especially delightful and strange of a marsh-land over which is seen a long village shining in the sun, reminding us not a little of Vermeer’s celebrated view of Delft in the Museum at the Hague. Near this masterly work is a luminous view of a golden sky reflected in golden waters, by Miss Hilda Montalba (108), remarkable for its fine tone and poetical feeling; and not far off (85 and 73) are two works by Mr. Joseph Henderson—one of a sea coldly gleaming against a leaden cloud, the other of a field full of grass in seed, with a cottage and haystack—both of which are marked by freshness and truth. A silvery effect of sea and sky by Gustave Bréansky (52); the “Golden Morning” (66) and “Silver Morning” (236) of W. A. Ingram; a few clever bright little bits by Clem Lambert; and a glaring audacity by Edwin Ellis (175) seem to us the most noticeable of the remaining works of this class.

In figure subjects there is nothing that calls for much remark. There is a pretty and beautifully painted head by O. E. Perugini (368), and a clever one by W. Fitz, a carefully executed interior by Claude Calthrop (74), and a scene in a harem by F. H. Bridgeman (196), who has employed considerable skill on a nude female figure which is neither elegant nor pleasing. “A Confab,” by H. Kotschenreuter, seems to have more character than any other similar scene here, but it is hung too high for examination; and N. Garstier’s study of a man lighting his pipe in an open doorway, through which is seen a burst of fresh spring foliage (162), is fresh and agreeable. Almost the only figures here which rise above mediocrity are Mr. Blink’s dogs. There is no picture of his which is quite so attractive as that of the hounds leaping over a paling to which we called attention at a previous “Dudley”—a picture which has, by-the-by, been recently engraved; but no more faithful study of dog-attitude and dog-expression could well be made than his “Pick of the Pack” (64), and there is much character in his “Pussy’s Gone” (146).

The unusually large example of the art of Corot which holds the place of honour at the French Gallery is a remarkable work in many respects, and not least in showing very plainly one limit of the great landscape artist’s imagination. The stately but elegant lines of the tree-trunks on the left, the lightness of the dense mass of foliage on the right, the “clair-obscur” of the sylvan solitude, the silvery tone of the luminous sky—all these proclaim the master of tone and subdued harmonies of colour, the pictorial poet whose paintings, according to the epigram of a friend, revealed not so much nature as the artist’s love of her. But the mind of his poetry was not Biblical, like Millet’s, but rather classical, like a Claude of the nineteenth century, seeking rather to suggest a dream than to realise a vision. He was, moreover, Roman rather than Greek in feeling, and could have illustrated Virgil and Ovid better than Theocritus or Homer. Generally idyllic in mood, he was not without romantic tendencies; but of the heroic, and especially, perhaps, of the Christian heroic, he was incapable. It is not only by the figures, poor as they are and ill-composed, that his “St. Sebastian” illustrates this, but by the landscape—a scene far more fitted for the

death of Procris or Adonis than for that of a Christian martyr. The figures, nevertheless, make the revelation clearer. Bow and arrows would be more fitted for those Cupid-like angels than crowns and palm-branches; and, notwithstanding the resemblance of the composition to Titian's "Death of Peter Martyr," it is rather of the "Cephalus" of Turner that we are reminded than of the lost masterpiece of the Venetian.

As usual, Mr. Wallis's gathering is a very varied one, and contains fine specimens of the art of Carl Heffner. One of these is of unusual size, and is otherwise remarkable for the mass of wood and buildings which interpose between his luminous sky and its reflection in the water. This mass, with its richly coloured trees and red roofs half penetrated with sunlight, is painted with a skill which can only be appreciated by screening off the brilliance of the rest of the picture. It is the fault of this picture that it is difficult to enjoy it as a whole. Nevertheless, Heffner has never exhibited a painting which shows off more forcibly his power as a colourist and a luminarist. The sky to the left, with its gray hues and primrose lights, is one of the most beautiful and original of his effects. Very vivid and true is also another smaller picture of his, in which he again brings a leafy barrier against a brilliant evening sky; but the picture of his that we should most desire as a possession is one of a much more sombre caste. On "Gathering Gloom" the eye may rest sadly, but it rests. Of the rest of the pictures here it may be said that the average merit is high, but yet scarcely so high as usual, and that there are few works which will make or greatly advance a reputation. The following seem to us the most deserving of attention:—"La petite Tricoteuse" (2), a little picture in which Edouard Frère seems to have recovered all his old fine feeling and delicacy of hand; "A Bit of Old Chioggia" (6), one of those luminous views of watery Venice with which the rising fame of W. H. Bartlett is associated; two pictures of the Van Haanen type—"During the Carnival: Who is he?" (44), by E. de Blaas; and "The New Model" (68), by D. Skutelsky; two fine studies by Clara Montalba (87 and 101); Munkácsy's sketch for "Christ before Pilate" (124); and the three gems on the sofa (160, 161, and 162), by G. Holweg, G. Benlliure, and O. Seiler. Of the two latter it will be sufficient to say that they are fine examples of the masters; but "The Gondolier's Bride" is a surprise. The girl sitting at the open window in Venice is not exquisitely beautiful, nor are her arm and hand, which rest on the sill, of the most refined proportions; but they are modelled with complete skill; and the solid, but gentle, relief of the sweet head against the clear gold of the sky, the transparency of the shadows, and the pure, rich colour show that Mr. Holweg has studied not only Venetian air, but Venetian art.

At Mr. Maclean's Gallery in the Haymarket there is a great variety of water-colours by British and foreign artists. Here we are glad to see Mr. Thomas Collier in unusual force. No drawings could be more worthy of the best traditions of our native school of water-colour than the luminous and purely touched views of English moorland which he sends here. We prefer the grand scene near "Moel Sibod" (94) and the exquisite "Common, Haslemere" (176). The centre of the left wall is very rightly occupied by a magnificent drawing of "Venice" by Miss Clara Montalba. She has seldom allowed such full reins to her great powers as a colourist. It is not without that somewhat over-yellow cast to which we are accustomed in her work; but it is hard to find any fault with so noble a drawing, where the eye may be said, without exaggeration, to revel in refined luxury of colour. The most wonderful of the foreign contributions is a masterly sketch of a *danseuse*

who, after the execution of a triumphant *pas*, has thrown herself upon a sofa. The light of triumph is still in her eyes; the pant of excitement still keeps her lips divided. If only the colour of her cushion did not give so livid a tone to her flesh the work would afford as much enjoyment as such a subject could give. We confess to but a slight appreciation of the gaudy works of Galofre, Villegas, and Tapiro, clever though they be; but the room is filled with charming examples of the more refined art of Clays, Mesdag, Carl Haag, Whistler, Kamener, T. B. Hardy, James Hardy, Israels, Maria, Henry Moore, Carlandi, Mrs. Angel, Mrs. Allingham, and others too numerous to mention. If a beautiful study of pose and colour could be spoilt by an ugly and, as it seems to us, an ill-drawn face, it would be Mr. E. J. Gregory's "Beverie" (88); but it triumphs even over this serious obstacle to enjoyment.

At Messrs. Dowdeswell's little room in Bond Street there are a large number of drawings and sketches by O. Robertson. Some of these are small and highly finished, and show great versatility and a high degree of technical accomplishment, reminding one now of Birket Foster, now of the modern Dutch school, and now and then even of Turner. There is more personality, greater vigour, and a finer sense of colour in his larger and more sketchy productions. Some of the studies of rusty anchors and chains on the sea-shore show power and originality. Messrs. Dowdeswell also afford an excellent opportunity for studying the work of one of the most promising of our water-colourists, Mr. Walter Langley. We are glad to find, among other things, that he has been to France, and that his art has thereby gained in brightness of tint and gaiety of colour. Mr. Langley's pathetic feeling is true and noble, but a time must come when we shall tire of his fine old women reading the Bible and his anxious fish-wives waiting for their husbands' return. An exquisite example of Albert Moore is the gem of this very varied and delightful exhibition; and we are glad to learn that it is intended to reproduce it by the process of photo-engraving, which has been so successful in the case of Sir Frederick Leighton's "Wedded."

#### CORRESPONDENCE.

THE "APOLLO AND MARSYAS" AND THE  
"VENICE SKETCH BOOK."

#### II.

London: Oct. 27, 1883.

Knowing the value of your space at the present time, I will endeavour to be as concise as possible. Prof. Colvin will, I trust, pardon any appearance of abruptness.

Prof. Colvin says that Messrs. Crowe and Cavalcaselle, in their *History of Painting*, paid no attention to drawings; hence their bewildering mode of treating them in the *Life of Raphael*. Does the learned Professor imagine bricks can be made without straw? Could any intelligent estimate of Italian painting be arrived at without a study of the masters' drawings? It is because of the necessity of comparing paintings with drawings that we find in scientifically arranged museums they are collected in the same building. But arguments from drawings are to be found in the "History." Two references will suffice; see pp. 405 and 434 of vol. iii. The reason why catalogues of drawings are not given in the "History" is obvious on opening one of the volumes. The amount of matter put into small type, the constant abbreviations and compressed notes, imply the closest packing, evidently in order to keep the work within the narrowest limits.

Coming to the "Apollo and Marsyas," I pass over Prof. Colvin's paragraph relating to the drawing. No result can be arrived at unless in the presence of the drawing

itself. It is so damaged that photographs render it imperfectly. The fact of Bacchiacca having plagiarised the work proves nothing. Unless it be supposed that Raphael carefully looked up his works in a drawer as soon as they were executed, Perugino's scholar, Bacchiacca, might just as well have plagiarised his fellow-pupil's as his master's work. Prof. Colvin finds the pose of the Apollo, the landscape, &c., to be Peruginesque in treatment. No one would dispute the facts. But the same pose can be found in Pinturicchio, in Perugino's scholars and contemporaries, even in his predecessor, Fiorenzo di Lorenzo, and in Raphael's early works onwards to the Stanzas in the Vatican. The same may be said of the landscape background—not the identical design, but similar materials differently arranged. Analogies like these simply prove the picture to be Umbrian, of the school of Perugino, at the commencement of the sixteenth century: which no one denies. What would be really important is not dealt with by Prof. Colvin. Among these points may be mentioned the fact that none of Perugino's small pictures show figures so highly finished as the "Apollo and Marsyas," while many can be produced by Raphael. No small landscape by Perugino is elaborated to this extent; all Raphael's small landscapes are distinguished for their finish. No flesh modelling by Perugino aims at such thorough rendering of form; of Raphael's ability in that respect I need not speak. Greater breadth and mastery of execution can be found in Perugino's flesh painting than in this picture. The tormented modelling, if I may use the expression, of the "Apollo" points to an immature painter. No such dramatic expression on antique lines as shines forth from the countenance of Apollo can be matched in Perugino. We know what was Raphael's gift in this direction. Prof. Colvin censured, or rather bantered, Mr. Waller for asserting that Raphael and Perugino were endowed with minds of different orders. Mr. Waller hit the mark. Taking one direction only, Raphael possessed a strong dramatic faculty. Few great masters were weaker in this respect than Perugino. No more fatal example could be cited by Prof. Colvin than the "Combat of Cupid and Chastity." Compare it with the fine dramatic presentation of the "Apollo," and its weakness in this respect is as patent as its execution betrays the painting of a different hand. In the same fashion that Prof. Colvin set aside the dates given by Messrs. Crowe and Cavalcaselle (*Life of Raphael*, p. 28), supporting the opinion that Perugino had a workshop at Perugia in 1495, so here he would pare down Cioeca's contemporary evidence that Perugino was not thought successful in small figures. Is not this precisely the testimony that is valuable? I do not pretend to set forth the full strength of the argument for the Raphael attribution, no more than I did in the case of the "Sketch Book." Your readers are doubtless familiar with both in the pages of Messrs. Crowe and Cavalcaselle and M. Muntz. I have here only endeavoured to deal with the Perugino attribution.

Prof. Colvin cited a dazzling display of names. Herr Kahl's pamphlet was written when he was an undergraduate. What has Sig. Frizzoni published that constitutes him an authority? And, in his own country, where so much original research is brought to bear on the study of art, Dr. Springer is certainly not accepted as the ultimate appeal on questions of old master drawings. The names of Mundler and Passavant bear authority. They lend no support, however, to the Perugino theory. One gives the picture to L. Costa, the other to Timoteo Viti. *A propos* of this discussion, M. Muntz remarks, in his *Life of Raphael*, "En Angleterre du moins, la politique a eu autant

de part que la critique." He is perfectly justified in saying so. Looking back for a moment to the origin of the controversy, we find it was conducted with such extraordinary violence that it was only natural that Sir C. Eastlake's friends should seek to defend him by every means in their power. We all now admit Eastlake's slip. It may not be open to the severe censure implied in Prof. Colvin's estimate of the "Apollo," that it is finer than Raphael's "St. George," "St. Michael," &c. And, considering the high services Eastlake rendered to art in many directions, it would be ungracious to bear hardly on the few mistakes a man in his position can scarcely avoid making. But for the heated discussion which followed the sale the picture would now be in the National Gallery. After such hard words had been exchanged, it was not in human nature for Eastlake and his friends, Passavant and Munder, to agree in any one particular with Mr. Morris Moore. For this reason no impartial person would attach weight to their opinions on this matter. Old pamphlets show us how the controversy was conducted. Every argument was thrust home with an invective; every reply clinched with a denunciation. One marvels how the fount of a single printing office could contain such an inexhaustible supply of italics; the notes of admiration are as thick as the spears in one of Burgmair's battles. We may picture to ourselves those Homeric encounters of the sturdy critics, and some may even sigh for "the days that are no more." The war-cries now stir no response, the watchwords bear no authority. The question must be decided by those who in the present can weigh the evidence with the greatest nicety, rejecting what is irrelevant, and determining the value of what is pertinent to the case. This, I venture to submit, has not yet been done with more impartiality than by the biographers of Raphael above mentioned. Respecting the authority of Sig. Morelli, so often appealed to by Prof. Colvin, and estimating at their true value his pretended discoveries, as well as noticing his singular changes of front, and remembering the Preface to the German edition of his book—what remains? Mechanical tests, which have always entered into the calculations of competent critics, but which they have subordinated to higher and more delicate appreciations—to the evidence of those subtle processes by which the great Italian masters sought to represent nature, to the testimony also of the imaginative conception in which they clothed their ideas, and the personality that permeates their compositions. Conducted on the basis proposed by this gentleman, the study of art would be a thing more dreary than the logic-chopping of the schoolmen. No intelligent beings would possibly care to occupy themselves with such solemn trifling. In the interest of Art we are bound to protest against teaching of this nature; criticism under those conditions could bear no fruit other than apples of the Dead Sea. Would not the general verdict be: "Cut it down; why cumbereth it the ground?"

HENRY WALLIS.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. HENRY BLACKBURN leaves England, we understand, immediately by the *Arizona*, and will lecture on "The Graphic Arts" through the United States during the last six weeks of the present year.

THE worthies selected for the window to be inserted in the Hall of Christ's College, Cambridge, in memory of the late tutor, the Rev. W. M. Gunson, are as follow:—William Bingham, the first founder; King Henry VI., the Lady Margaret, Cardinal Fisher, King

Edward VI., Sir John Finch, Sir Thomas Baines; Leland, the antiquary; Archbishop Grindal, Sir Walter Mildmay, Bishop Still; William Perkins, the painter; William Lee inventor of the stocking frame; Sir John Harington; Quarles, the poet; Milton, "Jack" Cleveland, Henry More, Cudworth, Paley, and last, but not least, Charles Darwin.

MISS HELEN BELOE will deliver a course of lectures to ladies, in the First Vase Room of the British Museum, on "Egyptian Antiquities." The first will be given on Wednesday, November 14, and the rest on the five following Wednesdays, at 11.30 a.m. Each lecture will be illustrated by diagrams, and afterwards by a visit to the Egyptian Galleries in order to examine the monuments of the respective periods. The fee for the course is one guinea. Further information may be obtained from Miss Jenner, 63 Brook Street, Grosvenor Square; or from Mr. R. S. Poole, British Museum.

THE "History of the Development of the House" is the subject of a series of articles by Mr. H. B. Wheatley which will appear in the *Antiquary* for 1884.

YET another society for the exhibition of pictures by both English and foreign artists, the Nineteenth Century Art Society, will open its gallery in Conduit Street next week.

#### THE STAGE.

THE play of "Ours," which has been revived with an important cast at Toole's Theatre during the absence of the esteemed low comedian, stands among T. W. Robertson's pieces as next in popularity to "Caste." There are reasons why it should be even more popular than that acceptable comedy, or at least there is one reason—the note of patriotism, to which an English audience always readily responds, is struck in "Ours" genuinely; the end of the second act is as stirring a thing as has been known in our time in comedy. But against the piece there must be set the trivialities of the long scene in the Crimean hut, where comedy ceases to hold its own, and farce is enfeebled and reduced to the level of the impromptu charade. Still, the piece has enough to interest a considerable public, and a public not altogether of a contemptible kind; and at Toole's Theatre, under the present régime, it is well, if not brilliantly, acted. Mr. T. W. Robertson, the son of the author, plays the part which is so much associated with Mr. Bancroft, and Miss Cora Stuart assumes Mrs. Bancroft's bustling little rôle of Mary Netley. Mr. Beaumont, one of the most admired elocutionists on the stage, plays the part of Perovsky, which has been played heretofore by artists who are better known as actors of "character parts"—Mr. Hare and Mr. Cecil, to wit. To Miss Amy Roselle falls the task of representing the real heroine, Blanche Hayes, last played by a *débütante* remarkable chiefly for her beauty and her social success. Miss Roselle is an efficient and zealous artist, not only at home in all the business of the stage, but endowed with some measure of the true dramatic temperament. The part of Blanche is therefore safe in her hands.

#### MUSIC.

##### CRYSTAL PALACE AND RICHTER CONCERTS.

THE programme of the third Saturday concert (October 27) was a curious one. Mr. Manns for many years has not only produced new works by foreign composers, but he has also done much for English musical art, as may be seen from the long list of native compositions which have been given at these concerts. Last Saturday, however, not only was the whole of the programme (with the exception of a Con-

certo and solo for violoncello) devoted to English music, but it included only the names of musicians who had received the order of knighthood. The most important work was the Symphony in E minor composed by Sir G. A. Macfarren, the worthy Principal of the Royal Academy of Music, for the British Orchestral Society, and produced there on March 26, 1874. The opening *allegro* is the most elaborate and also the most interesting of the four movements. There is no great originality either in the subject-matter or in the method of its treatment; the music, however, is not commonplace, and a certain energy and solemnity compensate to some extent for the lack of real inspiration. The next movement, a serenade, is light and pleasing. Instead of a *minuet* or *scherzo*, the composer gives us a *gavotte* and *muette*; this attempt at novelty deserves mention, although the movement is not in itself remarkable. The *finale* forms a rather weak conclusion to the work. The applause at the end was but moderate. The concert commenced with Sir Herbert S. Oakeley's "Festival March," which was first played at the Liverpool Festival on September 29, 1874. This was followed by Sir W. Sterndale Bennett's finest Overture, "Paradise and the Peri," admirably played by the band. The concert was a very long one; and, according to Crystal Palace custom, the programme was not arranged so as to suit the convenience of those who have to study time and train-tables, so that we can but mention the fact that Mr. Edward Howell played Goltermann's third Concerto. It is strange that an artist of his name and ability should have only made his first appearance at the Palace last Saturday. The overture from Sir Robert P. Stewart's Cantata "The Eve of St. John" was also performed, and thus the sister island shared in the honours of the day: the learned composer is not only Professor of Music in the University of Dublin, but was born in that city. The Cantata was written in 1861, and was once produced at Cambridge under the direction of Dr. Villiers Stanford. Last, but not least, came Sir A. Sullivan's popular Overture, "Di Ballo." Miss Hilda Coward and Mme. Patey were the vocalists. It may be noticed that every piece performed during the afternoon (with the exception of those mentioned), though bearing the name of a "musical knight," was written before that title was conferred on the several composers.

The first of the autumn series of "Richter" Concerts was given at St. James's Hall last Monday evening. The famous conductor is now content to rest on his laurels and repeat successes of former seasons: the programmes of the three concerts announced contain no novelties or interesting revivals. Herr Richter, instead of forming the taste of the public, is now guided by it. For the present short series the fault is not, perhaps, a serious one; and so gladly do the public listen to old favourites that the financial success of the scheme is almost a certainty. We hope, however, that next summer Herr Richter will satisfy the legitimate demands of those who, while admiring and enjoying the masterpieces of the great composers, seek to know what is being done in the present day. By gazing too fixedly on Beethoven and Wagner, we may find ourselves unable to read the signs of the times and unable only to recognise new manifestations of genius. Art cannot remain stationary: where there is no progress there is no life. The hall was well filled on Monday evening, and Herr Richter met with an enthusiastic reception. The programme included Wagner's "Huldigung's March," "Walkürenritt," and the Introduction to the third act of "Die Meistersinger," Brahms' "Akademische" Overture, and the "Pastoral" Symphony, all of which were magnificently performed. J. S. SHEDLOCK.



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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Don John of Austria.* By the late Sir William Stirling-Maxwell, Bart. In 2 vols. (Longmans.)

THIS is a work of monumental learning and industry, and, as such, deserves the highest respect. It is the fruit of a life of learned leisure, and has all the completeness which is the result of entire devotion to a task by one who was free from the hindrances which too often prevent a student from reaching the thoroughness to which he aspires. Sir William Stirling-Maxwell had the opportunity of searching everywhere for literary and artistic memorials of his hero. He has gathered together everything that can be found relating to Don John of Austria, and has arranged his materials in an ample and orderly narrative. Though the work is posthumous, it had been in print more than once before its author's death, and had been more than once revised by his hand.

The life of Don John of Austria is a fascinating subject for an enquiring mind. It affords scope for much curiosity, and leads into many fields of research. Into all of these Sir William Stirling-Maxwell has gone, and has left nothing untouched by his industry. But we wonder whether Don John deserved all the pains that has been spent upon him. His life is, after all, a series of unconnected episodes, of great schemes that led to little results, of ambitions that were unfulfilled. His adventurous career touches at many points large problems that concerned the future of Europe, but he did not contribute much towards their solution. Moreover, his life was so short that the period of his activity covers but a small space in the history of the sixteenth century. His detailed biography brings us to the end of nothing, and leaves us with a sense of incompleteness. It consists of a series of elaborate historical essays, each of which breaks off in the middle of the subject. Moreover, Sir William Stirling-Maxwell has worked on so large a scale that where he leaves off the reader will find some difficulty in continuing his reading in the same proportion. His book is like a light flashed into a dark room, which discovers portions of many objects, but leaves their entire shape in obscurity.

Don John of Austria is an interesting character in himself. He is a type of the chivalrous soldier and the political adventurer of the sixteenth century. But he was so bound and fettered by his relations to the Spanish King that he had little opportunity of free action. His exploits were brilliant; but he could not pursue any purpose of his own beyond the limits of the policy of

Philip II. His chivalrous spirit was made subservient to the requirements of a tortuous diplomacy. His strong individuality was so checked and hampered that it was made practically useless. His career, as a whole, merely illustrates the strange mixture of subtlety and irresolution which marked the plans of Philip II. Unfortunately for the value of Sir William Stirling-Maxwell's book, this point has been sufficiently illustrated by the labours of Motley, Gachard, and Forneron. Sir William Stirling-Maxwell does not add anything that is new to our knowledge of the policy of Spain. His choice of subject has prevented him from becoming an explorer in unknown regions. He can merely bring into prominence a few episodes in a period which has been amply investigated by the industry of others.

Still, the thoroughness of Sir William Stirling-Maxwell's work gives his book a great charm. Though it may not add much to the stock of historical knowledge, it supplies a series of carefully drawn pictures, from which no detail has been omitted. The story of Don John's early days brings before us the private life of Charles V., which Sir William Stirling-Maxwell has already done so much to illustrate. The character of Don John's tutor, Luis Quijada, shows how the monarchy had laid its hand upon the Spanish nobles, and had converted their ardent chivalry into a devoted loyalty. We see the life of the Spanish Court in full movement under Philip II.—the gloomy, scheming, suspicious King; his cruel, wayward son, Don Carlos; the bright, accomplished lad, Don John, growing up in an ambiguous position—and all of them surrounded by a band of loyal nobles and devoted women, who willingly surrender their whole energies to their service. Sir William Stirling-Maxwell and M. Gachard have done away with the obscurity which hung round the fate of Don Carlos. His ungovernable temper incurred his father's displeasure, and the father's coolness begat hatred in the son. This hatred was on the point of breaking out into unreasoning revolt when Philip II. imprisoned his unruly son; and the unwholesome manner of life which the savage lad pursued in his confinement brought about his death. Philip II. did not take any means to shorten his life, but he connived at his son's suicide. He deeply felt the indignity which this altercation with his son brought upon him. He shrouded the whole affair in mystery. Not even to the Pope, in spite of anxious enquiries, would he tell the truth. He left Don Carlos to die by his own folly, and was glad to be relieved of this source of painful anxiety.

The most interesting part of Sir William Stirling-Maxwell's book is that which deals with the Morisco revolt. The steps by which the narrow policy of Philip II. drove a high-spirited people to rebel are characteristic of his reign. But the interest of Sir William Stirling-Maxwell's account lies in the vivid picture which it gives of the wild warfare that followed. We see in this the reasons which led him to choose Don John as a subject for his volume. He is attracted by the personal element of adventure rather than by any historical importance. He makes the obscure skirmishes among the Sierras live

before our eyes. We understand the Spanish character, the conditions of the Spanish national life, its weakness and its strength. Weak in guiding wisdom, strong in resoluteness and devotion, Spain continued, even under its Austrian rulers, to follow a course of chivalrous adventure. The old spirit, engendered by the long crusade against the Moors, clung to it, and could not be shaken off. Spain could not settle down to a life of patient industry, and rose against the Moriscos, whose success in the pursuits of daily life was a standing reproach to the high-souled indolence which the Spaniard cultivated as his distinction.

Don John's part in suppressing the Morisco rebellion was not very important, but it affords scope to Sir William Stirling-Maxwell's descriptive powers. Similarly, the battle of Lepanto opens before him the relations between Islam and Christendom. Here, again, Sir William Stirling-Maxwell is strong in description, but not in historical sense. He does not add to our knowledge of the progress of the Ottoman empire and its relations to the politics of Europe. But he devotes an excellent chapter to the "Fleets of the Sixteenth Century" which promises to be the ultimate authority on the subject. He gives us a life-like picture of Selim II., of Pope Pius V., and of the other personages engaged in the Holy League. He draws out in elaborate detail the events of the battle of Lepanto, but then leaves the subject without any attempt to estimate the permanent results on the Ottoman Power of the check which it there met with. After that the interest of the book somewhat flags. The Italian affairs in which Don John was engaged remain obscure and insignificant. The account of the history of the Netherlands adds little to what Motley has already put before the English reader.

As regards the relations between Philip II. and Don John, Sir William Stirling-Maxwell's careful investigations give us, on the whole, a better picture of Philip II. than Motley's more highly coloured account. We do not find that Philip II. can be accused of excessive jealousy towards Don John. He was quite willing that Don John should invade England and marry Mary Queen of Scots, provided it could be done without any cost to himself. It was policy, and not jealousy, that led him to refuse Don John adequate supplies to carry on war against the Netherlands. He had spent enough in trying to reduce the rebels by force of arms; they must be conciliated, or won back by native troops. Don John was totally unfitted for his task. High-spirited and adventurous, he was unversed in diplomacy, and chafed under enforced inaction. But Philip II. behaved to him no differently than he did to Alexander Farnese, and Alexander Farnese had the sagacity which enabled him to accomplish a well-nigh hopeless task. It is no discredit to Don John that he failed entirely; it is discreditable to Philip II. that he should have sent him to a failure which was easily to be foreseen. But Philip II. was no judge of men, and coldly thought that one employment was as good as another. He might not be sorry to cool his brother's ardour, but he had no special ill-will against him. When Don John wrote vainly from his death-

bed to Philip II. for "orders for the conduct of affairs," it is most probable that the King had none to give him.

The value of this biography of Don John of Austria lies in the side-lights which it throws on many subjects. It is full of the results of the curiosity of a cultivated mind working leisurely at a subject of its own choice. The mere fact that Sir William Stirling-Maxwell collected all the prints, medals, and books relating to the period of Don John's life gives his pages vividness. The reproductions of these interesting records make his book valuable in an exceptional manner. Sir William lived among the men of whom he writes, and did his best to know them intimately. The erudition of the book does not hang clumsily round the writer. He has thoroughly caught the spirit of the times, and presents a finished picture of many of its aspects. Long as the book is, it is never tedious. We may regret that so much trouble was spent upon a subject which did not admit of any novel treatment. But we admit the exceptional charm which attaches to a book that was the result of genuine interest and thorough care. An air of literary refinement breathes through every page. The temper of the writer, the evenness of the style, the wealth of reserved knowledge which continually suggests itself—all these combine to give the book a distinction which it was probably the author's chief aim to acquire.

M. CREIGHTON.

*Seventeenth Century Studies: a Contribution to the History of English Poetry.* By Edmund W. Gosse. (Kegan Paul, Trench & Co.)

WHEN we get a delightful new book, unless we belong to the tribe of greedy Harry, who locked his plum-cake into his trunk and ravened in lonely orgies, one of our first thoughts must be, "Who would most enjoy with us this good thing?" Having none of Charles Lamb's North British friends present to reprove me for desiring the impossible, I have wished, in reading Mr. Gosse's charming critical essays, that Leigh Hunt were looking over my shoulder. He would finger these cameos with such a craftsman's touch; he would so chirrup over every happy line; he would so much approve Mr. Gosse's mode of disguising the solidity of his work under a brightness and grace of manner. There are students of our elder literature who sweep the house and seek diligently for a lost fact, but who invite their friends to come and rejoice while the dust still loads the air or lies in a little windrow on the floor; and too often, while engaged in finding this one piece of silver (which turns out in the end, perhaps, to be a bad penny), they have let the other nine pieces slip out of their pocket, and never miss them. "See," they exclaim, with antiquarian elation, "what a dust we have raised!" These are the botanists who, as George Eliot somewhere says, know everything about a violet except its perfume. Mr. Gosse can do the antiquary's work, and yet can write in the spirit of pure literary enjoyment. He sniffs his violet with horticultural connoisseurship; and, when it looks faded and smells but faintly, he dexterously extracts its essence,

and bottles this in a dainty phial, labelled "Herrick Bouquet," "Attar of Crashaw," "The Matchless Orinda Essence."

Lodge, Webster, Rowlands, Capt. Dover, Herrick, Crashaw, Cowley, Orinda, Etheredge, Otway—in almost every name there is either a spell for the lover of poetry, or something to pique our literary curiosity. Two names of the ten are great, and the range of variety is great among those of lesser import. Of each writer Mr. Gosse has either something new to tell, or some happy word to say which comes like a gleam of sunshine on a page dim and hard to decipher. I am glad, for my part, to learn that "gentle George" Etheredge did not close his days by breaking his neck after a banquet; it is far too good a moral. I like better to lose sight of him as he flutters towards Paris, there, perhaps, in the genial warmth of a run of luck, to grow brisk again and blossom once more into the fop. I like to be reminded that Herrick was, for eight years of early manhood, in the service of his uncle, the rich goldsmith of Wood Street. Was it not there that he learnt to hammer and twist his little jewelled ornaments of verse fit for Julia's wrist or Perenna's stomacher, and to incise his pretty gems in which two cupids contend for the bag of a bee, or the muse sits sorting flowers to make a poet's garland? Fine ladies came round the corner of Wood Street and into the goldsmith's shop; the bold-eyed apprentice, while Madam stayed cheapening a carcanet or fitting a bracelet, had time to feel the charm of the disordered cuff and each wayward ribbon. Afterwards, in his lonely Western vicarage, with little company beside that of the ancient maid, Prudence Baldwin, and of his learned pig who drank from a tankard, he worked in filagree for a muse whose shoe-tie was often loose, and whose petticoat had that charm of tempestuous disorder which he loved. In Mr. Gosse's essay there is only one touch which seems to me unfortunate: it is where he says that this muse of our English epicurean singer might be "that Venus of Botticelli, who rises, pale and dewy, from a sparkling sea, blown at by the little laughing winds, and showered upon by violets and lilies of no earthly growth." The beautiful, mysterious goddess of the Uffizii, poised upon the edge of her shell, for whom the roses drop into the waves and the strong winds breathe, is a being of another and a higher world than Herrick's buxom muse—she who makes glad the sea and air, and for whom the earth waits impatient, glides onward, herself aloof from all this gladness, with a pathetic fore-feeling of the destiny of love in this strange world, and wistful for she knows not what.

To be just to Crashaw and to Herrick implies a wide range of sympathy, and Mr. Gosse is just to both. He perceives Crashaw's manifold sins against good sense and good taste, but he sees, also, that they must be forgiven *quoniam dilexit multum*. There are some persons—and the writer of this review is one of them—who do not believe that the highest poetry of the spiritual life will aim at embodying (to use the words of the Advertisement prefixed to *The Christian Year*) "a sober standard of feeling in matters of practical religion." The highest poetry of human

love is not alarmed lest it should pass beyond "a sober standard of feeling" in matters of wooing and wedding. I have heard of a clever reviser of church hymns, brought up at the feet of Archbishop Whately, who objected to Wesley's

"Jesus, lover of my soul,  
Let me to Thy bosom fly,"

as intemperate, and substituted a perfectly safe and sober version of his own. In religious poetry, as in all other, the highest song is heard only when madness, entering into a delicate and virgin soul, awakens lyrical and all other numbers. "The sane man"—it is Plato who speaks—"is nowhere at all when he enters into rivalry with the madman." And if the worth of poetry be estimated by the presence of what is most precious rather than by successful handling and manipulation of what is indeed precious, but not in the highest degree, then it may not be rash to declare that one would throw George Herbert into the flames, and *The Christian Year* after George Herbert, sooner than lose Crashaw's "Ode Prefixed to a Little Prayer-Book," his "Hymn to the Name of the Admirable Saint Teresa," and "The Flaming Heart," which also addresses that great saint of Spain:

"O thou undaunted daughter of desires!  
By all thy dower of lights and fires,  
By all the eagle in thee, all the dove;  
By all thy lives and deaths of love,  
By thy large draughts of intellectual day,  
And by thy thirsts of love more large than  
they"—

until the invocation reaches heights not to be climbed save in solitude. Such fiery blossoms have at no time blown freely in the Anglican paddock.

Why will not someone do for our seventeenth-century prose writers what Mr. Gosse has in part achieved for our poets? Setting Milton apart, who wrote both in prose and verse, the prose writers are by far the more important representatives of the century; they wrought by far a greater work for the life and soul of England. Herrick, Cowley, Otway, and others named by Mr. Gosse—they are delightful and admirable names. But Taylor, Fuller, Clarendon, Walton, Selden, Browne, Hobbes, Bunyan, Barrow, Howe, South, More, Smith, Cudworth—what a mass of thought, imagination, passion, wisdom of human life, uttered through an instrument of unrivalled power and variety of tone! But, I am told, some great critic has lately discovered that English prose was not properly begun until all these men had died. Stupendous and fatal discovery!

EDWARD DOWDEN.

*The Pyramids and Temples of Gizeh.* By W. M. Flinders Petrie. (Field & Tuer.)

IN reading Mr. Flinders Petrie's account of his scientific and archaeological labours among the pyramids and temples of Gheezeh, one is scarcely more impressed by the magnitude of the achievement than by the modesty of the record. There can be no second opinion as to the signal importance both of the work that he has done and of the book which he has written; yet the latter is so unostentatious that readers who are but slightly acquainted with the subject may well fail to

realise the extent of the services which the author has rendered to history and to science. These services may be roughly summed up under two heads—namely, (1) Truths discovered, (2) Errors refuted. It would be hard to say for which we have most reason to be grateful; for in both directions the gain to knowledge is positive.

In applying mathematical methods to the study of archaeology, Mr. Petrie's object has been "to get behind" the ancient workers—that is to say, "behind" the architects, and masons, and civil engineers who built the Great Pyramid and its fellows—and to analyse not only their work, but "their mistakes, their amounts of error, the limits of their ideas; in short, to skirt the borders of their knowledge and abilities, so as to find their range by means of using more comprehensive methods" (Introd. p. xv.). An investigation conducted in this profane spirit demanded, naturally enough, more time, more exact observation, and better appliances than would be required by a devotee of the "divinely appointed message" school. Mr. Flinders Petrie accordingly devoted some years to mere self-preparation for his stupendous task; and, provided with the costliest and most perfect instruments that could be bought for money, he began work at Gheezeh (why does Mr. Petrie spell it according to the French?) in December 1880. Making his home in a tomb over against the Great Pyramid, he there lived and laboured, single-handed and at his own sole cost, for five months during the winter and spring of 1880-81, and again for six months during the winter and spring of 1881-82. Merely to catalogue all that he achieved in those eleven months would occupy double the space at my disposal. His book, in fact, contains only a part of the results of these two campaigns; its scope, in his own words, comprising

"the more exact measurement of the whole of the Great Pyramid, of the outsides and chambers of the Second and Third Pyramids, of the Granite Temple, and of various lesser works; also the comparison of the details of some of the later Pyramids with those at Gizeh, and various conclusions, mainly based on mechanical grounds."

Others of Mr. Petrie's observations on the "Brickwork," "Pottery," "Domestic Remains," "Mechanical Methods," &c., of the Pyramid Periods have been embodied in papers read at the meetings of various learned societies, and are separately published.

At the Great Pyramid, so far as it is at present known to us,\* it is very certain that Mr. Petrie has left nothing for any future surveyor to do. He has performed *ab ovo*, and without reference to previous work, the complete triangulation of the structure, including the whole hill and all the surrounding buildings; he has tested the orientation; taken linear measures of distances; taken angular and lineal measures combined, so obtaining the true vertical slope of the flanks and the distances from the present joints of the entrance-passage to the ancient external surface; he has found the original casing on

all sides; he has found the limestone pavement on all sides; he has found the original sockets, and found them uninjured; he has measured and re-measured the whole of the interior of the pyramid, passages, chambers, ventilating-channels, floors, walls, ceilings, ramps, sarcophagus, everything; he has so far "got behind" the masons of King Khoofoo as to discover a vast amount of bad and careless workmanship, of uneven surfaces, of faulty perpendiculars, of floors so badly paved that "no two stones are on the same level;" of cracks, and settlements, and mendings, wholly unsuspected till now, and entirely at variance with all our preconceived notions of the flawless perfection of this famous structure. Mr. Petrie, remarking on the astonishing difference between the exquisite work of one part and the careless work of another, says that there was evidently a change of builders and of plan while the structure was in progress; that some parts were never finished; that others were never carried out; that good material ran short and was supplemented by inferior stone; and that from about the middle point of the work, the whole thing was hurriedly and indifferently pushed on to completion. Besides all this, he has discovered traces of serious damage, which can only have been caused by a severe shock of earthquake. The whole of the great eastern and western limestone walls of the King's Chamber have "sunk bodily;" every roof-beam on the south side is cracked across or torn from its holding; and the granite ceiling, weighing some four hundred tons, is upheld solely by "sticking and thrusting." As for the sacred cubit, and the pyramid inch, and the standard of measure, and the symbolism of the passages, and the divine message of the boss, granite-leaf, and coffer, and all the rest of it, it is needless to say that the whole of these theories vanish into thin air before Mr. Petrie's steel tape and chain, sound knowledge and sound sense. The deluded few (or many) who have till now believed, can hardly fail to rise sadder and wiser from a perusal of this ruthless book, or refuse to echo the candid words addressed to its author by a de-theorised American who, after spending two days with him in his hospitable tomb, took his departure, saying, "Well, sir! I feel as if I had been to a funeral."

The Great Pyramid, however, occupies but a portion of Mr. Petrie's book. He takes us to all the other pyramids, large and small; through all the ruined temples, or votive-chapels, which were attached to various pyramids; and into all the more noteworthy tombs in the Gheezeh necropolis. He tells us with exactly what tools the builders worked at that remote epoch; he shows us where the workmen were housed, how the labour was organised, and how the big stones were lifted into place. More than this—from the rubbish heaps which surround the second pyramid of Abou Roash he has, by the simple use of his eyes and the exercise of infinite patience, recovered some most precious and important fragments of a lost page of early Egyptian history. This pyramid, it has been supposed, was never finished. Mr. Petrie shows that it was finished; that it was cased with granite; and that it once contained a granite sarcophagus

and a diorite statue as large as the famous Khafra of Boolak, and seated on a throne similarly inscribed and decorated. He shows how the whole granite casing of this pyramid was stripped, not for building purposes, but in order to be laboriously smashed to pieces. He picked up fragments of the sarcophagus and fragments of the throne. He found part of the name of the king whose tomb and statue had been thus savagely demolished. He found chips and fragments of precious vessels in alabaster, bronze, and basalt. He found part of the trunk of the diorite statue, the surface of which was "bruised to powder," and a block of diorite which had been "grooved round by chipping so as to hold a rope by which it could be swung to and fro, until even the ends of it were shivered and it was finally cracked in two." The granite sarcophagus had been burnt, as was proved by the charred condition of the fragments. The ruins of the votive chapel attached to the pyramid of Khafra at Gheezeh are half-buried in rubbish, which, under Mr. Petrie's careful sifting, has yielded similar results. Any quantity of chips of diorite and alabaster statues, any quantity of fingers, toes, bits of drapery, fragments of diorite and alabaster bowls, and even of hieroglyphed inscriptions, may, he tells us, be picked up on this spot, which hundreds of tourists, and all the explorers from Jomard to Mariette, have passed by without examination. The story which these scenes of destruction seem to tell is a story of long-pent-up, intense, and determined hatred. "All this patient, hard-working vengeance," says Mr. Petrie, "can scarcely be attributed to an age, or a people, which only knew of the kings as historical names. It is to the dark period of the seventh to the eleventh dynasties that we must rather look for the destroyers of the old kingdom monuments" (chap. xvii., p. 158). Further investigations at Abou Roash, where Mr. Petrie paid but a flying visit, and a thorough clearance of the rubbish in the chapel of Khafra, might bring to light some conclusive testimony to the truth of this rational hypothesis. In the meanwhile, who will not be reminded of that discredited saying of Herodotus:—"The Egyptians so detest the memory of these kings that they do not like even to mention their names" (book ii., chap. cxxviii.)?

To overrate the interest and importance of *The Pyramids and Temples of Gizeh* is scarcely possible. The book is a monument of industry, accuracy, and endurance; and that its solid worth has met with just recognition in a quarter where such recognition is in itself an order of merit is shown by the fact that it has been published "with the assistance of a vote of £100 from the Government-Grant Committee of the Royal Society."

AMELIA B. EDWARDS.

*Folk-Tales of Bengal.* By the Rev. Lal Behari Day. (Macmillan.)

In his excellent work on *Peasant Life in Bengal* Mr. Lal Behari Day—a convert to Christianity who holds a professorship in Hooghly College—represented the young Govinda, a Hindu boy, as listening with delight every evening to the tales told him

\* Many high authorities are of opinion that a fourth chamber, or indeed many chambers, yet remain to be discovered.

by an old woman, who was the best storyteller in the village. Having read that passage, Capt. R. C. Temple, who is himself doing good work in Northern India as a collector of native folk-lore, wrote to the author, suggesting that he should make a collection of "those unwritten stories which old women in India recite to little children in the evenings." The result is the present volume, which forms a worthy supplement to the *Old Deccan Days* and the *Indian Fairy Tales*, those two admirable collections of similar stories for which we are indebted to Miss Mary Frere and Miss Maive Stokes. Some of the two-and-twenty tales which it comprises, or, at least, certain of their episodes, will be recognised as old friends by readers who are conversant with Indian popular fiction, but there are others which will be generally considered as novel, while all of them offer many features of interest.

As a specimen of the stories of the first class may be taken that of Phakir Chand. The most interesting part of this evidently composite narrative is that which tells how a faithful retainer saved his lord from various dangers, was turned into an image of stone when he explained why he had done so, and was ultimately restored to life, thanks to the sacrifice of the grateful lord's child. The story is that of "Faithful John" (Grimm, No. 6, *Der getreue Johannes*), of "Rama and Luxman" (*Old Deccan Days*, No. 5), and of *Lo Cuorvo* (Basile's *Pentamerone*, No. 39). In the variant related to Miss Frere the sacrifice of the child at the end has been singularly modified. The infant is not put to death. It accidentally touches the petrified retainer, who immediately comes to life. The idea is pretty and poetic, but not the least in accordance with the sentiment of the story in its original form. In Basile's adaptation the sacrifice is preserved, a grateful king killing his two children in order to bring to life the marble statue which had been his trusty brother. The innocent victims are then resuscitated by the king's father-in-law, who is a conjuror. In the *Folk-Tales of Bengal* the child in question is "cut into two," and the marble image is besmeared with its blood. The faithful retainer comes to life, but the death of the child weighs upon his mind. At length it occurs to him to ask his wife to intercede with the goddess Kali on the infant's behalf. She does so, and the prayer is granted.

The story of "The Indigent Brahman" is one of the tales which has become as familiar in Europe as in Asia. It is told here of a Brahman who was very poor. "His gains were considerable when marriages were celebrated or funeral ceremonies were performed; but as his parishioners did not marry every day, neither did they die every day, he found it difficult to make the two ends meet." He was a zealous worshipper of Durga, the consort of Siva, and "on no day did he either drink water or taste food till he had written in red ink the name of Durga at least one hundred and eight times." At last the grateful goddess presented him with a magic pipkin from which sweetmeats flowed. When it was stolen from him, Durga gave him another from which hostile demons issued, who compelled the thief to give back what

he had abstracted. In this story we have an intelligible reason given for the presentation of the supernatural utensil, the counterpart of which—a magic wallet or knapsack, or the like—is often somewhat capriciously bestowed on the heroes of similar European folk-tales. The story of Prince Sobur (No. 8) contains two incidents which have been rendered familiar to the West by the tales of "Beauty and the Beast" and "The Blue Bird." A merchant, sailing to a foreign port, found that his ship remained motionless until he complied with the whim of his youngest daughter, who had ordered him to bring back for her from foreign parts a mysterious substance named Sobur. This turned out to be "a magical fan with a looking-glass in it." When the fan was shaken by the girl a prince appeared, whom she married. Her sisters became envious, so

"they broke several bottles, reduced the broken pieces into fine powder, and scattered it profusely on the bed. The prince, suspecting no danger, laid himself down in the bed; but he had scarcely been there two minutes when he felt acute pain through his whole system, for the fine bottle-powder had gone through every pore of his body."

In European variants of the story, the fairy prince is usually wounded by knives or razors set in the window through which he was wont to wing his way. The story is almost identical with that of "The Fan Prince," the twenty-fifth of Miss Stokes's *Indian Fairy Tales*. It is interesting to compare the story of "The Evil Eye of Sani" (No. 6) with such Western tales about bad luck as the Sicilian story of Sfurtuna (Pitré, No. 86). Sani, the god of bad luck, once had a dispute with Lakshmi, the goddess of good luck, as to which was the higher in rank. The question was referred to a man named Sribatsa, who decided it in favour of Lakshmi. Thereupon Sani persecuted Sribatsa for the space of three years. In No. 21, "The Field of Bones," the excellent story, told so well in the *Vetâla Tales*, of the four young men, learned but not wise, who brought to life a tiger which proceeded to devour its imprudent resuscitators, is narrated at considerable length, but in such a manner as to render it pointless. In No. 11, which records the adventures of two thieves, there is an incident closely resembling part of the Russian story of the miser who objected to repaying a kopeck which he had borrowed, and who pretended to be dead in order to escape from his creditor. The similarity is too great to be accounted for as an accidental coincidence. No. 9, which describes "The Origin of Opium," appears to be an imitation of a story, well known in Europe, about "The Origin of Wine;" and the opening is copied from another familiar tale. A sage transformed a rat several times until it became a queen named Postomani, or the poppy-seed lady. The queen eventually tumbled into a well, and was drowned. From her remains sprang a tree, "called after her Posto, that is, the poppy tree," and from it opium was subsequently made. Those persons who partake of opium share the natures of the various beings into which the animal which finally became a queen was successively transformed, becoming "mischievous

like a rat, fond of milk like a cat, quarrelsome like a dog, filthy like an ape, savage like a boar, and high-tempered like a queen."

Among the stories of a less familiar aspect may be mentioned some of those about ghosts. No. 14 may be taken as a specimen. Close to the house of a married Brahman stood a tree, "on the boughs of which lived a ghost of the kind called *Sankchinni*." This ghost one night seized the Brahman's wife, thrust her into a hole in the tree, put on her clothes, and took her place in the Brahman's house. For some time the substitution was not found out. But one day the Brahman's mother requested her supposed daughter-in-law to bring a vessel from some distance, "and the ghost unconsciously stretched her hand to several yards' distance and brought it in a trice"—for Indian ghosts, it seems, "can lengthen or shorten any limb of their bodies." On another occasion the old lady, on visiting the kitchen, "found that her daughter-in-law was not using any fuel for cooking, but had thrust into the oven her foot, which was blazing brightly." So an exorcist was sent for, who lighted a piece of turmeric under the nose of the suspected wife. "Now this was an infallible test, as no ghost, whether male or female, can put up with the smell of burnt turmeric." The result was that the ghost screamed aloud and fled. The exorcist followed and began to belabour her with his slippers. "Then the ghost said, with a strong nasal accent—for all ghosts speak through the nose—that she was a *Sankchinni*," and, in fact, confessed all her misdeeds. The real wife was restored to her home; and the ghost, after having promised to do no more harm to the Brahman or his family, "was again shoe-beaten" and then dismissed. No. 15 contains the narrative of a ghost who behaved better. An utterly indigent Brahman, induced by the promise of a large reward, ventured to visit by night a tree which was the abode of a number of very irritable ghosts. They were on the point of tearing him to pieces when he was saved by the interference of a Brahmadaitya, the ghost of a Brahman who had died unmarried. Moved by the Brahmadaitya's expostulations, the other ghosts placed themselves at the service of the Brahman, and soon rendered him a rich man. When his corn was ripe they gathered in his harvest with singular celerity. For "a ghost harvest-reaper is different from a human harvest-reaper. What a man cuts in a whole day a ghost cuts in a minute." In No. 20 a very dull ghost is described. A barber spent a night in a forest, and a ghost descended from a tree and was about to kill him, when he produced a mirror, let the ghost see itself in it, and said, "Here you see one ghost which I have seized and bagged; I am going to put you also in the bag to keep this ghost company." Whereupon the ghost was greatly alarmed, and consented to pay a ransom.

W. R. S. RALSTON.

*The Spanish Reformers: their Memories and Dwelling-places.* By John Stoughton. (Religious Tract Society.)

THIS volume is superior to the ordinary run of religious drawing-room books put forth for



the Christmas season. Dr. Stoughton has made good use of the materials for a history of the Spanish Reformers collected by Usoz, Wiffen, Boehmer, and others. Did space permit we should have something to say as to shortcomings and misconceptions in the preliminary sketch of Spanish history, but this is not the essential portion of the work. On the main subject, unless when quoting from others, we find an almost total absence of the exaggeration which is so common in books of this class, and which makes many of them as wild and untruthful as a romance.

Dr. Stoughton sees clearly that Protestants, in any fair sense of the word, were but a small minority of the victims at the auto-de-fé. He points out the mistake of those who apply to the whole of Spain what was true of only one or two large towns, and shows that whole provinces were entirely untouched by the Reformers' efforts. He sees also defects in the attitude and teaching of the Reformers themselves—the vagueness of their doctrine, their singular compromises both in doctrine and conduct; and, above all, he remarks the fact that the ideas of the Reformation spread among the upper classes only, and in the convents and monasteries, and hence the little pity felt for the victims by the mass of the population. Of all those whose lives are sketched in this volume Julian Hernandez seems to have been almost the only one who worked so as to rouse the common people. It is only partially true that "the efforts of Philip II. to destroy the Reformation signally failed." He did succeed in destroying it in Spain and in Portugal; and it is probably owing to him that Belgium is still one of the most Roman Catholic countries in Europe. This, though not a complete, would still seem to him (as it does to many Spaniards now) an adequate reward for his exertions. But Dr. Stoughton has rightly seized the fact of the independent attitude of Spain towards the Popes, while strenuously upholding Roman doctrine. The dogma of the Immaculate Conception in Spain is, however, three centuries earlier than 1617. The festival was decreed in the Council of Salamanca, 1310; and a most strict injunction not to preach against or oppose the doctrine is found in the *Fueros of Aragon* in 1461. The condemnation of "La Mystica Ciudad" of Maria d'Agreda by the Sorbonne and the Vatican has long been quite a dead letter; French translations of the present century are in circulation with full approval of bishops and other ecclesiastical authorities. Bergenroth has misled our author as to the racking of Juana la loca by order of her son, Charles V. The Spanish expression used, like our English one, simply means "give her rope"—i.e., let her do as she will. We are sorry that Dr. Stoughton has no word of reprobation for the atrocious massacres of the monks and destruction of works of art and of libraries in 1835. More was lost then than throughout the Peninsular War. There are a number of printer's errors, which should be corrected in the next edition, especially in Spanish quotations; and to one of these Dr. Stoughton most infelicitously calls attention in a note (p. 135).

To conclude, the book is distinguished by an aiming at fairness and impartiality, by an

earnest desire to avoid exaggeration, and by a recognition of some goodness even in those to whom the author's views are most opposed. We congratulate both the society and the writer on this improved tone.

WENTWORTH WEBSTER.

#### NEW NOVELS.

*All in a Garden Fair.* By Walter Besant. In 3 vols. (Chatto & Windus.)

*Abigel Rowe.* By the Hon. Lewis Wingfield. In 3 vols. (Bentley.)

*Alison.* By the Author of "Miss Molly." In 3 vols. (Blackwood.)

*Peerness and Player.* By Florence Marryat. In 3 vols. (White.)

*A Tourist Idyl, and other Stories.* In 2 vols. (Sampson Low.)

*Two Old Maids.* By Annette Lyster. (S. P. C. K.)

*Oissy's Troubles.* By Darley Dale. (Nisbet.)

MR. BESANT's new story is a thoroughly good, honest, and clever piece of work. It is refreshing to meet with a writer who knows his art. Genuine comedy plays about many of the pages of *All in a Garden Fair*; but the book is not without its touches of philosophy, and passages of depth and seriousness, as befits this chequered human life. The garden is located on the borders of Epping, in the little-known forest of Hainault; and here we are introduced to a French refugee, Philipon of the barricades, a man with the poet's soul, one of the most thoroughly original characters Mr. Besant has ever drawn. He has a charming daughter, Claire; and this Claire has three lovers, all very different types, but each, in their way, well individualised. We shall not reveal the plot, but we can promise the reader that he will find it most interesting. But the greatest merit, after all, lies in the delineation of the characters; and here there is not one conspicuous failure, though all are not drawn so minutely as M. Philipon, the great dreamer. He looked for the time when

"there shall be no more hunger, no more misery, no more cruelty; there shall be enough happiness for all. To the new Humanity there shall be no talk of Government. The real leader shall be he who can make them happy."

Some of his spirit and many of his ideas are communicated to his favourite pupil, Allen Engledew, also a poet and a dreamer, but the latter at length falls solidly upon his feet. The noble and self-sacrificing part which the heroine plays throughout everything will be appreciated by all who read the novel.

In *Abigel Rowe* we have a chronicle of the times of the Regent. Mr. Wingfield has deservedly made himself a considerable name for his historical novels, and this latest story from his pen exhibits all his former picturesqueness and realistic power. But, when we have finished reading it, the question is forced back upon us, *Oui bono?* The revels and orgies of one of the most disgraceful periods in English history have already been described *ad nauseam* in memoirs, letters, novels, &c., &c.; and the reeking pool might well have been left without further stirring. It is true that Mr. Wingfield has found an

interesting plot in tracing the lost succession to the Northallerton peerage, but the bulk of the work is occupied with the doings of the Regent and his associates. The author has been too lenient in his judgment of the "fat Adonis of fifty"—as Leigh Hunt called the Regent, to his cost—and a little too severe towards his unfortunate consort. After all, if blame is to be apportioned, although neither can escape censure, the more serious weight of reprobation must fall upon the Regent, whose life was far more infamous than that of Caroline. The novel, as we have said, is very largely concerned with the Prince of Wales and his three favourites, Sheridan, Brummel, and Lord Osmington. The closing scenes in the lives of Sheridan and Brummel, with all their miserable and squalid horrors, are described with a graphic pen. The end of all three favourites was conspicuously wretched. Sheridan, even in his death, was arrested by duns, Brummel died mad, and Osmington shot himself. The story has its routs, its gambling scenes, and its prizefights *galore*; and the only light throughout the dark and disgusting picture is that reflected from Abigel Rowe and her cousin, the young claimant to the earldom. It is a sad, sad record, but, unfortunately, as true as sad. Apart from the choice of subject, every praise can be given to Mr. Wingfield. He writes well and vigorously, and never has a tedious page.

There probably never was a novel written with less of plot than appears in *Alison*. It begins with the courtship and marriage of Neville Yorke, a widower, and the wealthy owner of King's Lorton, with Alison Latimer, a penniless, but charming girl. There is no special reason why Alison should marry Neville, for assuredly she is not in love with him at the outset; but after marriage she must certainly love him with strange intensity, for all the rest of the story is occupied with the bringing of husband and wife together, heart to heart. They have become estranged immediately after marriage, neither of them knows exactly how, and at one time there is every probability of the two lives being completely wrecked. "We strain and crave after what we have not," says one of the characters,

"and, if we do ever reach the margin of the lake which is ever in view, we find that its far-off sheen has deceived us—it is not what we fancied—it is mirage."

Those who like a quiet story, without sensationalism of any kind, but yet, at the same time, an admirable study of the inner life and its affections, will find undoubted pleasure in this work. Although it is spread over three volumes, the narrative never becomes tedious, for the author's style is smooth and pleasant, and occasionally it rises into dignity and pathos.

The stage is a fascinating subject for writers of fiction, and books upon it have been multiplied a hundredfold. But the glamour which surrounds the life of an actress hides a good deal of tinsel and poverty, if not of actual privation. Certainly this is frequently the case with regard to provincial theatres. But still there is always the thought for the pretty burlesque actress that she may marry a lord, and occasionally this

is done and happiness ensues. But, as a rule, the noblemen who hang about the wings and dressing-rooms of theatres are very inferior samples of the aristocracy. Miss Marryat's new story turns upon the love of Lord Luton for a country manager's daughter. In spite of her surroundings, the heroine always remains as virtuous as she is beautiful. It is at a garrison city in the North where the two meet, at the rooms of an officer. As the author remarks,

"there is a class of men, unfortunately but too common, in the British Army whose minds are imbued by two ideas. The first is, that no woman on the stage can possibly be virtuous; the second, that (even were she so) it would be absurd to suppose she could resist their advances."

The gross injustice of these ideas is shown by the character of Susie Gresham. Perhaps the best and most natural scenes in the work are those descriptive of provincial theatrical life, though there are some very natural touches of child-life in the cathedral close at Malisbury. Here two girls are nurtured who drift into widely different courses while still young, but come together again in after-years under the most remarkable circumstances—the one as the divorced and disgraced wife of Lord Luton, the other as her successor. We have something about fortune-telling at cards, and also a little concerning supernatural appearances, which the reader may take for what they are worth; but there are undoubtedly one or two scenes in the later portions of the story which exhibit no small share of dramatic power. The skill and art required for keeping the reader's attention are well illustrated in these volumes, for no one could accuse Miss Marryat of being dull.

The anonymous writer of *A Tourist Idyl* evinces considerable talent, and the subjects chosen are not of a hackneyed type. The sketch which furnishes the title to the volume is not without a genial kind of humour. It turns upon the travels of an English family in Germany, one of whom, a girl of the order which only our own country can produce, falls in love with Eustace St. Quentin, the grandson of a nobleman, who meets with her at a German Spa when on his road to England. How they were nearly lost to each other, but came together at the end, we must leave the reader to discover for himself. The author may be reminded that a favourite English novelist did not spell her name Austen, nor did the old Greek tragedian spell his Euripides. "Bice," and the sketch entitled "In Monotone: a Novelette without a Hero," reveal tragic touches of real power. Alike from their subjects, treatment, and literary style, these stories are much above the average.

The publishing house from whence issues *Two Old Maids* is a sufficient guarantee of the purity of its tone. It teaches, among other things, the value of straightforward and virtuous action, and may be perused with pleasure and profit by old and young alike. The latter will find a double charm in it from its illustrations.

"Cissy's troubles" were neither few nor light, for the management of a house and family

were early thrown upon her. She had a brave spirit, however, and ultimately conquered. The little volume closes with a happy marriage; and, to show how Cissy had borne herself towards the various people with whom she had been brought into contact, on the morning of the wedding a splendid bouquet arrived from Mr. Johnson, the bailiff, "for the prettiest and nicest lady he ever had to do with." Young people will be interested in Cissy and her story.

G. BARNETT SMITH.

#### CURRENT LITERATURE.

*Egypt and the Egyptian Question.* By D. Mackenzie Wallace. (Macmillan.) This book has no preface, but we think we do not err in saying that the substance of it has already appeared under another form. At any rate, without assuming to depreciate its interest, we must be excused from noticing at length in this place a work which is concerned so entirely with politics—or modern history, if Prof. Seeley will have it so. For the author would be the first to admit that his present book stands in a different class to that by which he made his name deservedly famous. Russia he set himself to study during a period of years with the tranquil enthusiasm of a child of science; and he brought back a knowledge of the social system of that country such as scarcely another Englishman can hope to attain. In Egypt, unless we do him wrong, his experience was that of a special correspondent. However enlightened his mind and keen his vision, his experience must be that of a physician called in to diagnose symptoms without an adequate familiarity with the life-history of the patient. This may not detract from the value of his advice, so far as regards the conduct of statesmen, who are generally compelled to act upon the opinions of persons with much less intelligence than Mr. Wallace possesses. But it does affect our estimate of the permanent importance of his book. Nevertheless, it is emphatically one that everybody should read and weigh who claims to form an opinion about England's position in the East.

*Lichfield.* By William Beresford. "Diocesan Histories." (S. P. O. K.) Mr. Beresford's History of the diocese of Lichfield does not reach the high level attained by some of the other volumes in this useful series. There is not much to find fault with as to matters of fact; but the book is patchy in construction, and the reader has a painful feeling that all along a case is being made out for the Church of England. In this respect the *Lichfield* contrasts most unfavourably with Canon Ormsby's *York*, a book of such scrupulous fairness that, if the title-page had not informed us that its author was a beneficed clergyman of the Church of England, it would have been impossible to guess the tint of his religious convictions. In a professedly controversial work it is all well enough for a writer to dwell repeatedly on the same thing; but in a History this is out of place. The relations which England had with the Roman Patriarch might reasonably have been discussed once in a way, but it is a violation of good taste and historical perspective to drag in this matter over and over again. From certain incidental remarks which Mr. Beresford makes regarding Grosseteste, the great Bishop of Lincoln, we fear that he does not clearly understand how complex those relations were, and how very much they involved. Mr. Beresford is unfair as to the religious slaughters of the sixteenth century. He sees that the Marian sufferers died for their religious convictions; but he is taken in by that remarkably silly play on words which represents the Roman Catholic priests

and laymen who were put to death by Elizabeth and the Stewarts as political sufferers only, because the practise of their religion had been made penal. If Mr. Beresford be acquainted with the history of the early Church he must know that many of the martyrs of the first three centuries were tortured to death for refusing to obey laws which they thought wrong. Although we cannot speak highly of the impartiality of Mr. Beresford's book, we still think it in several ways a useful contribution to local history. He has gathered together a large collection of facts which will be of much service to future enquirers. We are told, for example, a thing which is certainly true, but which moderns do not sufficiently realise—that the parish church was in the Middle Ages the public room for the whole parish. Wool, it seems, was stored in Chesterfield church on one memorable occasion. The strange deeds of Henry VIII.'s visitors, who were the agents in the suppression of the monasteries, are dwelt upon as they deserve. It would be interesting to know what the mental position of these men with regard to the old things which were passing away, and the new ideas in whose evolution they were agents. We imagine it to have been one of mere puzzle-headed confusion. One of them—Sir William Basset—locked up the baths at Buxton, and put his seal on the doors till such time as he could communicate with his master, Thomas Cromwell. Evidently this man classed the curative properties of the Buxton springs in the same category with the miracles said to be wrought at the shrines of saints.

*The Elements of Military Administration.* By Major J. W. Buxton. (Kegan Paul, Trench and Co.) To Major Buxton great praise is due for the thankless and troublesome task he has undertaken of concentrating, in one moderate-sized volume, all the elements which go to form our present most cumbersome War Office organisation. The regulations of the various departments are ably marshalled and clearly described. Having, however, conscientiously fulfilled the part that he had assumed, as a careful compiler of the mass of administrative business centralised in the hands of the officials at Pall Mall, he, as it were, resumes his natural being; and, in his last chapter, he takes his revenge on the hard fate that doomed him to 535 pages of distasteful narration of a vicious system by attacking it with hearty vigour. Seldom have we read a more powerful, courageous, and truthful *exposé* of the working of that creaking piece of machinery known as the War Office than is contained in this concluding chapter. If Lord Hartington be not thoroughly posted up in the shortcomings of the over-grown army of civilian subordinates who (using his authority) make service hateful to the practical soldier by deluging him with reams of forms and vouchers, and by treating him, on every possible occasion, like a small boy at school, it will certainly not be the fault of Major Buxton. The editor (Col. Brackenbury) hopes that the book may soon become obsolete; and every officer in the army will cordially echo this wish.

*A System of Field-Training.* By Major O. K. Brooke. (Kegan Paul, Trench and Co.) The interest taken by military officers of the present day in the practical details of their profession is evinced by the issue of this little book. To draw attention to the necessity for the thorough training in peace time of all ranks of the army in the various duties that must inevitably devolve on them in time of war is the object of Major Brooke's essay. Belonging to the principal arm of the service—i.e., to the infantry—his remarks are naturally directed mainly to the improvement of the foot soldier; but he does not omit to give brief and

pertinent notices of the requirements of cavalry, artillery, engineers, staff, and departmental branches in regard to their instruction in practical field operations. He divides the primary training of the infantry man into five classes—viz., marches, encampments, outposts, attack and defence of posts, and field engineering. The second period of education consists of a further development of this series of campaign exercises, and finishes with special instruction in field-firing, signalling, personal sanitation, care of sick and wounded, and transport duties. To the principle inculcated by Major Brooke's suggestions we can give our hearty concurrence. Too much time is wasted during the precious hours of peace in parade and show business. The book is well arranged, and the style is clear and simple.

*Some Professional Recollections.* By A Former Member of the Incorporated Law Society. (Bentley.) If it were decorous, it would not be very difficult to reveal the identity both of the author and also of some of the characters whom he leaves anonymous. It is more to the purpose to state that he has written a book which does him credit in every respect. He might have talked unduly about himself; he might have violated professional confidences; he might have irritated the lay reader by technical jargon; above all, he might have committed the supreme offence of being dull. None of these things has he done; but, on the contrary, he has shown that he possesses a genuine gift of story-telling, while he always leaves the impression that he is telling the un-gilded truth. The chapter that we prefer is that headed "Master and Man," but there is none which we have not read with pleasure.

*Romantic Stories of the Legal Profession.* (Sampson Low.) By a curious coincidence this volume appeared in the same week as the preceding. But there all resemblance ends. It is the production, not of a professional lawyer, but of a professional writer. We do not deny that considerable cleverness of construction has been shown in the plots, though even here we might pick some holes, if so disposed. But the important thing to remark is that the stories are inventions, though possibly not without a certain basis of fact. As magazine articles they would do very well, and we recollect to have met with at least one of them before as such.

*Santo, Lucia, and Co. in Austria:* Where they've Been, and What they've Seen; Where they Stayed, and What they Paid. By Ella Hunter. (Blackwood.) All those who came across, last year, the little volume in which Miss Hunter narrated her adventurous drive from Florence to Ocherbourg will not deprive themselves of the pleasure of reading what we might call this continuation, if it were not that the present drive in Austria came first in order of time. For the benefit of the rest of the world, we may state that the author (represented in the title by "Co.") is a confirmed invalid, who struck out for herself the adventurous idea of driving tours on the Continent; that Santo is an Italian lad, her groom and factotum; and that Lucia is the pony, now unfortunately laid up by an accident. The book is a genuine book; and we venture to guarantee that no one who takes it up will regret to have followed our recommendation.

*A Cambridge Staircase.* By the Author of "A Day of my Life at Eton." (Sampson Low.) Without admitting that this little book is equal to the popular brochure by which the writer won his reputation, we may honestly say that it ranks above the average of undergraduate productions. The style, if it were not for the embarrassment of excessively long and involved sentences, is both correct and natural. The

genial tone of the writer towards the world at large does him infinite credit. He has steered happily between the two dangers of priggishness and cynicism. We see no reason why he should not escape the peril of being weighed down by his first success, and yet make for himself a respectable place in literature.

*Schiller's Song of the Bell and other Poems and Ballads.* (Williams and Norgate.) This volume contains the "Lied von der Glocke" and nine other of Schiller's lyrics. The text is printed in clear Gothic type on a small octavo page, while difficult words and phrases are explained by Herr Moritz Foerster in terse footnotes. At the end is a complete vocabulary. If the editor's aim has been to make easy to beginners the possession of ten gems of German poetry, this little book is likely to realise his wish. There is no surer road to German than through its poetry, and the student who commits these masterpieces to heart will have made a distinct step in German scholarship.

*Bonds of Disunion; or, English Misrule in the Colonies.* By C. J. Rowe. (Longmans.) Whatever Mr. Rowe's object in writing may have been, he has certainly adopted the best means of creating ill feeling between England and her colonies. Almost the whole of his book consists of attacks on English Ministers and officials. No English Government can possibly do right: whether they leave the colonies alone or legislate for them—whether they promote or discourage emigration—whether they act according to the universal practice of the time or strike out a new line—in this author's eyes they are wrongdoers. At least Mr. Rowe is impartial; he distributes his abuse right and left without any regard to parties. Not only, in his opinion, are the Home Governments invariably in the wrong in all their dealings with the colonies, but their motives are necessarily of the basest. The universal object of Whigs and Tories alike is to retard the development of the colonies. There is something most irritating in this continued abuse, and in the way in which the author lays down the law, and asserts as facts what at the best are disputable points. It is clear that in his own eyes he, at least, can never be mistaken. Englishmen are not likely to be led into believing that the many able and enlightened men who have presided over the Colonial Office, both as parliamentary and permanent officials, are either knaves or fools. But the effect on the colonists of insisting on this can only be to cause disunion, and loosen the bonds which now bind us and our colonies together, more especially as Mr. Rowe writes clearly and incisively, and evidently has considerable acquaintance with Australian affairs. We are far from affirming that the Colonial Office is always right, or that their action is always for the best. Certainly, if there is one department more than another which suffers from our system of party government it is the Colonial Office; and if Mr. Rowe could write with moderation and temper he might be of use. The last crime of the English Government, in his opinion, is the creating Sir W. J. Clarke, reputed to be the largest landowner and richest squatter in Australia, a baronet. Simple-minded men may wonder what harm there can be in this; let Mr. Rowe reveal to them the base designs of Mr. Gladstone, concealed under this apparently harmless act:—

"Eldest sons, aristocratic customs, and class-hatreds—these are the injustices which England still has it in her power to bestow upon the colonies, and the infliction of which afford conclusive proof that to-day, as in times past, the mother-country continues to give evidence of hopeless incapacity to comprehend the conditions of colonial life."

THE last-issued volume of the "English Citizen" Series (Macmillan) sets out his re-

sponsibilities to Greater Britain. His duties towards India are described by Mr. J. S. Cotton; the claims of the Colonies are specified by Mr. E. J. Payne. The past history of our Indian dependency must be regarded with mixed feelings of pleasure and pain; if there are dark spots in the picture of British rule, we may boast with reason that the colours are far brighter than they would have been had the workmanship fallen to the lot of any other European nation. The future of India will press heavily on the energies of English statesmen for some years to come, and it is this section of Mr. Cotton's volume that most readers will peruse with the greatest eagerness. He recognises the inherent aptitude of the Indian peoples for self-government, and looks forward to the gradual substitution of native for English rulers, with the ultimate formation in the Indian continent of one vast confederacy, linked by a "common bond to the English name." The chapters which deal with the complicated machinery of administration are only inferior in interest to those which describe the effects of our past government. The land system of each Province is so involved, says Mr. Cotton, that no one not bred to it can attempt fully to comprehend its principles; the general result seems to be that, in Asia, as well as in Normandy or Thuringia, the money-lender is the master of the situation. Mr. Cotton's task is to describe what Pope calls "one stupendous whole;" his fellow-chronicler has to narrate the history and analyse the constitution of many isolated communities. If we were to point out a blot in Mr. Payne's labours, it would be that he has entered with somewhat unnecessary detail into the system of government adopted in the various colonies. We should have preferred to have read more of his views on the problems of colonial administration which are likely to vex the home politicians of the next half-century. He inclines to the belief that the colonies should contribute "three or four millions a-year" to the imperial treasury; but at the same time he acknowledges that the military expenditure of England in the colonies is only half what it cost a generation ago. Mr. Payne would like to see some eminent men from the colonies called to the House of Lords with life peerages; and if such a plan were adopted it would probably benefit the Upper House of the Legislature, even if it did but little good to the colonies themselves. We are not prepared to admit the accuracy of all of Mr. Payne's remarks on the past history of the English empire; and the division of the volume for which he is responsible seems to be deficient in the breadth of treatment which is observable in the pages of his colleague. The account of India neither errs by excess of detail nor by unnecessary intrusion of the author's personal opinions.

UNDER the title of *The Western Pacific* (Sampson Low) Mr. Walter Coote has reprinted those chapters of his *Wanderings South and East* which described his visit to the Melanesian Islands. The book is a timely contribution to our comparatively small stock of knowledge of localities now becoming politically important, for the author had the opportunity of observing many things and places not often seen, and has made the most of it. The illustrations, too, are of a useful kind. His Introduction to the present volume, however, is meagre. He points out the vital importance to the future development of Australia of the possession of these islands; but in a short page of notice of New Guinea, which he did not visit, he contrives to make three mistakes.

WE recommend those of our readers who are in the habit of taking part in entertainments for the people to send for *Prince, and other Original Poems*, by H. Ohilde Pemberton (Ward,

Lock and Co.). This little volume is the best collection of poems for recitation that we know. One called "Geese: a Dialogue," is full of humour, while others are pathetic, and others again are stirring.

### NOTES AND NEWS.

PROF. SAYCE AND MR. F. W. PERCIVAL purpose to start at the end of next week on a visit to Egypt.

PROF. MASPERO's new Catalogue of the Boolak Museum is rapidly approaching completion, and may be looked for about the end of January 1884, in time for the tourist season.

DR. MOMMSEN has in the press a new number of the *Ephemeris Epigraphica*. We believe it will throw considerable light on the military system of Roman Egypt.

WE understand that Mr. Dobson's *Old World Idylls*, which we noticed last week, is already out of print.

MRS. OLIPHANT's new novel, to be published by Messrs. Macmillan, is called *Hester*.

MR. THOROLD ROGERS, M.P., has nearly completed a work entitled *Six Centuries of Work and Wages: the Undercurrent of English History*. The facts are generally taken from his *History of Agriculture and Prices* and from his own note-books.

WE are to have another description of a yachting tour. The Countess De La Warr has written *An Eastern Cruise in the "Edelwe"*, which will be published by Messrs. Blackwood.

PROF. MAX MÜLLER has expressed his willingness to allow *Flowers and Flower-Lore*, by the Rev. Hilderic Friend, to be dedicated to him. It is hoped that the volume will be ready by the end of the month, the author being now busy on a copious Index.

MR. JAMES HILTON is engaged on a second volume of *Chronograms*, which is to be published by Mr. Elliot Stock.

A SERIES of papers on the "History and Antiquities of the House of Lords," by Mr. J. Gairdner, Mr. J. H. Round, Miss Toulmin Smith, and Mr. J. S. Udall, will appear in the *Antiquary* during next year.

ARROWSMITH's *Bristol Annual* will this Christmas consist of a tale entitled "Called Back," by Mr. Hugh Conway, a local writer of considerable literary ability.

UNDER the title of "Equitable Licensing Reform," Mr. Maltus Q. Hoiyoake, of the Inland Revenue Department, is about to publish, in a pamphlet form, his plan for the limitation of public-houses, to which Mr. Bright referred in a recently published letter. Those interested in the question can obtain copies from the author, 25 Countess Road, N.W.

*Ourious Epitaphs*, by Mr. Wm. Andrews, has just been published by Messrs. Hamilton, Adams and Co., a special feature of which is the Bibliography of Epitaphs.

THE forthcoming number of the *Law Review and Magazine* will contain an article by Sir Travers Twiss on "An International Protectorate of the Congo River."

WE are glad to see that the *Bookseller* for November prints for the first time the entire list of books that have been registered at Stationers' Hall during the past month.

THE miniature on copper which is the last pretender to be a portrait of Shakspeare has been examined by Mr. Furnivall. It represents a mild young man of about five-and-twenty—possibly a foreigner, possibly an Englishman—with long brown hair, slight whiskers and

beard, and dark eyes spoonily turned to the left, painted, seemingly, from fifty to seventy years after Shakspeare's death. The fine shirt, lace collar, blue girdle, and red curtain show the original to have been well off. The miniature was bought lately out of a collection, where it was labelled—evidently as a practical joke—"John Milton." Someone suggested that it had Shakspeare's eyes, so it was dubbed "William Shakspeare;" stirring paragraphs were put into a contemporary about it, and some Shakspeare students have in consequence wasted an hour or so in going to see it.

SHAKSPEARE has not, we believe, hitherto been credited with a knowledge of the technicalities of Roman law; but an interesting instance of his learning has just been verified by the editors of the *Old-Spelling Shakspeare* now preparing for the New Shakspeare Society and Messrs. G. Bell and Sons. In "Measure for Measure," V. 428 (First Folio, p. 83, vol. i.), the Duke, after condemning Angelo "to the very blocke where Claudio ftoop'd to death," says to his victim, Mariana,

"For his Possessions,  
Although by confutation they are ours,  
We doe en-state and widow you with all,  
To buy you a better husband."

This "confutation" puzzled the editor or corrector of the Second Folio: he altered it to "confiscation," and all subsequent editors have, we believe, adopted the emendation, relying, doubtless, on "The Merchant of Venice," IV. i. 332, &c. But the Old-Spelling editors, unwilling to give up such a reasonable-looking word as "confutation," looked for a technical meaning for it, and found that in both the Theodosian and Justinian Codes and in Ammianus the verb *confutare* was used with the meaning of "to convict." And as the "conviction" (of Angelo) is just the sense that fits the passage in "Measure for Measure," the Folio reading "confutation" will be retained in the Old-Spelling text.

MR. REGINALD LANE POOLE has sent to press for the Wyclif Society his edition of the Reformer's important treatise *De Dominio Civili*, in three books; books i. and ii. from the unique Vienna MS. 1341, and book iii. from the likewise unique Vienna MS. 1340. The Wyclif Society hopes to issue this work to its members next year.

DR. LOSERTH, of Czernowitz, the author of the late important book on Huss and Wyclif (whose name was misprinted in the ACADEMY of last week), has undertaken to edit Wyclif's *De Ecclesia* for the Wyclif Society. The society hopes to receive special donations and subscriptions for 1884, in which the quincentenary of the Reformer's death occurs on December 31. The hon. secretary of the society is Mr. J. W. Standerwick, General Post Office, London, E.C.

WE hear that no little dissatisfaction is felt at the awards of the Fisheries Exhibition in the "Literature" section. The prize-winners for the most part exhibit a few pounds' worth of other people's books; while the only two publishers represented—who, we may remark, are eminently representative—have been passed by without any notice.

THE Aristotelian Society, alive to the want which is being felt for a larger central philosophical society, is exerting itself to widen its sphere of action, and has, we learn, already received much additional support from those interested in philosophical study and research.

MR. J. ALLANSON PICTON will deliver a series of six lectures at the South Place Institute, Finsbury, entitled "Lessons from the Rise and Fall of the English Commonwealth." The first lecture will be given on Tuesday next, November 17, at 8 p.m.; and the rest on successive Tuesdays.

M. P. CARRÉ will again give this winter a series of *matinées françaises*, upon which we commented favourably last year. He will recite "Le Bourgeois-gentilhomme" at the Steinway Hall on Wednesday next, November 14, at 3 p.m.; and similar recitations by him are announced for the five Wednesdays following.

THE Council of the Statistical Society announce a prize of £100, placed at their disposal by Mr. H. D. Pochin, for an essay in memory of the late William Newmarch. The subject chosen is "The Extent to which Recent Legislation is in accordance with, or deviates from, the True Principles of Economic Science, showing the Permanent Effect which may be expected to arise from such Legislation."

THE Latin play at Bath College will be an adaptation of the "Aulularia." It will be given on December 20.

AT the general monthly meeting of the Royal Institution held last Monday, Dr. W. M. Ord was elected a manager in the place of the late William Spottiswoode.

*Correction.*—We were too late last week to stop the press and correct the misinformation sent us as to Mr. Browning having started for Greece. At the last moment he had to alter his plans and stay in Venice. We were also in error last week in stating that the Christmas number of the *Illustrated London News* would "consist of" a story by Miss Amelia B. Edwards. We should have said "will contain" a story by that writer, for the tale occupies but a part of the number.

### UNIVERSITY JOTTINGS.

IN little more than a year we shall be able to verify a curious chronological prophecy of M. Renan, who said, in January 1860, that "in twenty-five years Oxford, transformed on the model of the German universities, will have become the most brilliant centre of Germanic culture in the world" (*Dialogues et Fragments philosophiques*, p. 262). In 1860 there was but small prospect of this to an English eye, but the great accessions of strength to the professoriate may permit a little more faith now. The young theological professors are wisely trying informal and, presumably, untheological "re-unions" to stimulate curiosity on the subject of Biblical archaeology. Examinations—at any rate those in theology—have failed as yet to awaken an interest in non-paying subjects. Profs. Driver, Sanday, and Wordsworth are beginning a work which many have vainly hoped to see taken up in Oxford.

WE have before alluded to the Oxford Historical Society, which it is purposed to found on the lines indicated by the late J. B. Green in a paper dated May 1881. We have now before us the prospectus of the society. It forms a large quarto pamphlet of some eighteen pages, which may be obtained by anyone interested in the project from the members of the committee—the Rev. C. W. Boase, of Exeter; C. R. L. Fletcher, of All Souls; F. Madan, sub-librarian of the Bodleian; and A. L. Smith, of Balliol. It gives a brief sketch of the history of Oxford from the year 912, arranged in seven periods, with an account of some materials for each period that deserve to be printed. The publications contemplated for the first year are—(1) an enlarged edition of Mr. James Parker's treatise "On the History of Oxford during the Tenth and Eleventh Centuries" (privately printed, 1871); (2) Part I. of the Register of Matriculations and Degrees, which dates from 1505 as regards the degrees, and from 1565 as regards the matriculations, edited by the Rev. C. W. Boase; and (3) the first volume of an edition of Hearn's Diaries, which fill 145 MS. duodecimo volumes in the volume, covering the period



from 1705 to 1735, which it is hoped that Mr. C. E. Doble will undertake to edit. From the presidential address of Mr. J. Willis Clark delivered at the Cambridge Antiquarian Society (which is reported in another column of the ACADEMY), it will be seen that the duty of publishing old records is also under consideration at the sister university.

Mr. H. SIDGWICK has been elected to the Knightbridge Professorship of Moral Philosophy at Cambridge, and will lecture during the present term on "Intuitional Ethics."

ST. JOHN'S, Cambridge, is the first to announce a change in the principles upon which elections to fellowships will be conducted in the future. Candidates will be invited to submit dissertations or other writings as evidence of their independent work, which may consist of writings already published. Another special feature will be the composition of an English essay, the subject to be chosen from among several alternatives; and it is specially stated that, in judging the essays, account will be taken of method and style. It is worthy of record that, at the election to fellowships at St. John's which has taken place this week, the first two out of three had graduated in the Natural Science tripos.

THE representation of the "Birds" of Aristophanes in the original Greek at the Theatre Royal Cambridge, to which we have referred more than once, is fixed for November 27, 28, 29, 30, and December 1. The four first of these performances will take place in the evening, and the last in the afternoon. An acting edition of the play has been prepared, with Prof. Kennedy's translation in English verse opposite to the Greek text. The version by John Hookham Frere has also been arranged to correspond with the acting edition of the text, and will be sold separately. The incidental music has been written by Dr. Hubert Parry, the conductor being Mr. C. Villiers Stanford. The stage arrangements are under the direction of Mr. Charles Waldstein, while the scenery and proscenium have been painted by Mr. John O'Connor.

Mr. EDMUND ROBERTSON has resigned the Chair of Roman Law at University College, London. The vacancy must be filled immediately, and applications will be received up to November 19.

#### SWISS JOTTINGS.

THE aged Pasteur Louis Dubois, of Vevey, who died a few weeks ago, has left the sum of 6,000 frs. to the municipality of Vevey for the erection of a memorial in the church of St. Martin to the English "Regicide" Ludlow. Ludlow and Broughton found an asylum in Vevey in 1662; it was there that the former wrote his *Memoirs*, which were printed at Amsterdam after his death. Ludlow's house was pulled down some years ago, and the tablet which he placed over the door was removed to England. Murray and Bäder both state that it bore the inscription "Omne solum forti patria;" but Ebel, of Zürich, who saw it in the beginning of this century, says that it ran as follows: "Omne solum forti patria est, quia Patria."

THE "Bluntschli-Stiftung," which was founded as a memorial to the late Prof. Bluntschli, has now reached a total of 36,000 frs., about a third of which has been contributed by the Swiss. It is to be devoted to the encouragement of the law of nations by the award of prizes to essays and books. Among the members of the executive committee are Profs. Holtzendorff, of Munich; Orelli, of Zürich; Bulmerincq, of Heidelberg; and Revier, of Brussels.

The latter is nominated as the representative of the Institut du Droit internationale.

DR. RENWARD BRANDSTETTER, of Luzern, has compiled, from materials preserved in the Stadtbibliothek, an interesting account of the "Technik" of the Easter Plays ("Osterspiele") of Luzern during the latter half of the sixteenth and the early part of the seventeenth century. The stage directions for the accessories, dress, figure, and behaviour of the actors in the plays of 1583 and 1597 are particularly complete. The stone with which David slays the giant Goliath is to be an egg filled with blood. The beautiful Magdalene is to place genuine "Küchli" before the guests, and the Bethlehem herdsmen are to be provided with milk-pails.

#### ORIGINAL VERSE.

ITALIAN RISPETTI.

*How Peasant Maidens in the Tuscan Highlands think about their Sweethearts.*

I.

I HAVE been walking in a garden rare,  
Lovely with broom-flower and with golden-rod,  
Where in the midst there was a young man fair,  
A young man beauteous as a beardless god.  
Methinks I'd know him by the roseate cheek:  
The lustre of your eyes the heart doth break!  
Methinks I'd know him by the face so free:  
The lustre of your eyes is heaven to see!  
Methinks I'd know him by fair words he saith:  
The lustre of your eyes brings life to death!

II.

A smooth green-sward without or weed or tree  
Might the fair image of my sweetheart be;  
A blossoming almond by the river-side  
Is my love's very image glorified;  
Sunbeams and beams of stars that set or rise  
Are the bright image of his beauteous eyes;  
The fragrant perfume of a flower new-blown  
Is the true image of my love, my own.  
Lover, my lover, O love, love, my own!  
Come quickly, give me heart's ease, come, my own!

III.

Lovely young man, your heart is true and tender;  
With tenderness your very soul runs over;  
Worthy are you that love to you should render,  
Because you are so true, so kind a lover.  
You have a gentleness that's yours alone;  
Your eyes laugh first, before the lips can smile.  
You have a kindness that is all your own;  
Your laughing eyes and mouth together smile.

IV.

How virtuous is the beauty of that youth!  
Dry grass beneath his footing blooms and flowers!  
Yea, when you part those lips to speak, fair youth,  
The stars of heaven stand still nor tell the hours.  
Yea, when you part those lips to speak, sweet boy,  
The sun stands still and listens smit with joy:  
Yea, when you speak, O lover leal and true,  
The sun stands still and leans his ear to you:  
Yea, when you speak, creature of heavenly birth,  
There turn to wait on you sun, air, and earth.

V.

Comely young man, prithe grow not more fair!  
For so thou wilt become a flower-de-luce;  
Become a flower, and then a star in air,  
And then depart to dwell in paradise:  
And then fly forth to find in heaven thy throne,  
Thou fairest fair, that art earth's paragon!

VI.

Thou beauteous young man, born in paradise!  
Why need'st thou roam the fields to gather flowers?  
Thou hast so many in that face, those eyes,  
Flowers white and red, flowers varied as the hours;  
That fair white face such wealth of bloom discloses,  
To me it seems a garden full of roses.

VII.

High are the walls that round your dwelling stand;  
Mine cannot reach to that proud height above:  
I am not worthy to receive your hand;  
I am too lowly to deserve your love.  
I am not meet to gaze into your eyes,  
Fair orange-blossom plucked in paradise!  
I am too poor even to look at you,  
Fair orange-flower that in heaven's garden grew!

JOHN ADDINGTON SYMONDS.

#### MAGAZINES AND REVIEWS.

THE *Antiquary* for November is a very satisfactory number. Not one of the papers is worthless; there is but one which shows want of knowledge of the literature of the subject treated of, and this is in some degree atoned for by its containing useful facts of local interest. Mr. C. E. Keyser's paper on English mediaeval representations of St. Christopher is a really valuable contribution to our knowledge of the art of the Middle Ages. He does not retell the legend—the most beautiful, perhaps, in the whole range of saintly lore—but describes in detail several of the most noteworthy representations of the saint that have come down to us. The paper ends with a list of all the English representations of St. Christopher with which the writer is acquainted. These are classed under counties. We have no doubt that it is at present imperfect, but its value to the student will be great. The legend of St. Christopher has not attracted the attention it deserves. Its history, we believe, has not, as yet, been made out. It must be pure myth. Such a story cannot have had anything beyond the slightest foundation in prosaic fact. We must look for its origin in days far beyond the commencement of our era. The question to be answered is, Do we derive it from the North or the East? The fully developed story has a strangely Northern colour. We believe St. Christopher has been a more popular saint in the North than elsewhere. Will not Mr. Keyser, who has evidently a strong interest in the subject, give us a critical history of the legend? If he would, many persons would be grateful to him. Mr. Charles Rolfe's paper on "Accuracy of the Colouring of Illuminated MSS." is learned, and useful as showing that the mediaeval painters represented what they saw as they saw it, and did not draw on their imaginations only for the tints they used. Those who are interested in ancient church vestments will find here some useful facts. Uninstructed folk are found from time to time maintaining that blue was a colour not used for vestments in this country. Mr. Rolfe gives overwhelming evidence to the contrary. Mr. H. B. Wheatley has a note on a passage in "Measure for Measure" which, if not absolutely convincing, is much above the average of modern Shakspeare criticism. There is also an unsigned paper on "Elizabethan Map Makers" which tells us much of which we were previously ignorant.

We have received part ii., vol. i., of *Timehri*, the journal of the Royal Agricultural and Commercial Society of British Guiana, which is published in this country by Mr. Stanford. As usual, the most valuable article is by the editor himself—this time a first instalment of an historical sketch of "Essequibo, Berbice, and Demerara under the Dutch." But the other contents are by no means to be despised. We fancy it will be news to most that there is a thriving colony of Chinese agriculturists on the Demerara river who have adopted Christianity.

#### SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BOUSSER, P. *Essai de Psychologie contemporaine.* Paris: Lemerre. 3 fr. 50 c.

- BOUSSARD, J. La Maison française: ce qu'elle est, ce qu'elle devrait être. Paris: A. Lévy. 4 fr.
- DONIZET, J. Ueber die Capverden nach dem Rio Grande u. Futa-Djallon. Reiseeskizzen aus Nord-West-Afrika. Leipzig: Froberg. 13 M.
- FOURNIER DE FLAIX, J. Etudes économiques et financières. 19 Série. Paris: Durand. 10 fr.
- HUNFALVY, P. J. L. Péc's der nationale Kampf gegen das ungarische Staatsrecht, besprochen. Teschen: Frochaaka. 2 M. 40 Pf.
- MALON, H. Les Besoigneux. Paris: Dentu. 6 fr.
- REUSCH, F. H. Der Index der verbotenen Bücher. Ein Beitrag zur Kirchen- u. Literaturgeschichte. 1. Bd. Bonn: Cohen. 15 M.
- ULBACH, L. L'Homme au Gardénia. Paris: Calmann Lévy. 7 fr.

## THEOLOGY.

- BICKELL, G. Dichtungen der Hebräer. Zum erstenmale nach dem Versmasse d. Urtextes übers. III. Der Psalter. Innsbruck: Wagner. 3 M. 20 Pf.
- KUEHL, C. O. Die epistolischen Perikopen, auf Grund der besten Ausleger älterer u. neuerer Zeit exegetisch u. homiletisch bearb. 2. Bd. 2. Lfg. Marburg: Elwert. 2 M. 60 Pf.

## HISTORY.

- BALAN, P. Monumenta reformationis Lutheranae ex tabularis s. sedis secretis. 1521-25. Fasc. I. Regensburg: Pustet. 6 M.
- FAZY, H. Genève, le Parti Huguenot et le Traité de Soleure (1574 à 1579). Basel: Georg. 9 fr.
- FISCHER, E. Die Landfriedensverfassung unter Karl IV. Göttingen: Akademische Buchhandlung. 2 M. 40 Pf.
- MONUMENTA Germaniae historica. Scriptorum tom. XIV. Hannover: Hahn. 24 M.
- PFIZMAIER, A. Nachrichten aus der Geschichte der nördlichen Thäl. Wien: Gerold's Sohn. 4 M. 80 Pf.
- PREGER, W. Die Verträge Ludwigs d. Bayern m. Friedrich dem Schönen in den Jahren 1325 u. 1326. München: Franz. 7 M.
- RAYAISON, F. Archives de la Bastille. T. XV. 1737 à 1748. Paris: Durand. 10 fr.
- SPIERT, F. Die Reformation in Leipzig. Leipzig: Hinrichs. 4 M.
- SEPP, R. Tagebuch der unglücklichen Schottentönigin Maria Stuart während ihres Aufenthaltes zu Glasgow vom 23.-27. Jan. 1567. 2. Thl. München: Lindauer. 1 M. 60 Pf.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BAUERNFEIND, C. M. v. Ergebnisse aus Beobachtungen der terrestrischen Refraktion. 2. Mitttheilg. München: Franz. 4 M.
- DE CANDOLLE, A. Nouvelles Remarques sur la Nomenclature botanique. Basel: Georg. 3 fr.
- FOL, H. Sur le Sticholoneche Zanclea et un nouvel Ordre de Rhizopodes. Basel: Georg. 4 fr.
- KUNTZE, O. Phytogeogenia. Die vorweltl. Entwicklung der Erdkruste u. der Pflanzen. Leipzig: Froberg. 6 M.
- MARPMANN, G. Die Spaltplz. Grundzüge der Spaltplz- u. Bakterienkunde. Halle: Waisenhauss. 3 M.
- MATHEY, F. Coupes géologiques des Tunnels du Doubs. Basel: Georg. 4 fr.
- MOEBIUS, K. u. F. HEINKE. Die Fische der Ostsee. Berlin: Parey. 5 M.
- MUELLER, J. Die wissenschaftlichen Vereine u. Gesellschaften Deutschlands im 19. Jahrh. Berlin: Asher. 6 M.
- WIESNER, J. u. R. v. WETTSTEIN. Untersuchungen über die Wachsthumsgesetze der Pflanzenorgane. 1. Reihe: Nutrende Internodien. Wien: Gerold's Sohn. 1 M. 30 Pf.
- ZITTEL, K. A. Die Sahara. Ihre phys. u. geolog. Beschaffenheit. Cassel: Fischer. 12 M.

## PHILOLOGY.

- BOLTZ, A. Die hellenischen Taufnamen der Gegenwart, soweit dieselben antiken Ursprungs sind, nach Gebrauch u. Bedeutung zusammengestellt. Leipzig: Friedrich. 1 M. 20 Pf.
- BUECHLER, F. Umbria. Bonn: Cohen. 7 M.
- DIERKS, H. De tragicorum histrionum habitu scenico apud Graecos. Göttingen: Akademische Buchhandlung. 1 M. 20 Pf.
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## CORRESPONDENCE.

## THE HERMES AND ORPHEUS MYTHS.

London.

I have recently been working through a large portion of the Greek mythology from a meteorological point of view. Though, of course, the general nature-origin of most of this is well known, still there are some points connected with the Hermes and Orpheus myths which admit of a better explanation than has hitherto been given. This I venture to lay before your readers. The full stories would be too long, but a sketch will suffice to show the nature of the legends.

Hermes was born, according to the Homeric hymn, at dawn, his parents being Zeus and Maia. He did not rest long in the sacred cradle, but, stepping forth, found a tortoise, which he killed, and made a lyre of its shell. This he played at midday. "Just as the sun was setting, the cattle of Apollo were feeding in the divine asphodel meadow. There were some heifers, all with crumpled horns, but the black bull was pasturing alone away from the rest, and four savage dogs followed in the rear, like men of one mind." Leaving the bull and the four dogs, Hermes stole the heifers, and drove them along the sea-shore, "backwards from the way they had been going," and, to hide his theft, reversed their footsteps. He, himself, walked backwards, and bound leafy bundles of tamarisk to his feet. He was described by an old man, who saw him driving the heifers, as "walking in a wavering manner," and "heavily on this side of the way, and heavier on that side of the way." Omitting two minor episodes of his meeting an old man and of his sacrificing two of the herd, the upshot was that by morning he had stalled the cattle by the banks of the Alpheus, and had gone to sleep himself again in his cradle. In the morning, Apollo found his cattle gone, and, "having concealed his broad shoulders in a purple mist," went to the cave where Hermes was asleep. A curious altercation followed, but eventually they made friends.

Now, what physical sequence of weather does this suggest? The first portion of the story is certainly a figurative expression for the wind making music among the trees after it has sprung up after day-break. The episode of cattle-stealing can readily be understood when we remember that in mythic speech detached clouds are often called cattle, and small knobby cumuli are called dogs. Hence, the dark bull, the dogs, and the heifers feeding in the divine asphodel meadow appear to represent some dark detached cumuli seen against the yellow sky of sunset. Then, noting that the scene is laid on the sea-coast, the driving some of them backwards would mean that a night land-breeze drove the clouds in an opposite direction to that in which they had been moving before under the influence of the day sea-breeze. Whether the bull and the heifers meant different kinds of clouds we cannot say, but the fact of the bull escaping would rather point to it, being either at a different level to the heifers or farther from the coast-line. One of the most characteristic features of land- and sea-breezes is that they are very shallow, and only extend a short way from the sea-shore. The meaning of Hermes tying bushes to his feet is obvious. Look at a sandy road, along which the wind is blowing briskly, mark how the sand is raked into lines, as if one had trailed a bush along the road, and how the wavering gusts sometimes catch one side of the road and sometimes the other, and then one realises the vivid accuracy of the Homeric story. Apollo, finding in the purple mist of the morning that his cattle were gone, and had been hidden beside the banks of the river, and that Hermes was asleep in his cradle, expresses the following sequence of weather:—After the land-breeze has driven

some of the evening clouds seawards, or more probably along the coast, they disappear, but, by early morning, mists have formed in the low-lying ground at the side of rivers, and the wind has fallen calm. The geography of the Homeric story is very mixed; sometimes the scene is laid on the west coast of the Peloponnese, other times about Pieria in Thessaly. The story rather points to a locality where the land-breeze would be westerly, and the sea-breeze easterly. This would suit Thessaly better than the Peloponnese.

The only portion of the Orpheus myth which concerns us here relates to the loss and death of his wife. Himself the son of Oeagros and Calliope, he was a musician who sang so sweetly on his lyre that he entranced all nature. He fell in love with Eurydice, but she was bitten by a snake and died. Orpheus went after her to Hades, soothed Cerberus with his song, and obtained the consent of the gods of Hades to release Eurydice on the condition that he went before her and did not look back before they both reached the upper world. He started, but turned round before he arrived at the limits of Hades, when she was caught back, and vanished for ever.

The meaning of the word Orpheus is unknown; but, like all mythological names, he certainly is the wind in some gentle or pleasant form. His parentage appears to localise the story on the coast of Thrace, or, at all events, near the sea. Eurydice probably is the broad spreading flush of light at dawn and sunset.

The wind falling in love with the twilight of sunset, and running after her, would personify an easterly land-breeze springing up at sunset, and running after the setting sun. The idea of soothing Cerberus with his lyre may mean that the cumuli on the horizon at sunset never last all night, and might therefore be supposed to be laid by the wind. The return of Orpheus before sunrise would suggest that the easterly land-breeze, having lulled, as usual, during the middle of the night, sprang up again in the same direction shortly before dawn; while his turning round to look at the dawn points to a westerly sea-breeze springing up just before sunrise, and looking, as it were, at the dawn. I have been unable to find any observations that would give the nature of the land- and sea-breezes on the coast of Thrace, so that I cannot tell how far the traditional locality of Orpheus agrees with the facts.

These two explanations seem to give far more life to the Hermes and Orpheus myths than has hitherto been possible. One inference may be noted here. If they both refer to sea-breezes, they cannot have their origin in High Asia.

RALPH ABERCROMBY.

## KING LEAR AND HIS DAUGHTERS.

Settrington Rectory, York: Nov. 6, 1883.

Mr. Elton, in his review of the *Corpus Poeticum Boreale*, cites a song which represents the daughters of Lear, the old Keltic Ocean-god, as blowing on the ship, thus identifying them with the winds rather than with the Swan-maidens, or clouds (see Elton's *Origins*, p. 290).

If Lear's daughters are the winds, how comes it that his grandson, Morgan, the Eponymus of Glamorgan, should be a Sea? The explanation seems to be that, the root-meaning of Lear being "to roar," the word has come to denote in Irish the "Wind" as well as the "Ocean." Thus two separate myths may have been combined, Lear's progeny being represented in the one case as the winds and in the other as the seas.

An etymological investigation of the mythological significance of the names of Lear's daughters might possibly furnish curious results. Meanwhile, I would, with great diffidence, venture to suggest that Regan may be the black tempest "rack," Goneril the cold piercing winter

blast (*cf. gonair*, the "piercer"), and Cordelia the "gentle wind," or zephyr, softly smoothing the white foam-locks of old Father Ocean, who has been lashed into mad fury by the cruel storms, his unnatural children.

ISAAC TAYLOR.

#### "FIELDS" AND "CLOSES."

Inverness: Oct. 30, 1888.

In Morton's *Natural History of Northamptonshire* (1712) "field" and also, I think, "close" are of common occurrence. Thus he speaks of plants, stones, or shells being found in "Raunds field," "Stanwick field," and the like. In the county the word is still used in cases where a stranger would say "parish." The enclosure nearest to the farm-buildings is almost always the "home close," while the more remote enclosures are often known by a name common to several of them—*e.g.*, Waterlands, Ransome's Leys. This is, no doubt, a relic of the days before Enclosure Acts. There is a good example of a "field" at Yelden just outside the county. This is now commonly called "Yelden open field," but the adjective is a late addition. The divisions of this field, as of others, were once marked by grass balks; but it is now, I believe, in undivided ownership, and the balks have disappeared. Trees were not confined, as Mr. Peacock implies, to the hedges of the "closes" and to the woods, but also grew, and still grow, in the hedges which mark the parish boundaries. Sulby Hedges are historical, but have fewer trees than many others in the county. The word "closes" is sometimes used of a wood—*e.g.*, "Hunt's Closes." This is probably a transference analogous to that by which a wood in the parish of Stanwick is called "Stanwick Pastures."

J. SARGEANT.

#### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Nov. 12, 7.30 p.m. Aristotelian: "Berkeley's Theory of Vision" II., by Mr. E. H. Rhodes.  
8 p.m. Royal Academy: Demonstration, "The Trunk" I., by Prof. J. Marshall.  
8.30 p.m. Geographical: Presidential Address, by Lord Aberdare; "The River Congo from its Mouth to Bolobo," by Mr. H. H. Johnson.  
TUESDAY, Nov. 13, 8 p.m. Anthropological: "Peruvian Antiquities," by Mr. J. E. Price; "Deformed Skull of a Chimpanzee," by Prof. Flower; "Some Australian Tribes," by Mr. E. Palmer.  
8 p.m. Civil Engineers: "The Northern Pacific Railroad," by Mr. G. B. Bruce; "Standard Forms of Test-Pieces for Bars and Plates," by Mr. W. Hackney.  
8 p.m. Colonial Institute: "New Guinea and the Western Pacific," by Mr. Wilfred Powell.  
WEDNESDAY, Nov. 14, 8 p.m. Royal Academy: Demonstration, "The Trunk" II., by Prof. J. Marshall.  
8 p.m. Microscopical: "The Relation of Aperture to Power," III., by Prof. Abbe; "Optical Tube Length," by Mr. Orispe.  
THURSDAY, Nov. 15, 8 p.m. Historical: "The Local Distribution of Protestantism and Roman Catholicism in England in the Sixteenth and Seventeenth Centuries," by Mr. H. E. Malden.  
8 p.m. Linnean: "Reproduction of the *Zygma-maceae*," by Mr. A. W. Bennett; "Antennae of the Honey Bee: their Structure and Functions," by Mr. T. J. Briant; "Structural Peculiarities in the Stem of *Rhynchosdactylum montanum*," by Mr. F. O. Bower.  
8 p.m. Civil Engineers: "The General Theory of Thermodynamics," by Prof. Osborne Reynolds.  
8 p.m. Chemical: "The Estimation of Starch," by Mr. C. O'Sullivan; "The Products of Decomposition of Solutions of Ammonium Nitrite by Heat," by Mr. G. S. Johnson.  
FRIDAY, Nov. 16, 8 p.m. Royal Academy: Demonstration, "The Shoulder and Arm," by Prof. J. Marshall.  
8 p.m. Philological: "The Dialects of the Lowlands of Scotland—I. The Mainland," by Mr. A. J. Ellis.

#### SCIENCE.

##### A DOUBTFUL OVIDIAN FRAGMENT.

P. Ovidii Nasonis *Libellus de Medicamine Faciei* edidit, Ovidio vindicavit Antonius Kunz. (Vienna.)

THIS work, by a pupil of Prof. Schenkli's, appeared in the same year with my own edition of the *Ibis*; but in England, so far as I know, it has as yet received little, if any, recognition.

The intrinsic interest of the poem—or, rather, fragment of a poem—is indeed but small; but Herr Kunz has executed his task of editing it with no mean pains, and produced a volume which, from so young a scholar, may fairly be called considerable.

The first thirty-six pages are occupied with a discussion of the MSS. These are eighteen in number. The earliest of them is the famous Marcianus (saec. xi.-xii.) now in the Laurentian library—well known as probably the most trustworthy authority for the text of the *Metamorphoses*. A minute account of this MS. is given on pp. 5-9; and, were it the only merit of Herr Kunz' performance, this might well recommend the book to philologists, as it is not often that MSS. are described so minutely, or that so minute a description is fully deserved by the importance of the MS. After the Marcianus, Kunz places Philipps 6912 at Cheltenham; then Leyden Periz. Q. 7. Of the remaining MSS. four are of the thirteenth century, one was written 1385-86, the rest in the fifteenth century. The variants of all these are given—a matter on which some scholars will probably quarrel with Herr Kunz; at any rate, many of them seem of little value except as showing the diverse forms which words assume at different stages of corruption. The text of the poem follows on pp. 37-46; then a commentary (pp. 47-78); lastly, a short discussion on the genuineness of the work (pp. 80-88). An Appendix gives the variants of two extra codices—a Mentelianus and a Bodleianus; and a short Index concludes the whole.

The text of the Marcianus has, of course, been generally followed, and its orthography, as a rule, adopted; but there are a good many places where its writing is no longer legible, and the reading must be restored from the other MSS.; not a few where it has admitted a wrong or corrupted word. Instances of the latter are *tanto* for *Tatio*, v. 11; *prebens* for *premens*, v. 13; *stridente* for *oriente*, v. 21; *facile* for *facies*, v. 44; *solida* for *solidi* (? *solidei*), v. 60; *bullos* for *bulbos*, v. 63; *affecerit* for *afficiet*, v. 67; *tristis* for *tritius*, v. 76; *secta* for *secta*, v. 80. Instances of the former are: *issit* for *iussit*, 31; *me* . . . for *merent* or *meret*, 28; *placitu* . . . *gis* for *placitus rugis*, 46; *frige* *fe. e* for *frige fere*, 70. This last occurs in a very doubtful passage. Ovid is giving a recipe for clearing the complexion:—

"Nec tu pallentes dubita torere lupinos  
Et simul instantis corpora frige fe. e."

So M. Other MSS. give *frigifere*, *frugifere*, *finge sere*. Marius altered *instantis* to *infantis*, and *frugifere* to *frange fabae*; Heinsius wrote *infantis corpora frige fabae*. Kunz edits *infantis corpora frige fabae*, defending this use of *corpora* by *corpora pulveris* used in the *Tristia* and *Metam.* This seems questionable, the more so that *infantis* almost calls for an accusative, and there is an awkwardness in *corpora* = "grains" when the first suggestion of the line is its proper meaning, "bodies."

The second verse of the poem is quite a problem. M., with most MSS., gives

"Discite quae faciem commendat cura, puellae,  
Et quo sit nobis cura tuenda modo."

This must be wrong. Possibly the reading of three inferior MSS., *forma tuenda*, is right; and so Kunz prints. His own conjecture, *aura*, which he explains to mean "liebreiz, anmut," seems to me singularly infelicitous—in fact, impossible. Heinsius' *ora* is better, but hardly probable. If we are to suppose the second *cura* anything more than a dittographical error, I would propose to read *pura tuenda*, "and how it is to be guarded free from spots," comparing 78, "Ore fugant maculas," and 98, "Haerebit toto nullus in ore color."

The editor, I think, has hardly dwelt enough on the unique use of *quaecumque* in 31: "Est etiam placuisse sibi quaecumque uoluptas."

None of the cases he alleges as parallels from Ovid are really so; and the effect, to my mind, of so unusual a sense (= *ἡμισθιότης*) is sufficiently un-Ovidian to count in the scale with such distichs as

"Cultus humum sterilem Cerealia pendere iussit  
Munera, mordaces interiere rubi,"

against the genuineness of the fragment. But I would not deny that, as a whole, the poem (now reduced to 100 lines; when complete, Kunz thinks, perhaps extending to 500) is so far like Ovid as to make Charisius' attribution of it to him intelligible and perhaps right.

R. ELLIS.

#### CORRESPONDENCE.

##### POST-CLASSICAL LATIN.

18 Bradmore Road, Oxford.

It has often occurred to me that the symbols used by English lexicographers, glossarists, and writers on philology to denote words occurring in post-classical Latin texts are not employed with sufficient discrimination. As a rule, all post-classical Latin words are lumped together in one confused mass, and labelled "Low Latin;" or it may happen that the conglomerate is denoted in the same dictionary by three symbols, "Late Lat.," "Low Lat.," "Med. Lat.," used as precise equivalents. Now it appears to me that it would be a great gain as regards scientific accuracy if a symbolic terminology were employed which would show more clearly the distinct component parts of that which goes now under the vague designation of "Low Latin."

Words occurring in post-classical Latin texts, and not met with in earlier authors, might perhaps be divided, for etymological purposes, into four classes, with four symbols, as below:—

1. Late Lat. All Latin words of genuine Latin origin, occurring for the first time in texts appearing after the classical period.
2. Romance Lat. Words of Latin origin representing non-Latin idioms—*e.g.*, *companionum* (O.-Fr. *cumpaigne*), *cf.* Goth. *ga-hlaiba*; *contrada* (Fr. *contrée*) = Ger. *Gegend*. See Max Müller, *Lect. Science of Lang.* ii. 304.
3. Low Lat. Words in Latin texts introduced from Celtic, Teutonic, Hebrew, Arabic, and other languages.

4. Med. (Mediaeval) Lat. Words in the later texts, mostly feudal and legal terms, borrowed from the languages of the Middle Ages; and showing in many instances traces of a romance termination—*e.g.*, *homagium*, *maritagium*, *marglerius*, *harnesium*, *feudum* (from O.-Fr. *feu*).

In the *Lexicon Mediae et Infimae Latinitatis* by Maigne d'Arnis there are placed under one heading, "*Firma*, juramentum," and "*Firma*, convivium." *Firma* (1), coming from Latin *firmare*, would be placed under category 1; *Firma* (2), being a Latinisation of the A.-S. *feorm*, would come under category 3.

A. L. MAYHEW.

##### NEW GUINEA NUMERALS.

University College, Gower Street: Nov. 5, 1888.

A point of great anthropological interest is raised by the several systems supplied through Prof. Sayce by Mr. Morrison and by Mr. Krebs from Prof. von der Gabelentz. It is not surprising that this last "shows distinct words for each of our ten numerals" for it is simply a slightly modified form of the Eastern Polynesian or Sawaiori (Samoa, Tonga, Hawaii, Maori, &c.). Compare *tika*, *roa*, *tola*, *fatta*, *lima*, with the Maori *tahi* (for *tasi*, *taki*), *rua*, *toru*, *wa* (for *vat*, *fat*, *pat*), *rima*, and, according to the normal interchange of consonants in this group, substitute *l* for *r* throughout (*lua*, *tolu*, *lima*). The second, procured by Mr. Morrison in Hula (*gy. Tula*), forty-five miles east of Port Moresby, is also mainly Eastern Polynesian, but much

more profoundly modified, and mostly affected by reduplication. Thus: *lucius* for *luc*, *lotkot* for *lotu*, also by normal interchange of *k* and *t*, and compare the Waigyu *kior*, at the other extremity of New Guinea; *wawat* for *wa*, *fa*, *fat*, &c., as above; *imaina* for *lima*, although the Rev. Mr. Macdonald, of Efate (New Hebrides), thinks the *l* here not radical, consequently *lima* for *ima*, but very doubtfully. The Eastern Polynesian, it need scarcely be remarked, is itself a branch of the great Malayo-Polynesian linguistic family, which stretches from Madagascar to Easter Island west and east, and from Hawaii southwards to New Zealand. In this vast watery domain it overlaps or encircles the Papuan, Negrito, and Melanesian groups, all of which must be regarded as fundamentally distinct from it. But these numeral systems current among New Guinea—that is, Papuan—tribes are, as shown, distinctly Polynesian. Not only so, but the Motu and other coast tribes about Port Moresby, and thence along the south-east seaboard, tribes presumably Papuan, are found speaking Malayo-Polynesian dialects. The same phenomenon occurs at various points throughout the whole of the Papuan and Melanesian archipelagos, in Tana and Efate (New Hebrides), in Fiji, in some of the Loyalty group, &c. Hence the rash conclusion of most ethnologists that the Papuan and Melanesian are merely branches of the Malayo-Polynesian organic speech, and even that all these races themselves belong to one ethnical stock. The overwhelming objections urged by me elsewhere against this view cannot here be insisted upon; and it must suffice to remark once more that language and race are not convertible terms; and that, in this as in so many other regions, the language of the superior and more aggressive has here and there been imposed upon the inferior and more passive races. We have Papuans and Melanesians pure and mixed speaking Malayo-Polynesian dialects; but no case is known to me of any distinctly Malay or Polynesian people speaking Papuan or Melanesian dialects. So also with the Malayo-Polynesian numeral system, which has naturally obtained a far wider range even than the speech itself. We accordingly find it current among a vast number of coast tribes in New Guinea, New Ireland, the Solomon, New Hebrides, Loyalty, and Fiji archipelagos. Among them are to be included those from whom Mr. Morrison obtained his second set of numerals, and who appear to be the Tula people mentioned by the Rev. W. G. Lawes as settled on the east side of Redscar Bay.

Coming now to Mr. Morrison's first set of numerals, we feel at once that we are here entering a new linguistic field. Like all the Australian systems, it offers distinct words for the two first numerals alone, and these (*abut* = one, *igou* = two) show not the remotest resemblance to the corresponding Malayo-Polynesian terms. The reason is obvious. They belong not to the coast people, exposed for ages to Malayo-Polynesian influences, but to the true aborigines of the interior. From Mr. Morrison's statement, as well as from the accounts of Mr. Lawes and Mr. O. Stone, we know that these Korairi (Koiari) and Tabure tribes dwell on the hills behind Port Moresby, where they hold entirely aloof from the lowlanders of the seaboard, and consequently represent the true aboriginal Papuan culture. Wherever this is the case, the result will always be found the same—forms of speech as fundamentally distinct as is the physical type itself from the Malayo-Polynesian. We have, on the one hand, highly agglutinating languages (Koiari, Mafor, Duke of York Island, &c.) spoken by highly dolichocephalic, dark, and frizzly haired Papuans and Melanesians; on the other, languages of extremely simple structure, almost

destitute of inflection, spoken by highly brachycephalic, brown or yellowish brown, and mainly lank-haired Malays and Eastern Polynesians. In the Indo-Pacific Oceanic regions the Papuan and Melanesian, fundamentally one, would appear to represent the true autochthonous element. The Malays and Polynesians, fundamentally one in speech, but not ethnically, must be regarded as the intruding element from Indo-China, where it is still represented by the Cambodjans, Kays, Chams, and others in Cambodia and Cochinchina. For a fuller development of these views your readers may be referred to my monograph on *The Indo-Chinese and Inter-Oceanic Races* (Trübner, 1881).

As Mr. Krebs quotes from L. von der Gabelentz's work on the Melanesian languages published in 1861, it should be mentioned that at that time all the Oceanic tongues were commonly regarded as belonging essentially to one linguistic order of speech. Now the opposite view is rapidly gaining ground. The question is discussed in the *Beiträge zur Kenntnis der Melanesischen, Mikronesischen und Papuanischen Sprachen*, issued last year jointly by G. von der Gabelentz and Dr. A. B. Meyer, of Dresden, both of whom, while speaking with some reserve, evidently incline to the view that the Papuan forms originally a distinct linguistic group. At p. 383 occurs the passage:—

“Besteht eine malaisisch-melanesische Sprachverwandtschaft, so ist dieselbe entweder rein oder gemischt. Ist sie rein, so beruht sie entweder auf gemeinsamer ethnischer Abstammung, oder auf Sprachtausch. Beides dürfte uns nicht schlechtweg unmöglich, Beides nicht wahrscheinlich. So ergab sich die Nothwendigkeit an Sprachmischung zu denken.”

A. H. KEANE.

Nov. 8, 1883.

Prof. Sayce, in the ACADEMY of October 27, gives two new and curious series of numerals from districts not very remote from each other, the one extending only to 3, the other to 5. Mr. H. Krebs (ACADEMY, November 3), in further illustration of the great variety of languages in New Guinea, quotes from von der Gabelentz another series of numerals from “New Guinea,” extending to 10. The numerals in this series, however (which is taken from Marsden), although occurring on the North-west and South-west coasts of New Guinea, and, indeed, in some of the Melanesian groups to the eastward, are distinctly Polynesian, and can hardly, therefore, I venture to suggest, be quoted for purposes of argument as belonging to New Guinea, which has enough of its own to answer for.

The first series given by Prof. Sayce, where only 1 and 2 have separate names, has an exact parallel among some Papuans of Torres Straits islands and the adjacent New Guinea coast, only, whereas their 3 is 2. 1 (*Urabon*; 2, *Ukasar*; 3, *Ukasar ukasar urabon*), in the hill tribe mentioned by Prof. Sayce 3 is 1. 2.

COURTIS TROTTER.

#### THE COLOUR OF THE WINDS.

Brackley: Nov. 6, 1883.

Now that this subject has been re-opened, may I be permitted to say that we have a curious illustration of the association of colours with the winds and the points of the compass in some Chinese temples? In the temple usually known as the Ocean Banner Monastery at Honam, a suburb of Canton, we find four colossal idols occupying a large porch, each image being painted a different colour. Chi-kwoh, who rules the north, and grants propitious winds, is dark; Kwang-muh is red, and to him it is given to rule the south, and control the fire, air, and water; To-man rules the west, and grants or withholds rain, his

colour being white; while Chang-tsang, with green for his colour, rules the winds, and keeps them within their proper bounds, his supreme control being exercised over the east. The old custom of associating colours with the four quarters of the globe has probably led to the habit of describing the winds from these respective points as possessed of the same colours. Thus, we also find in China a set of deities known as the five rulers; their colours, elements, and points may be thus represented:—

1. Black	Water	North
2. Red	Fire	South
3. Green	Wood	East
4. White	Metal	West
5. Yellow	Earth	Middle

These, again, are in turn associated with the planets, and the study of Chinese and Babylonian planet-colours is full of curious points of similarity. Perhaps I may add that this branch of the subject may be studied in such works as the following:—*Social Life of the Chinese*, by Doolittle (Hood's ed., 1868), p. 218; *Origin of the Chinese*, by Dr. Chalmers, p. 24 sqq.; *The Chinese*, by Sir J. Davis, ii., p. 284; *Walks in Canton*, by Dr. Gray, pp. 36-38; *China's Place in Philology*, p. 6; *Religion in China*, by Dr. Edkins, p. 106; &c. One other remark: the ancient Javaneses divided their week into five days, each of which had its special colour and point of the compass. These agree almost exactly with the Chinese, as I showed some years ago in an article in the *Hong Kong Daily Press* on Chinese methods of reckoning time. The ramifications of a subject like this are such that one can only solve the difficulties by a very wide study.

HILDERIC FRIEND.

#### SCIENCE NOTES.

ENCOURAGED by the success which attended the special course of lectures on “The Practical Applications of Electricity” delivered in the early part of the present year, the Institution of Civil Engineers has arranged for a similar course of six lectures on “Heat in its Mechanical Applications.” The first of these will be given by Prof. Osborne Reynolds, on Thursday next, November 16, at 8 p.m. Among the other lecturers are Prof. Fleeming Jenkin and Capt. Andrew Noble.

THE Geologists' Association has just published in its *Proceedings* an interesting paper by Mr. W. H. Hudleston on “The Diamond Rock of South Africa.” Although diggings have been so extensively carried on at Kimberley, the nature and origin of this rock have long formed a geological enigma. The gems occur principally in the “blue earth,” which is an altered brecciated rock, apparently of volcanic origin. At Kimberley it forms a plug in an old duct, through which it was probably forced upwards, in a pasty condition, by the expansive power of super-heated steam. After a careful study of the subject, Mr. Hudleston is inclined to think that the diamonds were formed by chemical reactions between the hydrous magnesian silicate of the diamond rock and the hydrocarbons of the surrounding carbonaceous shales, under peculiar conditions of temperature and water-gas pressure.

#### PHILOLOGY NOTES.

A NEW edition of Prof. Sayce's *Principles of Philology* will be issued immediately by Messrs. Kegan Paul, Trench and Co. At the same time a French translation by M. Ernest Jovy will be published in Paris. This will contain an Introduction by M. Michel Bréal, and also three important Appendices by the author which do not appear in the English edition.



MR. ROBERT BROWN, JUN., who has just issued a monograph on *The Myth of Kiriak* in continuation of his researches upon the influence of the non-Aryan East on Hellenic mythology, has in preparation a translation into English verse of the *Phainomena* of Aratos, with an Introduction and notes, and numerous illustrations from rare books and MSS. of the constellation-figures mentioned in the poem.

M. CH. BOURET, of Paris, announces for publication an edition of the Kurán, reproduced by photography from the celebrated MS. of Hafiz Osman Effendi, written 1094 A.H.

In the *Boletín* of the Real Academia de la Historia of October Padre F. Fita prints a document singularly illustrating the great value of Hebrew studies in Spanish history. This is an extract from the *Quenta de Juan Mateo Farradar*, a collector of the *Alfarda*, or taxes. In it the amount due in 1294 for each spot in Alava is noted, with its Basque name—an almost inestimable gain to our knowledge of Basque toponymy. The same number mentions discoveries of Keltiberian inscriptions on pottery near Oliete, on the River Martín, in the province of Teruel.

### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Oct. 22.)

J. W. CLARK, Esq., President, in the Chair.—The Chairman spoke as follows:—"In taking the chair for the first time as President of the Cambridge Antiquarian Society, I will crave your indulgence while I say a few words on one or two subjects of special interest to the society at the present time. . . . In these days, when knowledge is so highly specialised, anybody who enters upon a new field of research late in life, and even then can devote only a small portion of his time to it, labours under very great disadvantages. My own special devotion to antiquarian research dates only from the period when it was forced upon me by the accident of inheriting the MS. of the work on the architectural history of this university to which my uncle, the late Prof. Willis, had devoted, first and last, some twenty years of his life, and to which it seems not improbable that I shall devote an equal number. And if that work—a *demonstratio hereditas*, as I am sometimes disposed to regard it—should ever see the light, it will be through the kind and energetic help which I have received from several members of this society, and especially from one of our former presidents, Mr. Bradshaw. . . . As I have spent rather more than twenty years of my life as superintendent of a museum, I thought that I might be of special use to the society at a time when there is a reasonable prospect of seeing displayed in suitable rooms the collections which have been gradually accumulated since the first establishment of the society in 1839. Negotiations are now in progress between the Fitzwilliam Museum Syndicate and ourselves, the object of which is to transfer our collections to the university, on the condition of rooms being assigned to them and a specially qualified curator appointed to take charge of them. If these negotiations be carried to a successful issue, and if the university accept the joint proposal which will probably be made to it in the course of the present term, a most important step will have been taken for the preservation and illustration of our local antiquities. You will remember that the first law of the society used to be that the society be for the encouragement of the study of the history and antiquities of the university, town, and county of Cambridge. Though that law has since been widened, the claims of our own immediate neighbourhood are still tacitly recognised as of primary importance; and I look forward to the time when the Antiquarian Museum will be accepted as the natural home of all the antiquities which may be discovered, or which at present are lying hid in private collections. In Denmark there is a law that every antiquarian object, as soon as found, must be offered to the Government, who, if they care to possess it, give a fair price for it; and

I hope that an unwritten enactment of a similar character may be sanctioned by custom here. The ridicule which used to be cast upon antiquarian research has now, I am glad to say, become a thing of the past; and it is allowed on all sides that fragments of pottery, worked flints, and ancient weapons are as indispensable to students of history as the bones of extinct animals are to those who would understand the sequence of life on the globe. Those who have read Sir John Lubbock's fascinating work, *Prehistoric Times*, will remember the way in which he elucidates the use to which such objects as, for example, worked flints were put by our forefathers, by comparison with the tools and weapons still employed by existing savage races. As these races are rapidly diminishing in number, or, through intercourse with white men, giving up their ancestral customs, it is important to form collections of their arms and implements without loss of time. Two such collections, of great extent and value, formed in Fiji and the South Sea generally, have lately been deposited in my charge by the Hon. Sir A. Gordon, of Trinity College, and Mr. A. P. Maudslayi, of Trinity Hall, and will not improbably be increased by a third. These I propose to entrust to the safe keeping of the society in the new rooms, where they will be joined by a collection of objects from the lake-dwellings of Switzerland, presented by our secretary. These collections—which will no doubt attract donations of a similar character—will form no inconsiderable portion of the Antiquarian Museum; and they will serve as the nucleus of a collection specially illustrating the natural history of man, for which the university already possesses a rich store of material in the great series of crania formed by the late Dr. Thurnam, and presented to the university some years ago by Prof. Humphry. This series is displayed for the present in the Museum of Human Anatomy, and I am sometimes tempted to regret that the society is about to move to a somewhat distant home, for it would have been desirable, in my opinion, to keep all the collections which illustrate parts of the same subject either in the same museum or at least in adjoining buildings; and, if a professor or reader in the now popular science of anthropology should eventually be appointed, it is from these collections that he will look for illustrations of his lectures. I am glad to be able to congratulate the society on the continued increase in the number of members, due in great measure to the zeal of our secretary, and also, I feel sure, to the interest of our meetings and the value of our publications. These, as you are aware, are divided into communications and octavo publications. The latter are of a somewhat miscellaneous character, consisting partly of original essays, partly of editions of works which had previously existed in MS. only. Of works which fall under the latter category, and directly illustrate the history of the university and town, there are still a great number which it is hardly creditable, in these days of historical research, to leave much longer unprinted. For instance, if the early grace-books and account-books of the university, and the accounts of King's Hall, were carefully printed, after the manner of the series published under the auspices of the Master of the Rolls, a flood of light would be thrown upon the early history of the university. Until the end of the seventeenth century it was the custom to enter accounts in detail instead of in gross; and, therefore, account-books are the most certain sources of knowledge of the manners and customs of early times. I may also mention that Dr. Caius' annals of his own college have never been printed; nor does there exist any special collection of the wills of the founders and benefactors and of the members of the university in general. Without these original sources of information, however, the history of university institutions and the accurate dates of special foundations must remain in those regions of fable which are governed by tradition. I am aware that the publication of such a series as I should like to see issued would involve great labour and great expense; but I am sanguine enough to hope that, if a definite announcement were made by this society that they were about to commence a special series of editions of works such as those I have mentioned, a large number of additional members would be at once obtained, and many competent persons would offer their

services as editors. . . ."—The Rev G. F. Browne, who described last year a number of the more famous of the sculptured stones in the North of England, proceeded to describe "Some Sculptured Stones of Anglian Character in Lothian (Abercorn, Morham, &c.), and Some Recently Discovered Sculptured Stones in Durham and Yorkshire (Auckland, Cawthorne, Chester-le-Street, Fife, Gilling, Kirk-Levington, Northallerton, Ripon, Whitby, York, &c.)." His remarks were illustrated by a large number of outlined rubbings of the stone crosses and other objects to which he alluded. He began with the stones in Lothian, because he believed it could be shown that a certain character was impressed upon the best stones from the Forth to the Humber. And if that was so, it pointed to that character being impressed upon them at a time when the whole of that territory was one, ecclesiastically and politically.

ARCHAEOLOGICAL SOCIETY.—(Thursday, Nov. 1.)

EARL PERCY, President, in the Chair.—In taking his place for the first time as President of the Institute, and on opening the new session, the Chairman expressed his thanks to the members for the honour they had conferred upon him, and spoke of his desire to follow, however distantly, in the steps of his predecessor, Lord Talbot de Malahide, and to consult, as he did, the best interests of the Institute. While he congratulated the members upon the success of the Lewes meeting, he had much pleasure in knowing that the next annual rendezvous would be at Newcastle-on-Tyne; and he could assure them of a hearty welcome in that city, as well as in his own county, which was so replete with objects of antiquarian interest. He regretted much that Mr. Hartshorne had resigned his position at the Institute, but he hoped that the society would continue in other ways to have the benefit of his experience and advice. Lord Percy then mentioned with satisfaction the appointment of Mr. St. John Hope as editor of the *Archaeological Journal*, and of Mr. Hellier Gosselin as secretary of the Institute.—Mr. J. T. Irvine sent a paper on "Recent Discoveries in the Central Tower of Peterborough Cathedral," calling attention to Roman and Saxon architectural remains of a remarkable character which had been brought to light. A Roman tile of a peculiar form, like the seat of a modern chair, inscribed *LXXIX* was spoken of as having been found at Barnack, and lately deposited in the Natural History Museum at Peterborough.—The Baron de Cosson read a paper of much interest upon gauntlets, ranging from the fifteenth to the early part of the seventeenth century, and illustrated his remarks by a collection of upwards of forty examples lent for exhibition by Mr. F. Weekes, Mr. Seymour Lucas, the Baron de Cosson, and others. The development of the gauntlet from the simple mail pouch for the hand of the time of Richard I. to the elaborate and beautiful workmanship of the gauntlet of the early part of the sixteenth century was further explained by reference to a series of full-size drawings, and to monumental brasses and effigies. Perhaps the most interesting features of the exhibition were certain left-handed gauntlets, which were cleverly shown to be part of the equipment of duellers in the sword-and-dagger conflicts so usual in Italy in the sixteenth and seventeenth centuries.—The Rev. J. Beck exhibited a small collection of watch-cases showing different examples of old shagreen, and horn painted with foliage and pastoral subjects, and a quantity of "watch cocks" or verge covers—objects of brass-work of the greatest delicacy and beauty, which have only lately attracted the attention of connoisseurs.—Mr. Hartshorne exhibited a smaller collection, and it was observable that no two examples were alike.

PHILOLOGICAL SOCIETY.—(Friday, Nov. 2.)

DR. J. A. H. MURRAY, President, in the Chair.—The papers read were—(1) "On the Homeric *πέλας*, *πέλαρος*, *πελάριος*," by Dr. R. F. Weymouth. He cited all the passages in which these words occur, as well in Homer as in other writers, and contended that they signified much more than mere size; that in their Homeric sense they denoted, or at least suggested, mysterious terror as associated with

those mighty beings with whom imagination peopled the visible heavens; that frequently, as is commonly the case with all words, they are used to convey only a part of their original sense; but that those late writers and commentators are simply in error who use these words, or who explain them, as normally indicative only of size. He derived *πάλω* from *πάλω*, "to revolve," and *ἀρα*, "care;" an etymology looked on with suspicion in the discussion which followed the paper.—(2) "On the Differences in Portuguese Pronunciation between M. Vianna, Mr. H. Sweet, and myself," by Prince L.-L. Bonaparte. The Prince distributed copies of a table—on Melville Bell's system—showing these differences, and said that, when M. Vianna (whose able paper in the *Romania* he praised highly) and Mr. Sweet agreed against him, he of course gave way; but when M. Vianna and he differed from Mr. Sweet, he thought Mr. Sweet should yield. Mr. Sweet contended that he had accurately analysed and reported the sounds of his Portuguese teacher, a native of Lisbon. It was quite possible that that teacher and M. Vianna differed in some details of their utterance.

## FINE ART.

### HABLOT K. BROWNE'S WORKS.

THOUGH a good deal of the earlier book illustration is omitted from the exhibition of Hablot Browne's works at the Fine Art Society, and though it is claimed for the artist (by Mr. Venables, who writes to the *Standard* from Lincoln) that the absence of a certain lost series of architectural drawings unduly limits our appreciation of some features of his skill, it is probable that, on the whole, the exhibition is representative, and it is certain that it is enjoyable. There might perhaps have been more of the original drawings for the Charles Lever novels, as these display peculiarly the brightest, or at all events the lightest, side of Hablot Browne's art; but, if a few of the best of these are not visible, we have reason to rejoice in the fresh humour of the many Irish water-colours. And, on the other hand, the boundaries of Mr. Browne's power are assuredly shown us in certain of the oil paintings in which a deficient technique has to be candidly allowed. We do not measure a man, however, by the medium in which he works or the number of yards or inches over which his labour may effectively spread. Judged by other standards than those which have to be applied to aspirants for the honours of oil painting, the work of Hablot K. Browne deserves whatever prize of fame may be awarded to signal success. He was full of invention, of humour, of pathetic grace; he had a fair appreciation of beauty of form and of gesture; he had something not far removed from Dickens's own tact in the swift suggestion of tragedy.

Perhaps it is rather naturally with George Cruikshank that Hablot Browne gets to be compared. Cruikshank was born long before the artist whom we have learnt to know as "Phiz;" and he still did a little work, though for a public that had then but a scanty regard for him, when "Phiz" was laid aside. But during many years their work was done together; both were largely employed as illustrators, and both addressed themselves to the interpretation of the characters of Dickens. To Cruikshank was appropriated *Oliver Twist* and *Sketches by Boz*. Then, not to speak of *Pickwick*, there came, for Hablot Browne, *Martin Chuzzlewit* and *David Copperfield*, *Dombey* and *Bleak House*. Nor are these all. And no one who in the mass of Hablot Browne's work looks with due care at the drawings he made for Dickens—or judges him even, *faute de mieux*, by the etchings made after the drawings—can doubt that the real sources of his fame, and its completest safeguard, are to be discovered in this sometimes despised "book illustration." Dickens and Hablot Browne must live together, Cruik-

shank's fame is far less dependent than Browne's on the artistic work that is associated with the novel, though even in Cruikshank's case we find that much of the charm of his production owns alliance with the novelist's romance.

There is a measure of artistic coarseness in much of the earlier work of Hablot Browne. It was but gradually that he acquired that eye for feminine and childish grace which came in the later days to give distinction to his art. Thus, putting the Irish matters altogether out of the discussion, *Martin Chuzzlewit* is coarser than *Dombey*, *Copperfield*, and *Bleak House*. There are artists who consider some of its inventions to be more humorous, to have even greater spontaneity. We do not know that we can fully agree with them; and there is certainly no female figure in *Chuzzlewit*—not even that of Ruth Pinch or of the most attractive of Mr. Pecksniff's daughters—that can compare for grace and engagingness with the Florence of *Dombey* or the Caddy Jellaby of *Bleak House*, though we allow that the engagingness of Caddy Jellaby was only such as may belong to slim youth when it is allied with squalor. But Hablot Browne did much—he was in the true road—when he permitted us to discern that rare and interesting union (which may, in truth, exist) between engagingness and unkempt poverty. Again, as to the grace, the innocence, the naïveté of childhood, there is nothing more delightful in all our art than what Hablot Browne has depicted in Paul Dombey, in the Mrs. Pipchin, and in the earlier illustrations to *David Copperfield*.

But it is not our object to go in detail through the delightful drawings now at the rooms of the Fine Art Society. A volume would have to be written to exhaust the sources of their interest. Let us rather, in summing up, limit ourselves to two or three important points, and first to the emphatic assertion that of the actual instrument he most habitually employed—the lead pencil—Hablot Browne was an unsurpassed master. He etched effectively enough for his time; nay, he etched well for any time; but it was his pencil work that was of unique excellence. Cruikshank is charming in his pencil work, but we must be suffered to say that we do not find in it quite that inexplicable union of precision and freedom which makes a part of the magic of the art of Browne. Furthermore, it is to be noted, with reference to Browne's drawings and etchings, that the drawings are generally slighter in labour, less replete with accessories. For the expression of an artistic idea, a pure *pensée*, this may be often a gain, and the visitor will notice for himself, as he studies the delightful series, where and how it is a gain; but sometimes it is rather a detriment than a benefit, and of this, to give one instance, a notable example occurs in the vignette for the *Copperfield* title-page. The etching here is better than the drawing; but it is to be remarked that the effect sought to be rendered is more susceptible of treatment with the etching-needle, the biting of the acid, and the blackness of the printer's ink than with the lead pencil, which lends itself more readily to the pretty suggestions of fleeting grace. So much by way of pointing out the nature of that interest all artistic London will take in an exhibition that must establish permanently the reputation of an exquisite and engaging draughtsman, once popular, and then for years absurdly neglected. The show is one that is deserving of careful study.

### DISCOVERIES IN CYPRUS.

EXCAVATIONS have recently been taking place in Cyprus under the competent superintendence of Dr. Max Ohnefalsch-Richter, who has disinterred the ruins of an ancient temple at Voni, near Kythrea, in the district of Nikosia.

He has here found interesting statues and statuettes, including some representing the priests of the temple, a few of which are in the archaic style, and painted. On one of them is the name of Karys, hitherto unknown in the Greek world, but in which Dr. Ohnefalsch-Richter sees a connexion with Karia. He finds other traces of the same connexion in the similarities between certain of the statues discovered by him and those found by Prof. Newton at Brankhidæ, as well as in the fact that the old temple of Voni, or Khytroi, was dedicated primarily to Apollo, and secondarily to a combination of Apollo and Zeus. Thus the eagle is occasionally placed upon the god's left arm, while a Niké is also set above his head, reminding us of the Niké of Paeonios found at Olympia. The left hand of the Cyprian Niké is erect, and is not holding the dress, as some archaeologists have believed was the case with the Olympian figure. Among the dedications is one to Artemis. Apollo is sometimes represented with the calf, sometimes as accompanied by Adonis. This proves how completely he was identified with the Oriental Sun-god, and connected with the worship of the Cyprian Aphrodite.

After closing the excavations at Voni, Dr. Ohnefalsch-Richter proceeded to the site of Soli, where he found *plaques* of terra-cotta of the Roman period, some of which are archaic imitations of the oldest pottery of Rhodes and Etruria. The work is in relief, and represents Eros, sometimes playing on the double flute, sometimes dancing, besides masks, hares, sheep, dolphins, and similar subjects. He also discovered some well-preserved fragments of a bronze plate, on which a battle with the Amazons is depicted in relief. A silver plate with flowers in relief was found at the same time. Kurion, which yielded so many treasures to Gen. di Cesnola, will be the next locality to be worked. Cyprus can now boast of an archaeological museum of its own, lately established in Nikosia.

## OBITUARY.

ALBERT HENDSCHEL, who was known all over Europe by photographic reproductions from his *Skizzenbuch*, died on October 22 at Frankfurt. He was the son of the publisher of *Hendeschel's Telegraph*, the German "Bradshaw," and was born at Frankfurt in 1834. He had only a moderate success as a painter. But his sketches from street life and domestic interiors took the world by storm. Perhaps no one has rendered the play and mischief of children with so rare a mingling of humour, tenderness, and fidelity. The first group of his sketches was issued in 1872. His father was anxious that his son should distinguish himself as a naturalist. The elder Hendschel was himself an amateur painter of considerable talent, and he was so delighted with his son's caricature of one of his teachers that he at last consented to the boy's wish for an art education, and placed him in the *atelier* of Prof. Jakob Becker.

## CORRESPONDENCE.

### THE "VENICE SKETCH BOOK" AND OTHER EARLY WORKS OF RAPHAEL.

Cambridge: Nov. 4, 1883

I am very glad to have been the means of bringing forward my old acquaintance Mr. Henry Wallis in his own name, and am far, let him be assured, from being disturbed at his "abruptness." Indeed, I venture to think he might have been even more concise without injury to his argument. Thus it was surely superfluous to defend Messrs. Crowe and Cavalcaselle for not introducing "catalogues of drawings" into their former works; who ever expressed a wish for such catalogues? Again,

Mr. Wallis's remark that "in scientifically arranged museums" drawings and pictures must be housed together, however valuable in itself, seems not strictly relevant to the question whether Messrs. Crowe and Cavalcaselle have in their *History of Painting in Italy* paid due attention to drawings or not. As a habitual student of that celebrated work, I can only repeat that insufficient attention to the evidence of drawings and sketches seems to me one of its weak points; and, moreover, that it seems natural to connect with this deficiency what I cannot but think the quite untrustworthy treatment of that class of materials by the same authors now that, in their new volume on Raphael, they for the first time do pay full attention to it.

As this is a matter of interest to every student of the history of painting, let us take a single case in point. There is at the Louvre a well-known drawing attributed to Raphael, having on one side a study for a Virgin and Child and on the other the figures of two children with the head of a third. The design of the Virgin and Child is identical in all but a few minute points with that of Raphael's early, perhaps his earliest, Madonna—the "Madonna Solly" at Berlin. The differences are that in the picture the Virgin's face is somewhat more timidly and stiffly drawn than in the sketch, and turned slightly more to the front, while her right hand, in which she holds an open book, with precisely the same action as in the sketch, is placed some three inches higher, so that the child on her lap has to look a little up instead of a little down to read from it; that the drapery passing over her head, instead of being open, is clasped across her bosom; and that her left hand, instead of touching his left leg just above the foot, is a very little lowered and advanced, so as to clasp his right foot. The attitude and design of the child's body, head, legs, and right arm are identical in the picture and the drawing; only in the picture the left hand, which in the drawing is folded against the right, is lowered an inch or so, and made to hold a goldfinch, the string from which passes through the half-closed fingers of the right hand.\* The Berlin picture and the Louvre drawing, then, manifestly and directly belong to each other, the picture having been founded on the drawing with even less than the usual variation in such cases. Will it be believed that Messrs. Crowe and Cavalcaselle (p. 108) not only invert this obvious and natural relation of the two works, and make the drawing posterior to the picture, but actually introduce between the child of the picture and the all but identical child of the drawing a new and original study from nature, which they describe as follows?—

"As a test of his own powers and his capacity to set aside tradition, Raphael afterwards [*i.e.*, after having painted the Solly Madonna] watched a couple of children, and in a sketch, now preserved in the Louvre, caught their outline and movement as one of them, creeping on all fours, struck his companion on the head. The injured boy sits despairingly on the ground, and cries as he thrusts his tiny fingers into his eye. On the back of the sketch Raphael transformed the pouting child into an infant Christ on its mother's knee. Tears and lamentation are turned into stillness and prayer; but the attitude and the forms are preserved, while the features and shape of the Virgin are repeated from those of the picture at Berlin."

Fully to appreciate this surprising narration, the reader must have the actual evidences before

him. It is enough to say that this third or crying child from the back of the sheet, whom we are thus asked to accept as an intermediary study from nature between the two all but identical children of the drawing and the picture, has in fact quite a different turn of the head from either, and a totally different action of both arms; that his body is bent, while theirs are straight, and his left leg tucked under his right in an action to which theirs in no way corresponds. And this is but one sample out of a hundred of the kind of matter of which this part of Messrs. Crowe and Cavalcaselle's new volume is full.

The same instance, as it happens, serves also to show that Mr. Wallis, if he will pardon me for saying so, has not yet fully mastered the elements of the discussion to which he has been contributing. One of the reasons urged in my former letter for rejecting the drawings of the "Venice Sketch Book" is the fact that they are in a style quite foreign to that of the authenticated and unquestioned early drawings of Raphael. Mr. Wallis, in his letter of October 27, replies to this by quoting the very drawing at the Louvre above discussed, and describes certain technical characteristics which, in his opinion, justifies its attribution to the same hand as the "Venice Sketch Book." Now, as to the resemblances of style between the Louvre Madonna and the drawings of the "Venice Sketch Book," I am happy, for one, to be in complete agreement with Mr. Wallis. But the point is of no value to his argument, inasmuch as those critics who decline to accept the "Sketch Book" as the work of Raphael decline also to accept the Louvre drawing. They class it, along with several other drawings which correspond to early pictures of Raphael, as being not by his own hand, but by the hand of one or other of his teachers and seniors in the Umbrian school. They maintain that, just as Raphael's "Spasmo" and his "Crucifixion" are admittedly adapted almost entire from pictures of Perugino, so, too, must on internal grounds be ascribed either to Perugino or to Pinturicchio the drawings on which are founded several of his early Madonnas, and particularly the Madonna Solly, the Madonna del Duca Terranuova, and the Madonna Conestabile. I do not allege that this opinion has as yet found general acceptance: my excellent friends and colleagues at Berlin, whose judgment deserves all respect, have, I believe, not yet accepted it in spite of the unanswered and I think unanswerable demonstration of Lermoliev (*Zeitschrift für bildende Kunst*, 1881, pp. 143, 173). But personally I am convinced by it; and the more the whole body of nearly related Umbrian pictures and drawings of this period are studied on the only sound or fruitful method the more, I think, it will prevail. That method consists, not in accepting wholesale, with Messrs. Crowe and Cavalcaselle, all manner of promiscuous and incompatible works which tradition or carelessness or preconception, or the attraction of a great name, may have caused to be attributed to Raphael, and building on this airy basis a structure of elaborate but purely fanciful narrative. Still less does it consist in trusting, as Mr. Wallis seems disposed to do, to the assurance a painter may feel within himself of being able to explain obscure points in the history of Raphael by "illustrations drawn from his own practice." It consists, first, in forming and fixing in the mind a clear and definite idea of the style of Raphael in his early time, by an accurate study of the drawings which are unquestionably his, from the little "Madonna and Child" at a window at Oxford, the "Knight's Dream" at the National Gallery, the "Madonna and Child with the Book" at Lille, the studies for the "Coronation of the Virgin" at Lille,

Paris, Oxford, and London, and those for the "St. Nicholas of Folentino" at Lille, to those of the "Madonna with the Pomegranate" for the two "St. Georges," the Doni portraits, the various studies for the "Madonna del Cardellino," &c. The next thing is to form, so far as the materials will admit, an equally precise idea of the style of Raphael's masters and fellow-workers, and especially Perugino and Pinturicchio. The next, to test by these definite standards the mass of work hitherto loosely named and classified, and see what can be assigned with certainty to this master or to that, and what must for the present remain anonymous.

If I might without presumption suggest to Mr. Wallis that he should re-open his studies on this method, I am sure that he would presently arrive at some conclusions different from those he now holds. First of all, he would find the supposed ten years' work of Raphael in the "Venice Sketch Book" fall away *en bloc* from that which it is really possible to attribute to him (and none the less if it could be shown that the young master had really taken the rock in the background of the Madonna Terranuova from the sketch to which he in his last letter refers). Next, or perhaps first of all, he would assuredly find himself giving up the drawing for the "Apollo and Marsyas." As to the slighting terms in which Mr. Wallis speaks of the work of Sig. Morelli, I think he would not have used them had he been aware of the position which that gentleman has held for years among the practical connoisseurs of Europe; still less if he had taken the pains actually to work with his volume through the galleries and the examples which it discusses.

SIDNEY COLVIN.

#### NOTES ON ART AND ARCHAEOLOGY.

STUDENTS of the history of painting will remember the interesting discovery made in 1835 of two letters relating to Perugino's fresco in the Disciplinati at Città della Pieve (*vide* Crowe and Cavalcaselle, *History of Painting*, vol. iii., p. 226). They were found enclosed in a tin tube, which, along with a number of paint-pots, had evidently been purposely buried in the earth. A possibly equally important discovery, which may throw fresh light on the biography of Perugino, has just been made by Mr. G. W. Reid, Keeper of the Prints and Drawings at the British Museum. A number of drawings belonging to the Duke of Devonshire were sent to the Museum for Mr. Reid's examination. One of these, in pen-and-ink, represents a Virgin and child, with two saints, attributed to Perugino. The Virgin holds the child on her lap; on her left is an aged saint with a beard; a young, beardless saint is on her right; the Virgin is seen to the knees. The design at once suggests the Raphael drawing at Berlin, which has been considered the first idea of the Terranuova Madonna. The resemblance in the two saints is very striking, although the position of the head of the elder saint is different. The Virgin's head is without the veil which is to be seen in the Berlin drawing. The position of the child is also different; he sits straight up, with his legs turned to the left. The figure of the infant Baptist is not to be found here. In execution, the drawing is somewhat rough and hasty; this is especially the case with the child, whose face is coarse and ugly. On removing the drawing from the mount, Mr. Reid found some writing, which he has every reason to believe is a letter from Francesco Vannucci to his father, Perugino. The characters are very pale, and in portions almost obliterated. Mr. E. M. Thompson, the Keeper of the MSS., and Mr. L. A. Fagan are assisting Mr. Reid in endeavouring to decipher the letter, but in this dull November weather the task is almost hope-

\* The reader may easily verify these points one by one for himself. An excellent photograph of the Solly Madonna is to be had from the Berlin Photographic Company. The sheet of drawings has been photographed by Braun (Louvre, 250), and is, moreover, figured not inadequately in Muntz' *Raphael*, pp. 172, 173.

less. All that they have yet been able to make out with tolerable certainty is the date "12 Ottobre" or possibly "Novembre 1499;" the latter numbers are unmistakable. The signature is believed to be "F. Figlio, Firenze." At this period Perugino had three sons—viz., Francesco, Michel Angelo, and Giovanni Battista. Those who consider the Berlin drawing to be the genuine work of Raphael will find in the present sketch a confirmation of the theory of the occasional procedure in the Perugino atelier. A hastily put together composition is made by the master and handed to the most brilliant of his scholars to elaborate. The result in this instance is to be found at Lille and Berlin. Or it may be said that, starting from the suggestion of his master's sketch, Raphael composed variations on the theme until it took definite form in the Terranuova Madonna.

MR. D. C. THOMPSON, author of *The Life and Works of Thomas Bewick*, has in preparation a similar work relating to Hablot K. Browne (Phiz), which will be illustrated with numerous engravings from original plates and wood-blocks.

MR. SKYMOUR LUCAS'S picture of "The Famous Game of Bowls, Plymouth Hoe, July 19, 1588," which was exhibited at the Royal Academy three years ago, and has since been engraved, has been bought for the National Art Gallery of Sydney, New South Wales.

MR. DAVID LAW will shortly exhibit at Mr. Lucas's, New Bond Street, a series of drawings, illustrating the scenery of "The Lady of the Lake," upon which he has been occupied during the past two autumns.

YET another picture exhibition, which is to be known as that of the "Nineteenth Century Art Society," opened its doors on Monday. The gallery used is that in Conduit Street, where once upon a time was located, if we remember rightly, the Society of British Artists. It is seemingly an object with the managers of the new artistic association—which opens, let us say, quite frankly, with an exhibition that leaves the "Dudley" very far behind—to display as much as may be the work of younger and less known but still distinctly accomplished Englishmen, and of not less accomplished foreigners who are likewise not famous here, though, in some cases, famous in their own lands. Thus, in the work of Theodore Verstraete (44)—a large Cnyp-like landscape of misty field and cattle—we behold the successful labour of an artist whom Belgium has already accepted. And in 17, "Gill Beck, near Barden Tower," we are brought face to face with a man whose reputation in Yorkshire is quite assured, though we are as yet unfamiliar with him in London. The man is Mr. Holder. Then there are young English painters who have learnt much that it was wise to learn in Paris, and have forgotten much that it was wise there also to forget, who appear in the new exhibition in excellent force. Mr. Gotch and Mr. H. S. Tuke, to wit. Of course the visitor will find many interesting and more familiar things. In sculpture, among other contributors, Mr. Tinworth is represented. The gallery for a while last season was associated with his name. His religious art is popular and vivid. He should, however, further cultivate that sense of beauty without which the appeal of any art is likely to be transient and fleeting.

ON November 1 the ceremony took place at Widford, in Hertfordshire, of the dedication of the recently completed paintings on which Miss Hadaley Gosselin has been engaged for nearly two years. The roof of the chancel is divided into ninety-six panels, and in each of these is painted a separate design, consisting chiefly of emblematic subjects. Over the choir seats are

the symbols of the twelve apostles encircled by wreaths of leaves. And immediately over the sanctuary, where the panels are smaller and consequently more numerous, the roof is one mass of designs. On the flat portion of the roof are six highly finished pictures painted on wooden panels representing:—(1) "St. Francis Assisi," after Perugino, (2) "St. Martin of Tours," (3) "St. John the Baptist," after Giulio Grandi, (4) "The Dove," (5) "The Crucifixion," after A. Trinita, (6) "The 'Agnus Dei.'" The dedication festa included a beautiful altar-cloth, a perfect gem of art, worked and presented to the church by the Misses Lewin. It may interest some of our readers to know that a short history of the parish of Widford has been compiled by its rector, containing copious notes on the decorations by the artist. The name of the book is *Widford and Widford Church*, by J. Travis Lockwood (Hertford: Anthony Knight).

In our account of Messrs. Dowdeswell's Exhibition last week we forgot to mention some very fine drawings of Alpine scenery by Mr. J. Donne, which form one of its principal attractions.

## MUSIC.

### RECENT CONCERTS.

ON Saturday afternoon, November 3, the programme at the Crystal Palace consisted almost entirely of works by Mendelssohn, and thus the public was reminded of the early death of that popular composer on November 4, 1847. It may be open to question whether or not the plan of celebrating the anniversaries of birth and death of the great musicians by an overdose of their works is a good one; but, at any rate, if adopted, it should be conscientiously carried out. In addition to the Mendelssohn selection, the Palace programme contained a violin solo by Molique and songs by Beethoven and Balfe; all, more particularly the last, were out of place, and, as the concert was a long one, they might well have been omitted. With respect to the performances we need only say that the "Italian" Symphony was well played, the rendering of the *finale* being unusually clear and crisp. Mr. Carrodus performed with great success the Violin Concerto in E minor. The programme concluded with the "First Walpurgis Night," in which the following vocalists took part:—Miss Hilda Wilson, Mr. C. Chille, and Mr. Santley. The attendance was larger than at any of the previous concerts.

On the same evening the second Richter Concert was given at St. James's Hall. Last week we spoke of the "popular" character of the programmes. As we fully expected, they have attracted large audiences, and the performances have given general satisfaction. Herr Richter commenced, as usual, with a Wagner selection, including the "Tannhäuser" overture, the "Introduction and Closing Scene" from "Tristan," and the "Preislied" from the "Meistersinger;" and finished with Beethoven's C minor Symphony. One master differeth from another master in glory; and, in assigning the last place to Beethoven, we imagine that Herr Richter did not intend to imply inferiority—rather the reverse. The introduction of Liszt's Hungarian Rhapsody (No. 2) between Wagner and Beethoven was altogether a mistake. Variety and contrast are good things, but a work of an inferior kind coming between two masterpieces gave an unpleasant shock to one's feelings. Liszt has caught the spirit of Hungarian music: the orchestration is bright and clever; but, after all, the Rhapsody possesses no real musical value; and the Gipsies, with their *Lassan* and *Frischkas*, were felt to be objectionable, not to say impertinent, intruders. Mr. E. Lloyd was the vocalist, and he gave a very fine rendering

of the "Preislied." The Beethoven Symphony was well rendered, though the first movement was not quite up to the "Richter" standard.

The twenty-sixth season of the Popular Concerts commenced on Monday evening, November 5. There was not an empty seat in the hall, for, in addition to an interesting programme, Mr. Arthur Chappell, as if to make success doubly sure, had secured the services of Mdme. Norman-Néruda and M. Vladimir de Pachmann, the pianist whose Chopin playing last year created such a sensation. Beethoven's Quartett in C (op. 59, No. 3) was magnificently performed by Mdme. Néruda and Messrs. Ries, Straus, and Piatti. The programme was exceptionally long, for, besides the concerted and vocal music, there were three instrumental solos. Mdme. Néruda, in a *Ballade* written by her brother, Franz Néruda, and Sig. Piatti in a *Nocturne* by Ignaz Lachner, played with their wonted grace, brilliancy, and finish; and both met with an enthusiastic reception. M. de Pachmann performed Chopin's *Barcarolle* (op. 60). In spite of the six sharps in the key of this piece, the programme-book twice speaks of it as in F sharp minor. The pianist's rendering of this "love-scene in a gondola" was in many respects excellent: he displayed exquisite refinement in the quiet portions, but did not fully portray the passionate moods of the lovers. Henselt's "Cradle Song" enabled him to show off to perfection the neatness of his technique and the delicacy of his touch. For an *encore* M. de Pachmann played a short piece by Henselt. In Schubert's Quintett in A (op. 114), known as the "Trout" Quintett on account of the variations on that well-known theme, the pianist proved himself an admirable exponent of Schubert's graceful music, though at times his playing was too subdued, and there was every now and then a slight affectation in the reading. Miss Santley was the vocalist, and met with great success. Sig. Romili officiated as accompanist.

Much good work is being done by some of the suburban choral societies. We have quite recently alluded to the enterprise and zeal of the Borough of Hackney Choral Association, which opened its season a fortnight ago with Mr. E. Prout's "Hereward." On Tuesday of last week another English work was performed at the Bow and Bromley Institute, and, indeed, for the first time in London. Dr. Stainer's "St. Mary Magdalen" was only produced at Gloucester last September, but Mr. W. G. McNaught has already practised the Cantata with his choir. The work is not easy, but they sang with wonderful energy and precision, though not at all times with sufficient delicacy. Mr. McNaught deserves great praise for his training of the choir. It consists of 170 members, and we ought to mention that the majority read from the sol-fa notation. The solo parts of Dr. Stainer's Cantata were admirably sustained by Miss Mary Davies, Miss Hilda Wilson, and Messrs. Lloyd and F. King. The orchestra, selected from the Gloucester Festival band, was under the direction of Mr. McNaught. The composer presided at the organ, and met with a most enthusiastic reception. The hall was crowded. A second hearing of the work confirms our opinion that it is one of merit, though too long: the librettist has needlessly spun out the simple story of the penitent Magdalen. J. S. SHEDLOCK.

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## LITERATURE.

*Herodotus I.-III.* "The Ancient Empires of the East." With Notes, Introductions, and Appendices. By A. H. Sayce. (Macmillan.)

IN thus opportunely editing and annotating the first three books of Herodotus, Prof. Sayce is to be congratulated upon having done the right thing at the right moment. No author of classic antiquity so urgently needed to be re-read by the light of modern discovery as he whom we have been wont to regard as "the Father of History;" and it would be hard to name any living writer who, as a scholar, a critic, an archaeologist, an Orientalist, and a traveller, is so peculiarly qualified for the office of commentator as the Deputy-professor of Comparative Philology at Oxford. That the editor of Herodotus should need to be thus elaborately equipped is in itself a striking evidence of the rapid progress of modern research. It is no longer enough that he should have exact classical scholarship and a sound critical method. He must know all that has been done, and that is being done, by Egyptologists and Assyriologists on the banks of the Nile and the Euphrates, and in the museums and libraries of Europe; he must follow the footsteps of Palestine explorers in Syria and of Hellenic explorers in Phrygia and the Troad; he must take due note of those who are fast gathering together the scattered links of Phœnician history and art in Cyprus, in the old coast-cities of Canaan and in the islands of the Aegean; and he must be skilled to track the Hittites southward from Carchemish to the sculptured cliffs of the Nahr-el-Kelb, and northward over the Tauros to Cappadocia and Lycaonia and the pass of Karabel. All this in a literary sense, and nearly all in a peripatetic sense, is familiar ground to Prof. Sayce. He says himself that, "with the exception of Babylonia and Persia, there is hardly a country or a site mentioned in these first three books" which he has not visited (Preface, p. x.); and he might with equal justice have added that there is hardly an authority, ancient or modern, or a learned periodical in French, English, or German, or any series of *Transactions* of any archaeological or antiquarian society, or even any stray correspondence published from time to time in the literary and scientific journals of Europe, which he has not sifted for his present purpose. The result is an almost ideal edition of one-third part of Herodotus, so enriched on every page with entertaining notes that the most amusing of old Greek writers will henceforth be more than ever attractive, not only to the lad who

reads him as a class-book, but to the elder student who turns to him for relaxation and delight in the intervals of graver occupation.

Prof. Sayce's share in this volume is mainly archaeological and literary. It consists of an Introduction, foot-notes, five Historical Appendices, a series of excellently arranged Dynastic Tables, and an Index which might with advantage have been more copious. To these, in his second edition, Prof. Sayce would do well to add a good map of the world as known to Herodotus, and a Table of Contents. To students his foot-notes will be invaluable. They test, illustrate, confirm, or confute every statement bearing upon history, natural history, chronology, mythology, astronomy, geography, or archaeology throughout the text. Even Mr. Dennis's communication to this journal on the discovery of the great tunnel of Samos (see the ACADEMY, November 4, 1882, p. 335), just one year ago, is duly recorded. If the rapid march of Egyptological research has already left in the rear a few of the notes to Book II., Prof. Sayce may well be held excused. There is, however, room for a page of errata. The Historical Appendices are delightful reading, and would make a little volume by themselves. Putting Herodotus and his history out of the question, no one who cares to know the latest archaeological news about the Hittites can afford to miss the Appendix upon Lydia. In treating of the extension of the Hittite power through that part of Asia Minor, Prof. Sayce, reigning in his own territory, says what he has to say briefly, luminously, and with authority. He shows how the silver-loving Hittites invariably settled in the vicinity of the silver mines in which Asia Minor abounds; he traces Hittite divinities in the "owl" vases of Hissarlik, and in the terra-cottas of Cyprus, and in the local Diana of Ephesus. The mural crown, he tells us, was of Hittite origin; and the Amazons\* of Greek legend, who wore the Hittite (Phrygian) cap, and carried the Hittite double-headed axe, were Hittite priestesses. Equipped with shield and bow, they performed religious dances in honour of the goddess of love and war, and these dances "gave rise to the myths which saw in them a nation of women-warriors" (Appendix iv., p. 430). More than this, all those cities the foundation of which was ascribed to the Amazons, as Ephesus, Smyrna, Myrina, &c., were "of Hittite origin." Hittite art is pronounced by Prof. Sayce to be "the source of the peculiar art of Asia Minor, which forms a well-marked element in that of primitive Greece" (p. 432). The famous lions of Mycenae, the lentoid gems of the islands of the Archipelago, and the engraved cylinders and seals of Cyprus and Lydia are shown to be derived, and in some cases copied, from Hittite models. But for this interesting matter, readers must go to the book itself. From verbal criticism, of which the world has had enough and to spare, Prof. Sayce judiciously abstains; and the Greek text, finely printed in a large and beautiful type, is reproduced according to the recension of Stein. Let not the sight of these pages—each a garden of Hellas skirted by

a pathway of English—alarm readers who do not know Greek. They have but to place Sayce and Rawlinson side by side; and, aided by the numbering of chapters and notes, they will find their way as readily through the Egyptian and Persian empires of the fifth century B.C. as along the literary highways of modern Europe.

In his Introduction, which will probably attract more general attention than any other twenty pages in the volume, Prof. Sayce draws up the most tremendous indictment against Herodotus that was ever launched by modern critic against the reputation of a dead and gone scribe. The amazing credulity of the "Father of History" has always been conceded, Rawlinson even suggesting that he may have been driven from Halicarnassus to Thurii by the ridicule of his contemporaries (*Herodotus*, vol. i., chap. i., p. 12); but his honesty, at all events in the nineteenth century, has till now been very generally taken for granted. Prof. Sayce reminds us, however, that in classic times the trustworthiness of Herodotus was almost universally called in question; and it is very significant that in three notable instances those who attacked him were, each in regard of his own subject, persons especially competent to give evidence. That Manetho and Harpocration should have written expressly to controvert his statements as to Egypt, and that by Ctesias—who was for years attached to the Persian Court, and who had consulted the parchment archives of Persia—his history of the East should have been "categorically declared to be false," might, one would suppose, have been enough to evoke the serious doubts of modern translators and commentators. More than this, Thucydides, as Prof. Sayce acutely points out, tacitly reproved, by correcting, him; Theopompus, Strabo, Cicero, Lucian, challenged his veracity; Josephus, in the name of "all" Greek authors, gave him the lie direct; and the pseudo-Plutarch penned a treatise to expose his "intentional distortion of facts." Despite this overwhelming consensus of opinion, the soundest scholars and critics of our century have nevertheless agreed to regard him as the target of envy and malice, and have unhesitatingly accepted as proof of his cautious straightforwardness the oft-repeated assertion that he had this and that information from "an eye-witness." The eye-witness may have invented or exaggerated, the story may be incredible, but Herodotus, at all events, was honest as the day.

It is with a feeling akin to compassion that we behold this gentle judgment reversed. No apologist need ever more hope to rebuild the reputation which now crumbles to dust before the destructive logic of Dr. Weidemann (*Geschichte Aegyptens von Psammetich I. bis auf Alexander den Grossen*) and the merciless indictment of Prof. Sayce. I have no space in which to reproduce that indictment, and to abridge it would unfairly weaken its force. Enough that Prof. Sayce—who is a Public Prosecutor happily lost to the law—shows that Herodotus described, as from his personal observation, cities and countries which he can never have visited; that he affected to be acquainted with lan-

\* For an interesting note in connexion with this subject see the ACADEMY, November 10, 1883, p. 320.

guages of which he knew not a word; that he pilfered without acknowledgment from other authors, and, while pilfering, sought to throw discredit and ridicule upon those whose pages he plundered. "His chief aim," in short, "was to use their materials without letting the fact be known" (Introduction, p. xxi.). Which of us ever doubted that Herodotus had seen Thebes and Karnak, and sailed up the Nile as far as the first Cataract? Prof. Sayce proves that he can never have ascended higher than the Fayoom. What ordinary reader ever questioned that he had mused among the ruins of Nineveh, admired the Babylonian temple of Bel, and gathered with his own hand that millet and sesame which grew so luxuriantly that he would not tell its height, "lest it should seem incredible to those who have never visited the country" (Book I., chap. cxviii.)? Yet Prof. Sayce shows that he can never have crossed the Gyndes, that his narrative allows for no intermediate territory between the Euphrates and the Tigris, and that the temple of Bel was destroyed by Xerxes some forty or fifty years before the date of his imaginary visit. And it is not only the book that Prof. Sayce brings under his critical microscope, but the man. He dissects the character of Herodotus as if he had known him, travelled with him, and read the meanest secrets of his soul. Every unworthy ambition, every shallow pretence, every spiteful motive, is laid bare. To be on the track of such big game as a fraudulent chronicler and not to take an honest satisfaction in hunting him down would be impossible. Prof. Sayce endeavours to veil that honest satisfaction beneath a decent editorial reserve, but he sums up his case with a truly forensic relish.

As with the travelling experience of Herodotus, so also with the authenticity of his historical facts. As far back as 1875, Prof. Maspero, in the first of a series of papers contributed to the *Annuaire de l'Association pour l'Encouragement des Etudes grecques*,\* showed that most of the historical episodes contained in the Second Book were mere popular tales, in which some famous and some fabulous Pharaohs figure in much the same way that Charlemagne and King Arthur figure in the European romances of the Middle Ages. Prof. Sayce (following with due acknowledgment the path first opened by Prof. Maspero) deals in like manner with the stories scattered through the First and Third Books, the greater number of which he pronounces to be, like those relating to Egyptian history,

"a collection of 'märchen' current among the Greek loungers and half-caste dragomen [sic] on the skirts of the Persian empire. For the student of folk-lore they are invaluable, as they constitute almost the only record we have of the folk-lore of the Mediterranean in the fifth century before our era; and its examination and comparative treatment by a Felix Liebrecht or a Ralston would be a work of the highest interest and importance."

And then he goes on to say that

"After all it is these old stories that lend as

great a charm to the pages of Herodotus as they do to those of mediæval travellers like Maundeville and Marco Polo; and it may be questioned whether they are not of higher value for the history of the human mind than the most accurate descriptions of kings and generals, of wars and treaties and revolutions" (Preface, p. xii.).

The secret of the lasting popularity of Herodotus, and of the preservation of his work, is contained in this sentence. He was one of the best of story-tellers; and the world, which loves, and has ever loved, a good story, does not willingly lose sight of those persons who amuse it. It has been suggested by a witty contemporary that in Prof. Sayce's hands "The Father of History" is made to appear like "The Father of Lies." Shall we take a more lenient view of his delinquencies, and concede that he is "The Godfather of Romance"? AMELIA B. EDWARDS.

*The Voyage of the "Jeannette."* The Ship and Ice Journals of George W. De Long. Edited by his Wife, Emma De Long. In 2 vols. (Kegan Paul, Trench & Co.)

IN these bulky volumes we have the complete history of the *Jeannette* expedition from the hand of its dead commander, and it must be a melancholy satisfaction to Mrs. De Long to feel that her husband's unswerving devotion to duty has furnished her with the means of rearing a lasting memorial of his unselfish life and noble purpose. The work is indeed "essentially a tribute to human worth;" and the actual narrative is therefore fitly prefaced by a biographical sketch of its hero, while the closing chapters are based on the testimony of the survivors. The illustrations have been prepared with much care from the most authentic sources attainable, and the portraits and maps are also of great interest.

The main facts of the story of the *Jeannette* have long since been given to the world, but it is well worth while to pass them in review. The *Jeannette* was originally her Majesty's gun-boat *Pandora*, and was purchased from the Government in 1875 by Sir Allen Young, who made two voyages in her to the Arctic regions, and finally sold her to Mr. James Gordon Bennett in 1877. By a special Act of Congress she was accepted by the United States Government, under certain conditions, for the purpose of making further explorations in the Polar Sea, the basis of the understanding being that Mr. Bennett was to meet all expenses, while the Government was to have all the authority. She was thoroughly refitted and strengthened for ice-navigation at San Francisco, her officers and crew were selected with the utmost care, and nothing was spared to render her equipment as perfect as possible, so that when she sailed for Behring Strait on July 8, 1879, she seemed to have a fair prospect of making a famous name in Arctic history. Yet by September 6, at the very outset of the voyage, and in a position barely beyond the summer range of the whalers, the expedition was virtually at an end, at least so far as its geographical objects were concerned. In sight of Wrangel Land, then supposed to be a vast continent, and now known to be a small island, the unfortunate *Jeannette* was caught by the

pack from which she was never again to be released until the day of her destruction more than twenty-one months later. During the whole of this weary imprisonment she drifted helplessly hither and thither at the mercy of the winds and currents, at first within a narrow area north of Wrangel Land, and afterwards more rapidly towards the New Siberian Islands. At times the ice showed signs of giving way; and then, just as there seemed to be some chance of liberation, everything would freeze again as hard as ever. Often destruction seemed to be imminent. Especially was this the case on January 19, 1880, when, amid the groaning and grinding of the floes, and the cracking of timbers and fastenings, the forefoot was badly damaged, and the ship began to leak heavily. From this time she was only kept afloat by ingenious devices and arduous labour; and the expenditure of coal, which was necessary to keep the pumps constantly going, destroyed the last chance of accomplishing any satisfactory results. During the wild gales which occurred in the dead of winter, everything was kept in readiness to abandon the ship at a moment's notice—sledges were packed, and everybody lay down to rest, when they could rest, with their knapsacks on their backs. It was "like living over a powder magazine, with a train laid ready for firing." Apart from these excitements and the variation of an occasional bear hunt, the monotony of existence amid such surroundings was indescribable; and, though De Long seems never entirely to have lost hope, there are many passages which show how keenly he suffered under his forced inaction. For instance, on September 21, 1880, he writes:—

"Each day our chances of liberation seemed to grow fainter and fainter. It requires a disposition more sanguine than natural to gather any comfort or indulge any hopeful sentiment while regarding the icy waste in which we are located. Alas, alas! the North Pole and the North-west Passage are as far from our realisation as they were the day the ship left England; and my pleasant hope to add something to the history of Arctic discovery and exploration has been as ruthlessly shattered and as thoroughly killed as my greatest enemy could desire."

The summer of 1880 only brought fresh disappointment; and then ensued a second winter of peril, uncertainty, and monotony, with the added anxieties of an injured ship and a diminished stock of fuel and provisions. Finally, on June 11, 1881, the ice suddenly opened, and for a few hours the *Jeannette* was once more afloat. Then the remorseless pack again closed heavily upon her, crushing in her sides, and fairly breaking her across. From that time every effort was devoted to getting provisions, &c., on the ice and transporting them to a place of safety; and, fortunately, all preparations for the retreat to Siberia were completed before the ship went down. The southward march over the ice commenced on June 18; and for three months the entire ship's company remained together, struggling against hardships and obstacles which only the most indomitable pluck and perseverance could have overcome. After twenty-three days of incessant toil, Bennett Island was discovered, and here the party spent eight days in resting and making

\* See the same author's *Contes populaires de l'Egypte ancienne* (Paris: Maisonneuve; 1882). See also the ACADEMY, No. 432, August 14, 1880, and No. 531, July 8, 1882.

necessary repairs to boats and sledges. On September 11 they reached Semenovski Island, and left a record stating that they had still about seven days' provisions—full rations—and hoped "with God's aid to reach the settlements on the Lena River during the coming week." On the following day, however, the three boats were separated in a heavy gale, and one of them, with Lieut. Chipp and seven men on board, has never been heard of since. The other two barely managed to live through the gale by riding to sea-anchors, and finally succeeded in reaching the Lena Delta. The whale-boat, which was under the command of Chief-Engineer Melville, was fortunate enough to fall in with natives; and her crew of eleven people, though badly frost-bitten and half-starved, were at last transported to a place of safety. De Long himself, with thirteen officers and men, had the misfortune to land at the mouth of one of the northern outlets of the Lena, where no inhabitants were to be found, although a considerable village, not indicated on their charts, and consequently unsuspected by them, lay only some twenty-five miles to the westward. They were compelled by young ice and shoal water to abandon their boat a mile and a-half from the beach, and had to wade ashore carrying their few remaining stores and provisions on their backs. They were miserably frost-bitten and exhausted, and during their painful journey to the southward were hampered in their movements by the ever increasing number of sick and disabled. Still they struggled bravely on, misled by their imperfect map of the country, but encouraged from time to time by traces of human beings, and always imagining themselves near a place of refuge, until from meals of tea and deer's meat they were reduced to tea alone, and at last, on the hundred and twenty-fifth day from leaving the ship, to an infusion of willow leaves, and the charred fragments of leather boots. Then one after another succumbed from exhaustion and starvation; and the notes which De Long, true to the end, continued to keep so long as he could hold a pencil, grew shorter and shorter, until the mournful record finally closed with the entry, "Sunday, Oct. 30—140th day—Boyd and Görtz died during night. Mr. Collins dying." The only survivors of this party were the two seamen, Nindemann and Noros, whom the commander had previously sent on for assistance, and who, after a terrible march, were found and rescued by some natives. These two men did their utmost to induce the natives to go to the relief of De Long, but without success. It seems that there was some confusion in the minds of these people between the commander's party and that of Mr. Melville, but the two seamen knew nothing of the whale-boat's fate, and could not therefore guess at the mistake. As soon as Mr. Melville learned that De Long's boat had survived the gale, he did all in his power to find and succour his missing comrades, but it was beyond a doubt that by this time all must have perished; and after nearly losing his own life from cold and hunger, he was compelled to give up the attempt. The search was renewed as soon as the season would permit, and resulted in finding all the bodies, as well as the priceless records which the true-

hearted De Long had declared should "go with him as long as he lived," and which were lying near the hand that penned them under the snow.

The loss of the *Jeannette* and the tragic fate of her commander and part of the crew were made the subject of a court of enquiry, according to the rules of the United States Navy. After a searching examination, lasting eighty-five days, the court found that the disaster was in no way due to mismanagement, and that special commendation was due to Lieut.-Commander De Long

"for the high qualities displayed by him in the conduct of the expedition; to Chief-Engineer Melville for his zeal, energy, and professional aptitude, which elicited high encomiums from his commander, and his subsequent efforts on the Lena Delta; and to seamen Nindemann and Sweetmann, for services which induced their commander to recommend them for medals of honour."

The scientific results obtained were, considering the circumstances of the expedition, by no means insignificant, and both the narrative and Appendices contain much information which may be of great use to future Arctic explorers. This is especially the case with regard to the sanitary arrangements adopted; and the best proof of their excellence is the fact that after two winters in the pack, and after ninety days' exposure to the terrible hardships of the southward journey over the ice, the officers and men were still in fair condition and good spirits. To professional readers *The Voyage of the "Jeannette"* is full of interest. And the student of humanity will find in it, to use the words of the editor, "the record of lives of men subjected to severer pressure than their ship met from the forces of nature. The ship gave way; the men surmounted the obstacles, and kept their courage and faith to the end."

GEORGE T. TEMPLE.

*Annals of Chepstow Castle, from the Conquest to the Revolution.* By John Fitchett Marsh, deceased. Edited by Sir John Maclean. (Exeter: Pollard.)

THE late Mr. Fitchett Marsh had the reputation of being no mean antiquary from the papers which he contributed to the Historic Society of Lancashire and Cheshire while he was town clerk of Warrington. But it was not until after he had retired from practice in 1873 and purchased a residence in Monmouthshire that he had leisure to devote himself in earnest to his favourite studies. He did not go far afield to find a subject, for his new home was near Chepstow, which was known in former times as Strigul, and has been celebrated for its baronial castle from the time of the Norman Conquest. The castle was built on a precipice overhanging the Wye, near its confluence with the Severn; and the ruins are equally interesting to the antiquary, the painter, and the poet, from the historic associations connected with them, and the romantic beauty of the site. The story of Strigul and its Anglo-Norman lords had engaged the attention of Ormerod, the historian of Cheshire, who also spent the last years of his life in this charming neighbourhood. But *Strigulensia* was the work of

Ormerod's old age, when his declining faculties were unequal to the exhaustive treatment of so large a subject. Its chief merit consists in his correction of Camden's mistake in identifying Strigul with Cas Troggy or Stroggy, a petty fort of the fourteenth century on the northern border of Wentwood. Ormerod has proved conclusively that Strigul Castle of Domesday is identical with Chepstow; and, in the face of his irresistible array of evidence, it is to be deplored that the Ordnance Map should perpetuate an error by ascribing to Stroggy the alternative name of Strigul Castle. He has also substantially corrected the received pedigree of the baronial family of Ap Adam of Beverston. But so much room was left for further research in his account of Strigul that Marsh was induced to collect materials for the lives of the successive owners of the Castle, from William Fitz-Osbern, the cousin and favourite Minister of William the Conqueror, to the first Duke of Beaufort, who refused to take the oaths to William and Mary. It was a labour of love which only ended with his life, for the *Annals* were just ready for the press when the author died in 1880. His executors were unwilling that the work of so many years should be lost, and determined to publish the MS. as a lasting memorial of Marsh's literary tastes and powers. They have found a most competent editor in Sir John Maclean, for the notes and indexes are admirably done, while the paper and print will satisfy the most fastidious of book-collectors.

The work is of more than local interest, for the Lords of Strigul were from the first men of note who made a conspicuous figure in the history of their times. Great research is displayed in compiling their lives from chronicles and printed books; but it savours of the Dryasdust type of antiquary that *The Annals of Chepstow Castle* contain no description of the castle. For all that this big book tells us, the author might have never seen in the light of day the glorious ruins at the mouth of the Wye which are the real subject of interest to most readers.

Marsh's legal training was of material assistance in weighing evidence and comparing authorities; but his knowledge of baronial genealogy was limited to the versions which were current before Stapleton and Eytton began to interpret the records. For example, he did not know that William Fitz-Osbern's grandson married the heiress of Turstin, Fitz-Rolf's successor, and that their descendants flourished for centuries as barons in Herefordshire. Again, his describing William's grandfather, Herfast, as the son of "a Danish knight, one of the companions of Rollo in the conquest of Normandy," implies that he had never read the story of the famous Duchess Gunnora, who was Herfast's sister. It is certain also from the chartulary of Holy Trinity, Rouen, that the name of William Fitz-Osbern's mother was Emma, and not Albereda. Marsh is still less successful in his criticism of the pedigree of De Clere, because Richard de Bienfaite was dead in 1090, when his son and heir, Gilbert, gave the church of Clere to the Norman abbey of Bec; while the chartulary of Evesham Abbey proves that Walter Fitz-Richard, the founder of Tintern Abbey, succeeded before the death

of William Rufus to the barony which was forfeited by William de Eu in 1095. The cardinal error which led Marsh astray in the earlier pedigree was his supposing that "among the Normans previous to the Conquest the ordinary title of nobility was that of count," the fact being that there were no counts in Normandy outside of the reigning family. The proper style of the Sovereign himself before the conquest of England was *Comes Normanniae*, and noble Normans with hereditary jurisdictions, corresponding with earls in England, were *Vice Comites*. So far from Richard de Bienfaite being a Norman count, as his father was, he is punctiliously styled *Ricardus filius Comitis Gilberti*. There was, therefore, no "Earl Richard son of Earl Gilbert" before Richard Strongbow. Marsh's suggestion that the grantor of the Usk charter, attested by Raymond le Gros, was Richard second earl of Gloucester, who succeeded his father in 1230, is clearly impossible, because Raymond was dead, and his widow was married to her second husband, Geoffrey Fitz-Robert, before 1211, when she gave two churches in her demesne to St. Thomas, Dublin. The Countess Isabel and her daughter, who also witnessed the Usk charter, and who, Marsh says, were "no connexions of Richard Strongbow," were clearly his mother and sister.

Strongbow's heiress carried Strigul to her husband, William Marshal, who was Earl of Pembroke in her right, and Protector of England during the minority of Henry III. The true parentage and early career of this great Earl were only recently discovered by M. Paul Meyer from a French MS. poem of contemporary date in the Phillipp collection at Cheltenham. But the names of the co-heirs who eventually divided the great inheritance of Marshal are so well ascertained that there is no excuse for the blunders in Marsh's pedigrees. For instance, in his account of the co-heirs of William de Ferrers, Earl of Derby, by Sibyl Marshal, "Sibyl married Francis de Bohun, and Joan married, 1st, William Aiguillon, 2nd, John de Bohun." The truth is that Sibyl de Ferrers married, 1st, John de Vieuxpont, 2nd, Franco de Bohun, of Midhurst; while her sister Joan married, 1st, John de Mohun, of Dunster, 2nd, Sir Robert Aiguillon.

The eldest of William Marshal's daughters, Maud Countess of Norfolk and Surrey, became on the death of her brothers the owner of Strigul and Lady Marshal of England. Her grandson, Roger Bigod, fifth Earl of Norfolk, is famous for his courage in withstanding to his face "the greatest of the Plantagenets." When the king threatened, "By God, Sir Earl, you shall either go or hang," he answered, "By God, Sir King, I will neither go nor hang." But his best title to fame is derived from the castle and church which were raised by his munificence on the banks of the Wye. He converted the Norman tower of his ancestors at Strigul into the keep of a stately castle, which was approached through a series of courts or baileys. He also built for the monks of Tintern the abbey-church, which has been the glory of the Wye ever since the first mass was celebrated at the high altar on October 3, 1288. Earl Roger was the last of his

line, for, in accordance with a settlement made in his lifetime, his earldom, office, and estates passed on his death in 1306 to the king, who wanted them to make a suitable provision for his younger son Thomas, called of Brotherton, from the place of his birth. Strigul Castle and town (which are called for the first time Chepstow in a record of 1307) were held, together with the Marshalship of England, by Thomas of Brotherton and his descendants until 1468, when John Mowbrey, Duke of Norfolk, obtained the royal licence to transfer them, in exchange for lands in Norfolk, to Sir William Herbert, who was created in that same year Earl of Pembroke, and was beheaded in the next year. His grand-daughter brought Chepstow to her husband, Sir Charles Somerset, the illegitimate but acknowledged son of the second Duke of Somerset, who was beheaded, after the battle of Hexham, in 1463. He was Lord Herbert of Chepstow in right of his wife, and was created in 1514 Earl of Worcester. His descendants have been the owners of Chepstow Castle ever since, except for a few years during the Commonwealth. The fifth Earl and first Marquess of Worcester was the richest subject in the realm, and assisted Charles I. with loans amounting to a million crowns. He maintained at his own expense the garrison at Raglan Castle, which was the last fortress in England to capitulate. He was arrested in violation of the articles of surrender, and died four months after in the custody of the Black Rod. His estates were confiscated by the Parliament, and given to Oliver Cromwell in fee simple. It was assumed that they were absolutely vested in the Marquess and his successor, who was still more obnoxious to the Parliament than his father, on account of his negotiations with the Pope and the Irish Catholics. The second Marquess was in 1644 the King's generalissimo, and was empowered to create titles of honour of every degree from a marquess to a baronet, with the promise of the Dukedom of Somerset for himself and the hand of the Princess Elizabeth for his son. If Cromwell had any misgivings about his title to Chepstow they were removed by his lawyer, who had been employed to search the muniment-room at Raglan. Cromwell writes thus to Col. Norton:—"I am assured there is no scruple concerning the title; and the gentleman who searched the writings was my own lawyer, a very godly, able man, and my dear friend, which I reckon no small mercy." A lawyer with less godliness and more skill in his profession would not have overlooked a deed dated in 1627 by which the Marquess of Worcester's estates were entailed in strict settlement on his grandson, who was only sixteen at the time of the confiscation, and who took every opportunity of showing his dislike to the politics and religion of his family. He sat in Cromwell's Parliament and Council, and was married in 1657 before a Justice of the Peace, although a civil marriage was no longer obligatory. His conformity was rewarded by a grant in possession of a part of the family estates, which he accepted in lieu of his reversion to the whole; but the Cromwells remained owners of Chepstow until the Restoration. The Castle had been surprised in May 1648

by Sir Nicholas Kemeys; and, on his refusing to surrender at Cromwell's summons, Col. Ewer battered down the walls with cannon. It was used as a prison during the Protectorate, and, among others, Jeremy Taylor the Divine and Harry Martin the Regicide were confined there. How the great Marquess was superseded by his son and died obscurely, distrusted as a Catholic, and disappointed in his projects and inventions; and how his son, who began life as a Puritan and a Republican, ended it a High Churchman and nonjuror, is the subject of the last two chapters, which will be found the most interesting in the book.

EDMOND CHESTER WATERS.

*Beyond the Gates.* By Elizabeth Stuart Phelps. (Chatto & Windus.)

It was inevitable that *The Little Pilgrim* should invite imitation on both sides of the Atlantic; it was almost equally inevitable that the imitations should fall far short of the original.

Miss Phelps's failure—for such it is—may act as a wholesome warning to others to refrain from a subject which requires for its treatment a delicacy of touch, a refinement of thought, and a chastened imagination which few possess. If the book does this, it will not have been written in vain. That it can serve any other good purpose we venture to doubt. Mr. Matthew Arnold has just been telling us that "the materialistic future state, the materialistic kingdom of God, of our popular religion, will dissolve like 'some insubstantial pageant faded;'" but *Beyond the Gates* opens to our view only an extension of our present world, differentiated by some of the features of a theatrical fairy-land. Discussions, it seems, will go on (on this point Milton and Miss Phelps concur), the phraseology of religion will survive, and even love-making will be conducted according to the old mundane models. Here is a scene in the far-off land:—

"Lifting up my eyes, I saw him whom I remembered close beside me. We two were alone in the wide, bright field. All Heaven seemed to have withdrawn to leave us to ourselves for this one moment. I had known that I might have loved him all my life. I had never loved any other man. I had not seen him for almost twenty years. As our eyes met, our souls challenged one another in silence and in strength. I was the first to speak. 'Where is she?'—'Not with me.' 'When did you die?'—'Years ago.' 'I had lost all trace of you.'—'It was better so for all concerned.' 'Is she—' 'She is on earth, and of it; she has found comfort long since; another fills my place. I do not grieve to yield it. Come!' 'But I have thought—for all these years—it was not right—I put the thought away—I do not understand.' 'Oh, come! I, too, have waited twenty years.' . . . 'For how long—am I to come?'—'Are we not in Eternity? I claim you as I have loved you, without limit and without end. Soul of my immortal soul! Life of my eternal life! Ah, come!'"

If Miss Phelps's spirit when "beyond the Gates" held converse such as this with her lost love, was it worth while to repeat it? The same sort of thing is to be found in half the novels published outside those Gates. The truth is that, in her anxiety to invest our future selves with something more than that



"kind of nebulousity" which surrounds them in the popular imagination, she has but peopled the other world with very commonplace mortals, and vulgarised scenes which those who have visited them have forborne to describe.

"Where wert thou, brother, those four days?  
He told it not; or something seal'd  
The lips of that Evangelist."

There are, of course, many pious thoughts and familiar texts of Scripture scattered over the pages of Miss Phelps's book, but, as the following passage shows, the authoress is not more of a theologian than she is of a metaphysician:—

"When I felt the spiritual flesh, when I used the strange muscle, when I heard the new heart-beat of my heavenly identity, I remembered certain words, with a sting of mortification, that I had known all my life, and paid so cool a heed to them: 'There is a terrestrial body, and there is a celestial body.' The glory of the terrestrial was one. Behold, the glory of the celestial was another. St. Paul had set this tremendous assertion revolving in the sky of the human mind like a star, which we had not brought into our astronomy."

Now it is hardly necessary to say that if St. Paul had used the words which are here put into his mouth there would have been no great difficulty in understanding them. What the apostle does say is something very different—viz., that the body assumed—not after death, but after resurrection—shall be "a spiritual body." And on this paradox the writer's experiences "beyond the Gates" have no bearing and throw no light. It will, we fear, shock some of the pious people who read this little book to hear that the Gates are not so strictly kept as to exclude either Loyola the Jesuit or Darwin the agnostic. Nay, it is even suggested that in the world of shadows the creatures of imagination may perhaps have a place, and that one of the pleasures of eternity may consist in making personal acquaintance with Faust and Juliet, Don Quixote and Dinah Morris, Col. Newcome and Sam Weller. Who can dogmatise upon such an important point? Miss Phelps knows as much as we do about it or—as little.

CHARLES J. ROBINSON.

#### NEW NOVELS.

*A Woman's Reason.* By William D. Howells. In 2 vols. (Edinburgh: David Douglas.)

*John Herring.* By the Author of "Mehalah." In 3 vols. (Smith, Elder & Co.)

*The Land-Leaguers.* By Anthony Trollope. In 3 vols. (Chatto & Windus.)

*By Uphill Paths.* By E. Van Sommer. (Nelson.)

*Only an Actress.* By Edith S. Drewry. In 3 vols. (White.)

*Golden Girls.* By Alan Muir. In 3 vols. (Hurst & Blackett.)

HAVING aforetime picked many and great holes in Mr. Howells, and, finally, after his *Modern Instance*, having given him up as almost reprobate, I rejoice none the less at his new success. The bad he has almost wholly purged away; the good is better than ever. Hitherto his reputation has really

rested, as it was first founded, on his *Chance Acquaintance*, for in his later works the morbid practice of mental vivisection has been less gracefully veiled, if not actually pushed to more painful extremes. In future he should be known as the author of *A Woman's Reason*, for here alone he seems to have done justice to his singular powers. It is a real novel, and pursues the good old route laid down in Scudéry and the *Cartes géographiques de l'Amour*—from love at first sight to holy matrimony; but it is something more besides. Strip away the story and analyse the book, you will find no mere *caput mortuum* of musty cynicism, but a residuum of something very like practical philosophy. For this, of course, there is no known test but experience. You must each judge for yourself. To me at least it seems genuine. Once for all be it said that as an observer of his fellow-creatures Mr. Howells stands very high; as a student of the great enigma—woman—he is quite unrivalled. That he deals by choice with the American type is no objection, for this type is typical of the whole class. And here one plain word of reservation. I can follow Mr. Howells in treating the female mind as presenting a set of mental phenomena wholly distinct from, and even inconsistent with, those of the male (that is, the typical) human understanding only if he regards them—and here he is not very explicit—as the result of education and tradition. Boys and girls are at first like-minded—men and women are as the poles asunder. Only, like Mr. Wallace's nestlings, which pick up hints on nest-building as soon as they are out of the shell, there is no knowing how soon Nurse's teaching begins to differentiate Baby-boy and Baby-girl. This applies with special force to that most complicated mental problem—the modern Young Lady—which, in the heroine, Helen, is most searchingly analysed and compared and contrasted with the Young Woman in the person of Miss Root. The Young Woman (quite distinct from the Young Person, we suppose, which is but a low form of the Young Lady) has her own living to get; and, competing in the open market with male labour, she forms for herself a certain narrow, shrewd little philosophy of life somewhat akin in quality to the Working Man's scheme of political economy. The Young Lady, like this Helen—bright, clever, highly educated and accomplished, positively overflowing with ideas—is not merely devoid of thoughts, but even of the very machinery for producing them. She is a fool, she acts like a fool, she is forced to own herself a fool, and at times loathes herself for it; but a fool, though a cautious and experienced one, she remains to the end. With consummate penetration the author follows the tortuous writhings of this naturally bright and single mind, its illogical perversity, its candid duplicity, its self-conceit, its self-distrust, its self-deception. The study is almost exhaustive. In Helen Harkness we behold the Young-Lady Mind in all its charming deformity. Of the plot it is enough to say that it is sufficient to support the characters, and ends as it should. Our old friend, Clara Kingsbury, reappears as generous, and wayward, and Bostonian as ever. The young

artist, Cornelia Root, is perfection of her kind. Were ten volumes devoted to her we could know her no better than we do already. Indeed, it may be noted—and no praise could be higher—with what amplitude and minuteness Mr. Howells develops his typical characters, and with how very few strokes he hits off individual eccentricities and divergences from the type. Dr. Wendell Holmes has scarcely surpassed the quaint sarcasm of Evans, the editor, in his daily baiting of the matter-of-fact Miss Root. Happiest of all touches is the description (p. 58) of Marian's younger sisters—great blonde Hebes, "when alone tending to an innocent rowdiness," "so amiable, and so glad, and so strong, that they could but just keep quiet with a knowingly quelled look" in the company of their mother and Helen, whom they covertly revered as an engaged girl. The young English lord differs little from his compatriots who have been snubbed by Mr. Howells' former heroines. Nor is the sailor-lover much more than the orthodox faithful sea-lion, except as the hero of an episode, where the author makes a new departure, and where we cannot but contrast him favourably with Mr. Besant in his *Captain's Room*. The shipwreck is splendidly told; it comes swiftly, all of a sudden, and is soon over—only three pages altogether—no long preparatory overture, glass going down, previous weather of the week, and the rest of it. This is something like a shipwreck. Equally brief, intense, and pregnant is the narrative—for a narrative it is—of the life of the castaways on the atoll. Correct and unvarnished as it seems, we cannot be blind to the exceeding art with which the author here raises his tone to a dignified intensity in keeping with such a supreme phase of human misery. It is the veritable spirit of Defoe, but a Defoe with two centuries of added culture. The terrible pathos of half-civilised American humanity when, in its extremity, the half-civilisation peels off and leaves only the hunted and desperate savage humanity—that pathos of which Mr. Bret Harte is the first master—is reflected in Robert's fellow-sufferer, the unlucky speculator, Giffen.

"He began to plan a life as remote from the sea as he could make it. 'When I put my foot on shore, I ain't going to stop walking till I get where salt water is worth six dollars a quart; yes, sir, I'm going to start with an oar on my shoulder, and when some fellow asks me what that thing is, I'm going to rest and not before.'" Under such grim humour as this lies not far down the spirit which marks off the uncivilised American from his civilised English ancestor—meaning here, by civilisation, civilisation and not a dozen very excellent but entirely different things. Much more we should like to say, but can only repeat how very excellent the book is, and how thoroughly worth reading—once, twice, and even thrice.

The opening of *John Herring* is wonderful, most picturesque, dramatic, and mysterious. It was easy to see at a glance that this West-country story is inspired by Mr. Blackmore's *Maid of Sker*, but the first few chapters gave promise of something even better than the model. The interest, so thoroughly aroused, is fairly sustained through the first volume, after which it rapidly falls off, the workman-

ship deteriorates, and the whole thing remains an ambitious but unmistakeable failure. Why, we cannot guess; for the author never regains, even at intervals, the high ground he has once lost. Probably he is somewhat young, at least in writing, muddled too by recent reading of the Science of Savagery, cynical with a curious youthful barefacedness, and as angry as Jonah at the Ninevehs of the Establishment and Dissent alike. Yet he shows much ability, the "all round" culture of the scholar and gentleman, singular power and freshness of dramatic presentment, and above all a thorough command of the pen. His characters—at least, the leading ones—are well defined and sympathetically drawn; the convent-bred girl is even more than this. Well as he begins, he has hardly succeeded in his Dartmouth savage and his daughter; this sketch degenerates into an academic illustration of the popular theories of barbarism. The plot dwindles down into sordid intrigues and villainies, the heroine is apparently smothered with a pillow by another lady, and all ends miserably. We will not divulge the story; for disappointing failure as it is, and, to speak plainly, an anachronism in three volumes—the period is about 1820, but the characters talk and act, as if in 1883, ritualism, aestheticism, local option, scepticism, natural selection, and so on—still it is far, very far, above the level of ordinary novels.

*De mortuis nil*—for it would be affectation to say anything good of such a novel as *The Land-Leaguers*. Such books we could only read—as we now know for certain they were written—as conscientious task work at so much a page and so many pages a day. This work, except the stupid love story, is merely a *réchauffé* of the Irish columns of our daily papers for the last three years—a mechanical, spiritless task. Mr. Trollope, however, seems to have taken a shrewd, common-sense view of the question, and was not to be cheated out of his faith in the Saturnian Science. To him the whole Irish business, both grievances and remedies, probably appeared, as it will to our grandchildren, as one unique and world-famous Grand Old Joke. For his enjoyment of this we are right glad, and are willing to forget utterly what little we remember of his multifarious writings.

Miss Van Sommer means well, and those who tread her *Uphill Paths* in a kindred spirit will find her an improving guide. That spirit we lacked, so thought her morbid and unrefreshing. We are tired of chronicles of mission-rooms and workmen's cafés, and the souls of street boys, at least as portrayed by ladies, whose sentimental powers are here apt to stray.

Miss Drewry as a sensationalist has declined from the days of her *Called to the Rescue*. Her actress was by no means "only an actress," but also a professional police agent from the age of ten, having previously made her *début* as a charming street arab. As a detective she was the pride of the London force and the desperate envy of the Parisian, though we fail to see anything very clever in her doings except her acknowledged plagiarism of Edgar Poe's discovery of the missing letter. Of course, she finally ferrets out a lucrative pedigree for herself both on the paternal and

maternal lines; but, as both are pretty plain from the first to the reader, the hunt is not exciting. This Margherita, who at ten madly loves the handsome gentleman, is evidently some connexion of that most odious of forward young persons, Mignon. Miss Drewry's visions of the *jeunesse dorée* are very wild. A swell mob indeed, they talk a mixed jargon of fustian and vulgarity—"sweet brother mine," "that's their wack of the wealth" (whatever this may mean), and so on. Their favourite expletive is "faith!" and they—or she—always spell the verb damn, "damme." A lady speaks of her husband as "hubby," and of her friends as "chice spirits." The phrase *on dit* occurs in every other page. A weak but by no means hurtful novel.

Weaker still, yet still more harmless, is *Golden Girls*. Many chapters simply detail the talk of characters avowedly half-idiotic. The love-plot is awkward and cannot be made to work. Yet there are several good chapters, and two characters are amusing—the boasting old Major and the motherly virago, Sally. Nor is the moralising of the author unkindly or unpleasant. In the closing churchyard scene—evidently meant as a tragic *coup de théâtre*—silliness and bad taste join hands in screaming farce.

E. PURCELL.

#### GIFT-BOOKS.

*Jackanapes*. By Juliana Horatia Ewing. With illustrations by Randolph Caldecott. (S. P. O. K.) Here, stitched up in a paper cover and almost overlooked, we have found the book of the season. It is a simple tale of the early years of the century—of the countryside, of love, of child life, and of heroic death—but told with so much grace, and truth, and pathos as to print itself on the memory of old and young alike. We had called it a prose idyll, if it were allowable to connect the name with the fount of tears. It is our misfortune that we know nothing else in this special vein from Mrs. Ewing's pen; but of this at least we will willingly incur the charge of exaggeration by saying that there is nothing equal to it outside of Thackeray. That it is illustrated by Mr. Caldecott may perhaps attract some readers who would otherwise have passed it by. For ourselves, we must say that only three or four of the drawings quite satisfy us—the old general is throughout inadequate—but this may be because our judgment of the story itself is so high. The book is only a shilling. Let everyone judge for himself; and let him not neglect the quotations prefixed to the chapters, nor the headlines at the top of the pages.

MESSRS. GRIFFITH AND FARRAN, who brought out last year a reproduction of *Goody Two-Shoes*, have again drawn upon the store of juvenile literature they have inherited from the old house of Newbery and Harris. This year their issue consists of four of the "toy-books," as they used to be called, which delighted our grandfathers and grandmothers in the first decade of the century. One of these, *The Butterfly's Ball*, had by no means passed into oblivion within the memory of persons yet young. The other three are *The Peacock at Home*, *The Lion's Masquerade*, and *The Elephant's Ball*. These reproductions, which are something more than reprints and something less than facsimiles, contain the original illustrations attributed (probably correctly) to Mulready. They have also a common Preface, written by Mr. Charles Welsh, who has been very successful in supplying the happy mean of biblio-

graphical information. He has not, however, appended any notes of his own; and so we must make bold to ask what is the beast called "the Preacher" and the bird called "the Yaffil"? The rhythm of the line,

"From the island of Ceylon an elephant came," seems to us noteworthy as illustrating the true reading of a much more famous line.

FROM Messrs. Sampson Low come three coloured picture-books, forming a sort of series. *Up Stream*, designed and illustrated by R. André, is the most successful of the many volumes that we know by this facile artist. The conception is an original one, and it has been cleverly carried out both by pen and pencil. Our only criticism is that Mr. André should curb his tendency to caricature, in which we like him least. His verse flows fairly, and he knows how to draw graceful figures. *The Boats of the World* will be a welcome present to nine boys out of ten. Something like eighty vessels of the smaller class are here "depicted and described by one of the craft." What we may truly call the educational value of this book is somewhat depreciated by the absence of all arrangement. But rarely has so much information been packed into so concise and so agreeable a form. *Perseus, the Gorgon Slayer*—illustrated by T. R. Spence, the tale told in English by W. J. Gordon—is ambitious but disappointing. The verse is doggerel, and the designs are very far indeed from being classical. Some of them are effectively arranged, but others are simply atrocious in drawing. Until anyone can surpass Nathaniel Hawthorne or Charles Kingsley, he had better leave the Greek legends alone.

*All Play*. By Ismay Thorn. Pictures by T. Pym. (Shaw.) This is a very pretty book, outside and in. Guy Wavy, Dulcine, and Tom-tit are all real and nice children, but no better than they should be. Ismay Thorn evidently understands children and knows how they should be treated. She can also write a story with an excellent "moral," without obtruding a didactic intention. In short, this little story is one which will be very popular with children, and do them a great deal of good without their knowing it. It is not a powder disguised in jam, but pleasant and healthy food for young people. The illustrations are also pretty; and, if the artist could draw everything as well as he can children's legs and feet, they would be first-rate.

*The Story of Siegfried*. *The Story of Roland*. By James Baldwin. (Sampson Low.) Mr. James Baldwin, who is evidently an American, seems to be ambitious of picking up the mantle dropped by a brother American, the late Sidney Lanier. They have both chosen the romances of the early Middle Ages as a subject out of which to construct stories for boys. Yet there is a difference in their methods of workmanship. Sidney Lanier did little more than select and reprint, with the faithfulness of a scholar. Mr. Baldwin allows himself a larger licence. He combines various versions, and does not hesitate to introduce episodes from a different series of romances. We do not blame him for this. The old Epics and Gesta are a legitimate quarry for all workers, provided that they do not falsify their spoils. And Mr. Baldwin, so far as we have observed, is strictly honourable in his compilings. *The Story of Siegfried* has been illustrated by Mr. Howard Pyle, who possesses the two great merits of imagination and technical knowledge. But we doubt whether the processes of the engraver have done him full justice. The illustrations to *The Story of Roland* are more numerous, but by no means so successful. Either book would make a handsome present, and its subject would be fresh to most English boys.

*Wild Adventures Round the Pole*; or, the Cruise of the *Snowbird* Crew in the *Arrandoon*. By Gordon Stables. (Hodder and Stoughton.) Everyone who has read and appreciated *The Cruise of the "Snowbird"*, and few can have read it without appreciating it, will be glad to welcome another of the author's excellent "boys' books." The adventures of our old friends, McBain and his "boys," round the Pole, reprinted from the *Boys' Own Paper*, are told by Dr. Gordon Stables with a graphic power of description which springs from a thorough knowledge of the subject, and which makes his stories of voyaging in the Arctic seas such delightful reading. He has never given us a better portrait than that of Silas Grig, the honest Greenland skipper, with his simple faith and his profound contempt for "cyclopaedias." There are thrilling adventures enough to satisfy the keenest appetite; and a great many of them are facts, names only being concealed. Indeed, but for one or two incidents which are rather too far fetched, such as the balloon descent into the crater of Beerenberg on Jan Mayen Island, the whole book would read like a narrative of actual experiences. The sorrows and sufferings of our heroes during their second winter in the ice will come home with singular vividness to those who have read the recently published *Voyage of the "Jeannette"*; and many a useful lesson is conveyed between the lines. It is well that boys should be plucky and adventurous, but it is better that they should detest cruelty; and we like McBain and his young companions all the more for turning away in disgust from the horrible butchery which is known to Greenlandmen as "young sealing."

*The Crusoes of Guiana*; or, the White Tiger. By Louis Boussenard. (Sampson Low.) M. Boussenard, whose name we do not recollect to have met before, would seem to be a follower of M. Jules Verne; and, so far as vivacity goes, he is a not unworthy follower of his great compatriot. His story opens extremely well, and is fairly maintained for about one-half; then it becomes confused and wearisome, and at last leaves off without any ending. It is evident to the experienced reader that a continuation is held in store—but we cannot protest too strongly against the practice (sanctioned by M. Verne) of dividing into two books that which we have a right to expect in one. It need hardly be said that the two parts of *Robinson Crusoe* afford no precedent: each of those is complete in itself. We think it right to add that the volume is bound so stiffly as to have lost a sheet on the first perusal. Now, books of this kind are destined for rough handling, and for more than a single reading.

*The Pilgrim's Progress*. By John Bunyan. Illustrated with Original Designs by Gordon Browne. (Sampson Low.) It happens that we have not received an edition of *The Pilgrim's Progress* for some time past, so that we are the more ready to extend a welcome to this. The illustrations, moreover, are engraved by Mr. James D. Cooper, whose work is uniformly excellent. To give our opinion of the artist last. It is right to begin by recognising the pains he has evidently expended upon the cuts, which must number something near 150. In some—and those among the most difficult—he seems to us to have succeeded almost completely. These are the heads of the various bad characters of Vanity Fair, which are worthy to be compared with a famous painting in this year's Academy. But Mr. Gordon Brown can sink, unfortunately, as well as soar. He cannot suppress a tendency to represent Christian as a present-day tourist; and in attempting to depict the horrible he succeeds only in being ludicrous. Yet, after all deductions, we can honestly say that his pencil has increased our knowledge of the text; and what more need be said?

*The Adventures of Robinson Crusoe*. By Daniel Defoe. Newly Edited after the Original Editions, with Twenty Illustrations by Kauffman. (Fisher Unwin.) This is the second illustrated edition of *Robinson Crusoe* that has already reached us this season, and we have heard of a third. We do not profess to have collated the text with the "original editions," though a reprint of the *editio princeps* was issued only last year. The distinguishing feature of this lies in the illustrations, but here again we must confess ignorance as to who "Kauffman" is. Suffice it that they are fairly satisfactory as drawings, and well reproduced in colours by some variation of chromolithography. Altogether, the volume forms a handsome quarto, most acceptable as a present.

We must briefly acknowledge two other new editions, about each of which we are sorely tempted to linger. These are Mr. W. B. S. Balston's translation of *Krilof's Fables* (Cassells), which has passed through four editions in seven years; and *The Prince of the Hundred Soups*, edited with an Introduction by Vernon Lee (Fisher Unwin), which to those with understanding was among the most charming books of last winter. It ought to be in more than its second thousand.

*The Magazine of Art*. Vol. VI. (Cassells.) As we have noticed the monthly parts from time to time as they appeared, we need do little more than acknowledge the receipt of the bound volume for 1883. The special features of this periodical seem to be the number and size of the wood-cuts, and the varied excellence of the articles. When measured by the standard of price, we confess that we are astonished at the abundance that is given. The frontispiece, which is the sole etching, has merit as a study in light and shadow; but we must doubt the drawing of the left arm, round the dog. It is not unworthy of notice that the binding of the volume, besides being substantial, is also a very pleasing specimen of decoration.

*The Nodding Mandarin: a Tragedy in China*. Edited by Lewis F. Day. (Simpkin, Marshall and Co.) This is a little romance in verse, but not a very amusing one either for children or their elders. There is some cleverness in the drawings, some fancy in half of the story, and some attractiveness in the general appearance of the book; but it is not a success altogether. It begins well, and a certain amount of interest is generated in the flight of the two china figures on the mantel-piece; but the author's good genius deserts him when he gets them to the top of the chimney—the reconstruction of the broken Mandarin is a most "lame and impotent conclusion."

*Play-time: Sayings and Doings of Baby-land*. By Edward Stanford. (Chatto and Windus.) This consists of coloured pictures of infants, with verses to them, after the fashion which we believe to have been first set by Ida Waugh. The colour-printing is above the average, though we cannot think that the artist attains to the standard of his prototype. If it were not for his name, we should certainly have inferred a German origin. The verses also are but moderate.

*Abide with Me*. By Henry Francis Lyte. With Fifteen Illustrations. (Nelson.) This is manifestly another of those editions of English poems, illustrated by American artists, upon which we have already commented several times as characteristic of this season in the United States. In the present case we cannot praise either the drawing or the engraving. Still, there are many who will like the little book.

As it is impossible for us either to read, or notice adequately, the pile of gay Christmas books for boys and girls that cumber our table

—or, more truly, our floor—at this season, we are compelled to make a selection at haphazard. *Jack Archer*. By G. A. Henty. (Sampson Low.) *A Story for the Schoolroom*. By the Author of "Mary Cloudsdale." (S. P. C. K.) *Hetty Gray*. By Rosa Mulholland. (Blackie.) *In Time of War*. By James F. Cobb. (Griffith and Farran.) *The Madman and the Pirate*. By R. M. Ballantyne. (Nisbet.) The surprising adventures of Jack Archer and his friend bear a great resemblance to the feats of many earlier heroes; but, as boy readers care far more for excitement than for novelty, the history of the two little middies will be a welcome addition to many a school-room library. The book is provided with plans of several of the Crimean battle-fields, so that those who do not object to bringing their hero out of the wonder-world of romance may readily study the ground on which he fought or saw others fight. The heroine of *A Story for the Schoolroom* is a disobedient little girl, who learns through harsh experience that her elders are in many respects wiser than she is herself, and that the steady pursuit of her own wishes does not always lead to happiness. The naughty children of nursery-tales are generally far more pleasant than their good but priggish brethren. Little Gertrude is certainly an exception to this rule, for a more disagreeable young lady it is difficult to imagine. She climbs mountains, spoils her clothes, breaks her arm by falling from a horse which she cannot ride, and commits several other juvenile crimes without exciting the least sympathy or the slightest desire to smile on the part of the reader. "Hetty Gray," the little foundling who was carried away from the cottage home where she had received shelter to the house of a self-indulgent fine lady, is a much more pleasing character. Her life in the house of the just but coldly judicious guardian who takes charge of her when she is again thrown on the world is well described; but it may be doubted whether children will derive much pleasure from reading the history of her troubles. The mental pain caused by the neglect or jealousy of her companions will scarcely interest them, though they will enjoy reading of the little dog who followed his mistress to her new home and thereby led her into deep disgrace, and of the beautiful sister who appears at the end of the story to act as fairy godmother, and put all crooked things straight. Nearly all the scenes of *In Time of War* are laid among the workpeople of Paris during the siege and the subsequent time of anarchy, but the reader closes the book without gaining any insight into the life of the poor *ouvriers* whose sufferings he has been following. The numberless delicate touches which should help to give reality to the thoughts and actions of the men and women of the story are totally lacking; and the dry recital of the horrors that the Prussian invasion and the Commune brought on the innocent and guilty alike leaves the reader as unmoved as the reperusal of an old newspaper paragraph relating to the same bygone events would do. Mr. Ballantyne's latest work is certainly not equal to many of his earlier ones. No boy who has made the acquaintance of *The Wild Man of the West* or *Gascogne the Sandal Wood Trader* will care for the uninteresting savages and pirates of this volume.

We have received an early copy of the Christmas number of the *Graphic*, which is to be published simultaneously here and in America on December 3. It is chiefly remarkable for having two coloured plates instead of one, for we cannot regard the contents (including Mr. R. Caldecott's contribution) as out of the common. The following statistics deserve quotation:—The edition consists of 560,000 copies; and, in order to obtain the proper number of tints, nearly twenty million impressions have been required.

## NOTES AND NEWS.

MR. WHITLEY STOKES has been for some weeks at Leipzig, staying with Prof. Windisch, and working at two ninth-century MSS. in the university library. On Zimmer's edition of one of these—the Würzburg codex of the Pauline epistles—he has written a paper which will shortly appear in the *Literarisches Centralblatt*.

DR. SCHLIEMANN has returned to Athens, but (we regret to say) in very poor health.

MR. W. M. RAMSAY arrived at Smyrna from his late expedition into Phrygia nearly a month ago, well satisfied with the results of his tours of exploration. He has now examined five-sixths of Phrygia and part of Pisidia and Galatia; he has left hardly any doubtful points as regards the ancient topography of these districts; he has identified for the first time the sites of more than forty cities; and he has copied over a hundred new inscriptions, including three fragments of early Phrygian ones. He has also discovered a Phrygian tomb more remarkable in some respects than any yet known, as well as a portion of the original epitaph on the tomb of St. Abercius. His journey was not altogether without danger, as he had a narrow escape of being captured by Circassian brigands.

M. SOLOMON REINACH starts next month for an archaeological tour in Tunisia. He will first visit Jerbah, the island of the Lotos-eaters, and do a little digging there. His excavations on the site of Carthage will not begin till next February.

LORD LYTTON, in his Autobiography, which will be published immediately, declines to reveal the date of his birth. But his son and editor, the present Earl Lytton, has succeeded in solving the secret by reference to the register of St. Marylebone. It there appears that Edward George Earle Lytton Bulwer was born on May 25, 1803, though he was not baptized until seven years later. The house he was born in was 31 Baker Street, now a milliner's shop.

MESSRS. CHAPMAN AND HALL will publish early in December Mr. A. M. Broadley's new book, entitled *How we defended Arabi and his Friends*—a story of Egypt and the Egyptians, with portraits of the leaders of the National Party, and other illustrations from the pencil of Mr. Frederick Villiers, the special correspondent of the *Graphic* during the late war. The book will afford a complete history of Egypt during the past few years from a "national" point of view, and contain a great amount of new information concerning the intrigues of the Porte in Egypt, the vacillation of the Khedive, the attitude of France, the origin, growth, and temporary success of the National Party, and the circumstances of the trial, its compromise, and the ultimate exile of Arabi and his companions, on whose character, as illustrated in his correspondence with Mr. Broadley and others, an entirely new light will be thrown. The two last chapters will deal with the future of Egypt and the present state of politics, party-feeling, and ideas in that country, together with practical suggestions for the solution of the Egyptian difficulty.

THE editor of the *Genealogist*, Mr. Walford D. Selby, announces a special attraction to his subscribers for the coming year. This will be a New Peerage of England, Great Britain, the United Kingdom, Scotland, and Ireland, edited by G. E. O., under which initials it is not difficult to identify a gentleman well accustomed to genealogical research, and possessing access to all the most trustworthy sources of information. The plan adopted is somewhat similar to that of the *Synopsis* of the late Sir N. H. Nicolas, though on a more extended scale. Extinct and

dormant peerages will be included; and the peerages of the three kingdoms will be treated for the first time in one series. The work will be issued as a sort of supplement of thirty-two extra pages to each quarterly number of the *Genealogist*; the pages will be numbered independently of the body of the magazine, and there will be a separate Index. The annual subscription is 10s., payable in advance; and subscribers should send their names, before November 30, to "Mr. Stuart," 7 Warwick Road, Earl's Court, S.W.

WE understand that the first edition of *Arminius Vambery: his Life and Adventures*, which was published last week, is already exhausted. A new edition has been put to press, and will be issued immediately.

SOME important collections of foreign folklore will be issued very shortly by Messrs. W. Swan Sonnenschein and Co.: *Folk-Lore of Modern Greece*, by the Rev. E. M. Geldart; *Vernaleken's Folk-Tales of Austria and Bohemia*, by the Rev. E. Johnson; *Kiswahili Folk-Tales*, collected by Commander Ogle; and, later on in the season, a collection of *Gipsy Folk-Tales* made by Mr. W. E. A. Axon. A new edition of Mr. Crofton Croker's well-known *Fairy Legends and Traditions of Ireland*, with an Introduction and notes from the pen of Mr. David Fitzgerald, will also follow subsequently. Dr. Fryer's *Book of English Fairy Tales* will be issued next week.

*Lodge's Peerage and Baronetage for 1884* will be issued during December by Messrs. Hurst and Blackett. The same publishers have in the press two new novels—*Di Fawcett*, by Mr. C. L. Perkins, and *One False, Both Fair*, by Mr. John Berwick Harwood.

E. V. B., the author of *Childs' Play*, is about to publish a new work, entitled *Days and Hours in a Garden*. It will be on the lines of Alphonse Karr's *A Tour Round my Garden*, and will be illustrated by the author. Mr. Elliot Stock is the publisher.

MESSRS. GRIFFITH AND FARRAN will publish immediately an edition of *Cape Cod Folks*, a work which is in its twenty-second thousand in America.

VISCOUNT CRANBROOK will contribute a paper to the December number of the *National Review* on "Hereditary Pauperism and the Boarding-Out System." The Marquis of Hertford has written a paper for the same number upon "The Condition of the Army."

POE's first tiny volume of verse, *Tamerlane and other Poems*, printed (it can hardly be said to have been published) at Boston, U.S., in 1827, is now among the *parissima* of collectors, and, in fact, ranks almost as what French bibliographers term an *introuvable* book. A reprint of it, from one of the three or four copies that have escaped destruction, and from the only copy that has ever reached this country, is about to be issued, with a bibliographical Preface, by Mr. Richard Herne Shepherd, of 5 Bramerton Street, King's Road, Chelsea, S.W. The impression will be strictly limited to 100 copies. The publisher is Mr. George Redway, of York Street, Covent Garden.

MESSRS. T. AND T. CLARK, of Edinburgh, will shortly publish *Modern Criticism*; Clement's Epistles to Virgins, their Greek Version, with some Remarks on the Fragments of Melito, by Mr. J. M. Cotterill.

MR. W. C. BENNETT, of 63 Royal Hill, Greenwich, is issuing monthly, at the price of one penny, a quarto sheet of "Songs, Ballads, and Poems for the People," called *The Lark*, which deserves to be widely known. The forthcoming number for December will have an eight-page Christmas supplement. Among the contents will be an unpublished letter by Lord

Macaulay, and poems by Mr. Tennyson and more than thirty other living English poets. Mr. Bennett seems entitled to boast that this "will be such a pennyworth as for quality has never before issued from the press."

A WORK, to be called *Ecclesiastical Annals of Perth to the Period of the Reformation*, is about to be published by Mr. Robert Scott Fittis, of Perth, author of *Gilderoy*, and other contributions to local history.

A POEM by Mr. J. S. Fletcher, entitled *Anima Christi*, will shortly be published at the office of the *Yorkshire Illustrated Monthly*, Bradford.

MESSRS. GRIFFITH AND FARRAN will, on November 20, begin the publication of a monthly series of *Sermons for the Christian Year*, edited by the Rev. W. Benham. The Sermons are selected from the works of modern divines, each one having a special reference to the season in which it is placed.

MR. DAVENPORT ADAMS' book, *Good Samaritans*, which we noticed last June, will be published in a second edition, early next month, by Messrs. Sonnenschein, under the title *A Book of Earnest Lives*. There seems to be an ever-increasing number of readers of "popularised biographies."

A NEW edition (being the fourth) of *St. George for England* and other Sermons preached to Children, by the Rev. T. Teignmouth Shore, will be issued immediately by Messrs. Cassell and Co.

THE amended Report of the General Board of Studies at Cambridge recommends the appointment of one new professorship—in pathology—and the augmentation of the stipend of the Downing Professor of Medicine; the appointment of four readers at a salary of £300—in Indian law, classical archaeology, comparative philology, and Talmudic—and of one reader in botany at £100; also the appointment of several university lecturers in each chief department of study, with salaries of £100 or £50.

PROF. HUXLEY contributes to *The Agnostic Annual*, just published by Messrs. Cattell and Sons, a brief paper in which he proclaims himself to be the founder of Agnosticism, and, after setting forth its chief theses, indicates its relation to religious supernaturalism. There are also articles by Prof. F. W. Newman, Mr. P. A. Taylor, and Prof. Ernst Haeckel.

SIX letters from Dr. Johnson to Edward Cave, then editor of the *Gentleman's Magazine*, dated between November 1734 and September 1738, are now in the possession of Mrs. Deacon, of Theale, to whom they have descended from Miss Cave, of Reading. They were published in Croker's edition of "Boswell."

IN reviewing Canon Dixon's *Mano* (ACADEMY, September 7) we spoke of Sir Thomas Wyatt as probably the first English poet to use the *terza rima*. We have since met with a few verses in a very odd corner which show that Wyatt was recognised in his own time as the experimenter who introduced to England (1) Dante and his metre and (2) Petrarch and his sonnet. The verses are quoted by Ant. Wood, in his *Athenæ Oxonienses* (vol. i., p. 57), from Leland's *Nenia in Mortem T. Viati*, which was published in London in 1542, the year of Wyatt's death. They are—

"Let Florence fair her Dante justly boast,  
And royal Rome in Petrarch's numbered feet:  
In English, Wyatt both of them doth coast,  
In whom all graceful elegance doth meet."

Wyatt fairly deserves both acknowledgments here made.

## EARLY-ENGLISH JOTTINGS.

PROF. SKEAT is rewriting and revising corrections and additions to his stereotyped *Dictionary of English Etymology*.



THE Early-English Text Society's searcher for deeds for Dr. Morsbach's volume of *Early-English Deeds* before 1450 and Mr. Furnivall's volume of *Early-English Documents* has found some very curious and interesting things of both kinds. Among the former is the acknowledgment by the two Welsh yeomen who took Sir John Oldcastle in 1417 that they have been satisfied for their share of the reward promised by Henry V. for the Lollard leader's capture. But the King did not pay promptly, the Welshmen's Release not being dated till March 4, 1420-1. Another curious deed is the compromise for the ransom of an English nobleman, and, as part payment, the transfer to his captor of the ransoms of two Frenchmen, prisoners to the English King. Of the documents, the most interesting is the oath of recantation by a Lollard, William Dynet, of Nottingham, with his three sureties, of his Lollard heresies on December 1, 1395. Dynet swears before the Archbishop of York and his clergy

"pat fro this day forthwarde I shall worships ymages, with praying and offering vn-to hem in the worshepe of the seintes pat bey be made after; and also I shal neuermor despyse py[l]gremage, ne states of holy chyrche in no degre. And also I shall be burum to be lawes of holy chyrche, and to yhowe as myn Archbysshope, and [shall not] meynten, ne teche, ne defende [no] conclusions ne techynges of be lollardes," &c., &c.

DR. KLUGE, of Strassburg, in his reading of some of our MS. Anglo-Saxon Homilies, has come on a curious description of the signs by hand made to one another by the monks instead of words when they were not allowed to talk to one another. It is much fuller than the list printed, from a MS. in St. Paul's Cathedral Library, by Bentley in his *Excerpta Historica*.

THAT early englishing of the cartulary of Oseney Abbey now in the Record Office is not, as we supposed, the only one of its kind. Another of the cartulary of St. Frideswide's, Oxford, is in the Bodleian; and, as both the Early-English Text and Oxford Historical Societies wish to print both documents, the two societies will, no doubt, agree to bring them out jointly. Proposals have been already made for that purpose.

WE regret to see that a scheme is on foot in Edinburgh to reprint Ritson's three volumes of *Early-English Romances* with their many hundreds of mistakes uncorrected by collation of his text with the MSS. These MSS. are all easily accessible; a little money spent on paying a competent collator in the library containing each MS. would secure the accuracy of the text, and would save English scholarship the disgrace of wilfully reproducing and perpetuating known errors.

#### FRENCH JOTTINGS.

THE annual public meeting of the Académie française was held on November 15, when a poem was read by M. Jean Aicard which had received the rare distinction of being "crowned," though the author is outside the select forty. Two new members are now awaiting admission—M. de Mazade and M. Edouard Pailleron. The reception of the former has been fixed for December 6, that of the latter will take place some time in January.

THE annual public meeting of the Académie des Sciences morales et politiques was held last Saturday, when M. Jules Simon delivered an address on Guizot. His concluding words were: "On peut dire que M. Guizot a été de nos jours le plus philosophe des politiques et le plus politique des philosophes."

M. VICTOR SCHOELCHER, the French Wilberforce, whose interest in the suppression of slavery dates from a voyage that he made to the

Southern States of America so far back as 1829, has presented to the Bibliothèque nationale his entire collection of publications relating to the question of slavery. It consists of about three thousand numbers, carefully catalogued, many of them being documents printed in Belgium, England, and America. To this gift he has added his collection of books, &c., relating to the *coup d'état* of 1851, which he formed while he was in exile.

THE widow of Paul de Musset has bequeathed a capital sum sufficient to yield a yearly income of 6,000 frs. (£240) for the purpose (1) of erecting a monument in white marble to the two brothers Alfred and Paul, and (2) of founding an endowment for some sculptor of merit, but without fortune, tenable for three years.

M. SULLY PRUDHOMME will publish immediately a volume in prose treating of style in general, and specially of style as the mode of expression in the arts.

THE works of Mr. William Black are becoming more and more appreciated in France. Some while ago an elaborate article on his novels, by M. Boucher, appeared in the *Revue des Deux-Mondes*. We now learn that his *Princess of Thule* has been translated into French by Prof. Casimir Stryenski, of the Lycée de Versailles, and will be published shortly by Calman Lévy. The book will be introduced to French readers by Prof. Guillaume Guizot in a Preface, or rather an introductory essay, treating not only of the *Princess*, but of the English novel of the present day in general.

TRANSLATIONS of Mr. Thomas Hardy's novels are appearing one by one as *feuilletons* in several Paris evening papers. *The Trumpet Major*, *Far from the Madding Crowd*, and *Desperate Remedies* have already been issued, and the remainder are to follow.

MESSRS. FIRMIN-DIDOT are about to bring out an illustrated edition of some of the novels of Fenimore Cooper, uniform with their *Walter Scott illustré*. The series will begin with *The Last of the Mohicans*.

At a sale last Friday at the Hôtel Drouot, several pictures and studies were advertised as by Corot, Rousseau, Diaz, Daubigny, &c. M. Karl Daubigny, son of the painter, was present, and attests that of the many attributed to his father, both signed and unsigned, but a single one was genuine.

THE little town of Villers-Cotterets, where Alexandre Dumas père was born, is not content with Gustave Doré's monument to him at Paris, but has formed a committee, with M. Henri Martin at its head, with a view to collecting subscriptions for a monument of its own.

#### MAGAZINES AND REVIEWS.

THE "Cosas de Madrid," by Dionisio Chaulié, in the *Revista Contemporánea* of October, are a criticism of the poetry, drama, and prose of Spain, from the seventeenth century to the beginning of the nineteenth, in so far as they affected or reflected popular life. Religious poetry is said to be the most truly popular and Spanish, remaining uninfluenced by foreign imitations. "Les Bibliotecas en España," by N. Diaz Perez, enumerates sixty-two libraries in Madrid with over 1,600,000 volumes and MSS., and twenty-seven in the provinces with over 800,000. The deficiencies of service and maintenance are strongly insisted on, and the purchase of additional libraries is deprecated until the existing ones are rendered more useful. In the number of October 15, Gen. Letona discourses on the prelude in 1866 to the revolution of 1868; and in that of October 30 his own biography is given. Rodriguez Ferrar writes on

Parties in Cuba, taking as his text a work by Señor Armas y Céspedes, and declares that autonomy would be fatal to the island. A careful article by Alvarez Sereix, on the influence of mountains and forests on climates, is worth the attention of meteorologists.

#### ORIGINAL VERSE.

"THINGS THAT ARE NOT."

I DREAMED a dream of Love,  
That she was holy, pure, and true,  
A friend to give delight on earth,  
A voice to bid man look above,  
Her constancy her only worth.  
Alas! like this she comes to very few.

I heard her sacred name  
On lips of many, young and old.  
I looked their idol in the face,  
A giddy, pleasure-seeking dame,  
Whose vanity is her disgrace,  
Whose summer friendship fades before the cold.

Is love then but a dream,  
The sweetest fancy man can know?  
Or has she broken earthly bars  
And fled, with her celestial gleam,  
To shine aloft among the stars  
And look with scorn upon the clods below?

When Faith and Hope are dead,  
When life has for its only aim  
To seek the passing moment's bliss,  
To find sufficiency of bread,  
Man soon his highest joys will miss,  
And seeking Love will find her but a name.

I. M. ELTON.

#### METASTASIO'S LETTERS.

*Lettere disperse ed inedite di Pietro Metastasio*. A cura di Giosuè Carducci. Vol. I., 1716-50. (Bologna: Zanichelli.)

EVEN ten years ago one thought twice before mentioning Metastasio to any Italian possessed of literary susceptibilities. To find anything valuable in his works, to manifest any interest in his life, was to expose oneself to somewhat of the withering contempt which which he was dismissed from the conversation. The seventeenth and eighteenth centuries—centuries of foreign rule, of national indifference, of affectation of Spanish and French ways—were odious to the generation of Italians nursed in the revived tradition of mediaeval independence, and matured during the long struggle for Italian national existence, every success and every failure in which increased the slavish allegiance to the literary forms of the Middle Ages and the Renaissance, and increased the loathing for everything connected with the period of Italian humiliation. Now, of all the products of the seventeenth and eighteenth centuries, Metastasio united best the circumstances which must bring down the scorn and detestation of an Italian of the middle of this century: he was an opera poet, a man whose verses had been quavered and trilled till foreigners believed Italy to be a nation of sopranos and tenors; and he was moreover the opera poet of the Court of Vienna—of those Austrians who were weighing, or seemed still to weigh, on Italy like a nightmare. Metastasio was anathema; read, indeed, but by women and priests and *codini*, or, if read by their betters, read only to be held up, as he was held up in almost every book on literature published between 1825 and 1865, to derision and execration. But the old days of national struggle and of national pedantry are gone by. Italy is made; and Italians, no longer slaves to the golden fourteenth or the silver fifteenth century, no longer afraid and jealous of every alien influence, are able, after appreciating the best that exists in foreign literature, to appreciate also all the good that there is in their own. The young school of criticism, which has come to the front in the last five or six years,

has turned its attention to those two despised and neglected centuries in Italian literature; it has discovered in them things of value and charm—in the seventeenth century its wonderfully original and fantastic comedy of masks, not exterminated, but developed, by Goldoni; in the eighteenth century, its brightness and hopefulness of sociable literary life, and (for this has not yet come, but must be coming) in the eighteenth century it will also discover its splendid efflorescence of vocal music, and the beautiful and pathetic form of drama which arose in obedience to the requirements of that triumphant musical outburst. Goldoni has been studied as he was never studied before; Carlo Gozzi—that strange creature whose genius is fascinating even on account of its failures—has been esteemed and is being republished; the actors of the *Commedia dell'Arte* have, so far as is possible, been resuscitated to our fancy; even estimable pedants or amiable literary busybodies (like that Marchese Albergati whom Prof. Masi has made the subject of a delightfully humorous study), even disreputable adventurers have been studied and expounded; and now has come the crowning thing of all—a thing which would have made the admirers of Grossi and Berchet turn pale with horror, which must make the superannuated devotees of Prati and Alcardi rub their eyes in amazement. The greatest living poet of Italy—the greatest, without hesitation, of her poets since Leopardi—has given up his time and his attention to collecting, collating, and publishing the scattered and unpublished letters of Pietro Metastasio.

There is but one fault to be found with Sig. Carducci's editorial judgment; and that is that he disappoints his readers in those expectations of a subtle and picturesque analysis of Metastasio's personality and Metastasio's art which everyone acquainted with his brilliant Prefaces to the poems of Lorenzo de' Medici and of Cino da Pistoia and to some of his own volumes of verse must inevitably have formed. The Preface is nothing but a catalogue of MSS. and editions—not a word to tell us what Metastasio was or what Carducci thinks. These letters, Sig. Carducci would probably answer, tell their story themselves. And perhaps, in this day, when we know less of dead writers than of the feelings which they awaken in living ones, there may be justice in this. Perhaps it is better silently to place these letters in the hands of the reader, and let him feel for himself the fascination and the repulsion—one, or both mingled—that, according to his individual nature, is provoked by the strange and unwonted perfume of a bygone time which, as from some painted and scented fan long hid away in a drawer, or from the rusty rose-petals in an old chimney-jar, is exhaled, sweet, subtle, and mawkish, by these letters. And perhaps by these as much as, or more than, by any other eighteenth-century letters that I know—although they are not the work of a professed letter-writer in a century of artistic letter-writing, nor of a retailer of tittle-tattle in a century of superlative and quintessential tittle-tattling; although their meaning is often obscure or absolutely nul, from the absence of the other letters relating to a person or an incident. For Metastasio, the dapper, worldly, and yet eminently reputable semi-layman, semi-ecclesiastic; the purveyor of *libretti*, and stage-manager of an extremely exclusive, prudish, and yet operatic Court; the acknowledged unrivalled monarch of a world of literature at once as frivolous and as pedantic as that of Italy in the earlier half of the last century; the artist who created Divine-Right Tituses and Semiramises for the benefit of the chamberlains and lacquey-magnates of Charles VI., of the bureaucrats and spies of Maria Theresa—this Metastasio, with his circle of acquaintance, his great ladies and actresses, his Ministers and

singers, his fops and pedants and poeticles and Court toadies, gives us all that of the eighteenth century which has vanished most utterly, completely, leaving no trace behind. By the side of these letters the letters of the French philosophers and wits, of Walpole, of M<sup>de</sup> de Deffand, of M<sup>lle</sup> de Lespinasse, of Alfieri, of Beccaria, of Verri, seem written in our own days—there is in them so much that might be of our time, of our own thoughts and feelings; but this, this is the incredible phantasmagoria of a time close at hand, yet gone by: we rub our eyes, and wonder whether such things ever were. Not that Metastasio ever tells us of tragic abuses or ancient régime horrors. One thing which makes him so completely Old World is his very cheerful optimism, his complete blindness to imperfections, his utter absence of all sense of indignation, his perfect satisfaction with this Divine-Right chaos in which he lives. It is a graceful chaos, although a comic one, only the upper layers visible; and if everything is organised as if by Harlequin in the part of *The Sleeper Awakened*, what of that? An emperor, Charles VI., ashamed to compose operas, yet jealous of his too clever chapel-master; a singer, Metastasio's adored "twin brother," Farinelli (to whom he writes alternately the most rapid compliments and the most loverlike entreaties and abuse), virtually Prime Minister, King, and Queen of Spain, yet struck dumb with admiration at the real Ministers, whom he makes and unmakes, and religiously adoring the real King and Queen, whom he pulls to the right and to the left; salaries left unpaid and sinecures bestowed; ambassadors employed to find stabling for horses; people who ask to have legal decisions quashed appeased by companies in crack regiments; cardinals imploring engagements for opera-singers; poetasters encouraged to write more verses; Spanish grandees and Hungarian magnates coming to beg introductions to royal favourites, to whom they would have given, had they not been favourites, seats between the stable-boy and the scullion; royal and imperial cheating with one hand and shedding gifts with the other on the selfsame individual—such are a few of the most striking arrangements and habits in this eighteenth-century chaos. Something of the chaotic nature extends to the personalities; and here again, as in the political and social organisation, the oddest thing in the odd jumble is that no one perceives it. Metastasio, who had conceived and created real Greek and Roman republicans, Oato and Themistocles and the truly magnificent Roman Regulus, goes into fits of joy when he receives a gilt candlestick from Maria Theresa, who has, on the whole, sadly neglected him; becomes half crazy when he is informed that his verses are sung in the palace at Madrid—yea, truly sung by a very great person indeed! Sung By Whom? (in enormous capitals)—by the Queen of Spain herself! And, having had a great deal of bother in selecting and sending off some carriage horses to his friend Farinelli—the story of which horses, of the seven mounted grooms, the head-groom to direct all, the vice-head-groom in case the head-groom died, the passports, the diplomatic stable, hunting and horse-shiping, the eight months' journey from Vienna to Madrid, is, by-the-way, a most comic concern, for recovering which Sig. Carducci is greatly to be thanked—well, having experienced much bother in buying and getting these horses by way, Metastasio begins moralising to his friend (who, be it remembered, led the Spanish Sovereigns by the nose) as to the superhuman wisdom required to fulfil the duties of kingship, and the extreme luckiness for mankind that Providence should always endow with additional wits the august individuals

whom it ordains to be monarchs—the reigning King of Spain and his father, Philip V., being notoriously on the verge of idiocy.

One cannot help wishing, in turning over these letters thus carefully edited by Sig. Carducci, that one might have a glimpse, however cursory, at the other half of all this correspondence; that one might read the Neapolitan gossip of Galiani's witty old Princess Belmonte, the musical theorisings of Jommelli and Hasse, the imprudent harlequinades of Farinelli about Spanish Court folk and manners; but, most of all, those letters of passionate suspicion to which Metastasio answered so brusquely and impatiently, and which came to so sudden, so mysterious, so seemingly tragic an end with the death of his poor, loving, dreaded first benefactress, the Romanina. A stranger fancy which cannot fail to arise in the minds of the readers of these letters—published "a cura di Giosuè Carducci"—is to ask oneself what would have been the feelings of this contented Court poet of the eighteenth century, this devout believer in Divine Right and enthusiastic worshipper of royal and imperial highnesses, could some prophet have told him that, less than a century after his death, his letters—for instance, that huge packet at Bologna, touched last, perhaps, by the white woman's fingers of the singer favourite of Philip V.—should be unfolded and copied by the hand which penned that verse of imperishable audacity:—

"Salve, O Satana, O Ribellione,  
O spirito vindice della Ragione!"

Are surprises of this sort in store for the ghosts of our great men of to-day? And will the poet who now edits the letters of Metastasio be republished in his turn by men who will smile over his democratic verse the same smile of compassionate progress with which we look over the letters of the poet of Maria Theresa?

VERNON LEE.

## SELECTED FOREIGN BOOKS.

### GENERAL LITERATURE.

- ABOUT, E. *Quinze Journées au Salon de Peinture et de Sculpture*. Paris: Lib. des Bibliophiles. 3 fr. 50 c.  
 ALTERTHÜMER, vorgegeschichtliche der Prov. Sachsen. 1. Abth. 1. Lfg. Die Grabhügel von Leubingen. Sammelnd u. Nienstedt. Bearb. v. F. Klopffleisch. 1. Hft. Halle: Hendel. 3 M.  
 BRABDINELLI, F. *Il Concerto della Divina Commedia di Dante Alighieri*. Florence: Manuelli. 3 L.  
 BOHN, R. *Die Stoa König Attalos d. Zweiten zu Athen*. Berlin: Ernst. 3 M.  
 BRAMBACH, W. *Die Musikliteratur d. Mittelalters bis zur Blüthe der Reichenaner Sängerschule (500-1000 n. Chr.)*. Leipzig: Teubner. 2 M.  
 BRONCK-GRAESESSE, u. -GEAETHRE. *ostasiatische, in Umrissen*. Wien: Hölder. 8 M.  
 COLPS, J. F. *La Filiation généalogique de toutes les Ecoles gothiques*. T. 1, 2. Paris: Baudry. 40 fr.  
 GOBBY, U. *La Concorrenza estera e gli antichi Economisti italiani*. Milan: Hoepli. 5 L.  
 JUNG, K. E. *Deutsche Kolonien*. Leipzig: Freytag. 5 M.  
 MUELLER, H. *Die Musik Wilhelms v. Hirschau*. Leipzig: Teubner. 8 M.  
 ROY, J. *Le Kahlenberg: Etudes sur l'Autriche*. Lyon: Disain. 8 fr.  
 STORTER, F. *Geschichte u. Beschreibung d. St. Nicolai Kirchenbaues in Hamburg*. Hamburg: Boysen. 30 M.  
 ZIEGNERPECK, H. *Ueb. das Gestein d. Vulcans Yate südlich v. der Boca de Reloncavi, mittlere Andenkette, Süd-Chile (West-Patagonien)*. Jena: Neuenhahn. 1 M. 20 Pf.

### THEOLOGY.

- LOSERTH, J. *Hus u. Wiclif. Zur Genesis der husit. Lehre*. Leipzig: Freytag. 5 M.  
 WIDLI'S, J. *lateinische Streitschriften. Aus den Handschriften zum erstenmal hrsg. u. erläutert v. R. Buddensieg*. Leipzig: Barth. 24 M.

### HISTORY, ETC.

- BERSIER, E. *Colligny avant les Guerres de Religion*. Paris: Fischbacher. 6 fr.  
 EDGREN, H. *Quelques Observations sur l'Élément roman de l'anglais*. Lund: Gleerup. 1 kr.  
 FELDZUGS, d. Prinzen Eugen u. Savoyen. 1. Serie. 9. Bd. *Spanischer Successions-Krieg*. Feldzug 1707. Wien: Gerold's Sohn. 30 M.  
 GESCHICHTE der europäischen Staaten. Deutsche Geschichte. 1. Bd. Von F. Dahn. 1. Hälfte (bis 478). 11 M. 6. Bd. Von A. Dove. 1. Hälfte (174-46). 7 M. Gotha: Perthes.  
 GIEBEKE, P. *Die Hirschauer während d. Investiturstreites*. Gotha: Perthes. 3 M.

- KUESTER, W. Beiträge zur Finanzgeschichte d. Deutschen Reichs nach dem Interregnum. I. Das Reichsgut in den Jahren 1273-1318. Leipzig: Fock. 3 M.
- MAYER, Ph. M. Geschichte der Burggrafen v. Regensburg. München: Rieger. 3 M.
- SCHROEDER, Die Einführung der Reformation in Westfalen in dem Zeitraume von 1520-40. Minden: Bruns. 1 M. 20 Pf.
- SEELAENDER, O. Graf Seckendorff u. die Publizistik zum Frieden v. Füssen v. 1745. Gotha: Perthes. 2 M. 40 Pf.
- SEIDENSTÜCKER, O. Die erste deutsche Einwanderung in Amerika u. die Gründung v. Germantown, im J. 1683. Göttingen: Deuerlich. 2 M.
- WEECH, F. v. Siegel u. Urkunden aus dem grossherzoglich badischen General-Landesarchiv zu Karlsruhe. 1. Serie. Frankfurt-a-M.: Keller. 30 M.

## PHYSICAL SCIENCE AND PHILOSOPHY.

- BALBIANT, G. Leçons sur les Sporozoaires. Paris: Doin. 10 fr.
- CLAUS, C. Untersuchungen üb. die Organisation u. Entwicklung der Medusen. Leipzig: Freytag. 20 M.
- GRAEVE, F. Vorlesungen üb. die Theorie der Quaternionen. Leipzig: Teubner. 3 M. 80 Pf.
- MAY, G. Die Weltliteratur der Elektrizität u. d. Magnetismus von 1880-88 m. besond. Berücksicht. der Elektro-Technik. Wien: Hartleben. 3 M.
- MEINERT, F. Caput scolopendrarum. Copenhagen: Hagerup. 7 kr.
- NABGEL, C. v. Mechanisch-physiologische Theorie der Abstammungen. München: Oldenbourg. 14 M.
- PEDERSEN, R. Forelæmninger over plantefysiologi. I. Copenhagen: Philipsen. 5 kr. 50 ö.
- TUMILTZ, O. Die electro-magnetische Theorie d. Lichtes. Leipzig: Teubner. 3 M. 80 Pf.
- WEINER, K. Die Scholastik d. späteren Mittelalters. 2. u. 3. Bd. Wien: Braumüller. 18 M.

## PHILOLOGY.

- ARISTOPHANIS Eccelesiazusae. Rec. A. v. Velsen. Leipzig: Teubner. 2 M. 40 Pf.
- BURSTIAN, C. Geschichte der classischen Philologie in Deutschland von den Anfängen bis zur Gegenwart. München: Oldenbourg. 12 M.
- CHRIST, O. De ablative Sallustiano. Jena: Neuenhahn. 2 M. 40 Pf.
- DIEZ, F. Die Poesie der Troubadours. 2. Aufl. v. K. Bartsch. Leipzig: Barth. 3 M. 40 Pf.
- KURHN, A. Ueb. die angelsächsischen Gedichte v. Christ u. Setan. Jena: Deistung. 80 Pf.
- LOTH, J. Vocabulaire vieux-breton. Paris: Vieweg. 10 fr.
- MASPERO, G. Les Mastabas de l'ancien Empire. 4<sup>e</sup> Livr. Paris: Vieweg. 12 fr. 50 c.
- MILLET, J. L'histoire de la Destruction de Troie la grant. Autographische Vervielfältige, veranstaltet v. E. Stengel. Marburg: Elwert. 12 M.
- PAPYRUS Berolinsensis Nr. 168 musei aegyptiaci commentario critico adjecto ed. H. Landwehr. Gotha: Perthes. 1 M. 90 Pf.
- STANGL, Th. Der sog. Gronovscholiast zu elf ciceronischen Reden. Leipzig: Freytag. 2 M. 40 Pf.

## CORRESPONDENCE.

## JADE IMPLEMENTS FOUND IN SWITZERLAND.

West Bank, York: Nov. 8, 1883.

In his letter on this subject in the ACADEMY for November 3, Mr. Westropp says:—

"I may add further that, from the specimens I have seen of the Swiss jade implements, the jade of which they are made does not present any likeness to the jade from the East."

A jade celt sent to me three years ago by Prof. Fellenberg from the Swiss lake-dwellings ("Lüscherz") is of precisely the same green colour as the specimens in my collection from New Zealand and Tahiti. My Tahiti specimen—a small lance or arrow (P)—was, I believe, brought by Capt. Cook, as it was given to a relative of mine by his widow, and still bears the old label, with the name "Otabeite" upon it. Widely different in colour are my jade specimens from Mexico. Though varying in shade, they are all of the "bluish grayish green" which Mr. Westropp describes. I may add also that in form my Swiss specimen is remarkable. Its sharp curved edge is extremely oblique—more so than in any celt of any stone I have seen from any land. Surely this is the result of repeated grindings from age to age?

When we remember the hardness of jade, and the evidently "precious" character of it in all times (from which we may reasonably infer that it would not be carelessly used and rapidly blunted), we can, I think, scarcely come to any other conclusion than that the specimen in question belonged originally to a period of very high antiquity, quite consistent with the

idea of such implements being heirlooms, carried from generation to generation by migrating tribes. Though finely wrought, my Swiss specimen is as simple a celt as any neolithic implement well can be, without the slightest trace of ornamentation, in which respect also it differs conspicuously from my Mexican specimens.

I would submit that the "distinct signs of local manufacture" mentioned, on Dr. Meyer's authority, as seen in the Swiss specimens he has examined, may possibly be signs rather of local modification in some instances. My celt was sent associated with a bone handle, which it fits tightly. But that it was never made for that handle I feel certain, as it is fitted in obliquely, evidently to bring the originally very oblique cutting edge into a "square" or nearly square position. JAMES BACKHOUSE.

## "FIELDS" AND "CLOSES."

Highgate: Nov. 13, 1883.

In the accounts of the feoffees of the common lands of Rotherham, in Yorkshire, occur some good illustrations of "close" and "field," which seem to have been there used synonymously. It was the annual custom for the "closes to be cast open" at Michaelmas, when, in presence of the bye-law-men, hedges and gates, previously put up at the expense of the feoffees, were removed. So we get:—

"1556. for mendynge y<sup>e</sup> hedge and the yaite into the oit feild . . . . . 2d.

1570 for hedging and making of yates about the corne feild . . . . . 3s.

1603. Payd at Martinmas for y<sup>e</sup> yeates and common hedges makinge . . . . . 5s.

1616. In charges goeing to me Lo. about the townes buisenes, vizt., about the wheat-close casting open . . . . . 2s."

And again,

"1578. Payd for bread and ale at Mychelmas at the casting open of the closes . . . . . 8s.

1591. To the byer law-men for casting open closes according to our custome . . . . . 2s.

1599. For a cheese and bread and ale at the throwing open of the fyldes . . . . . 7s. 4d.

1603. payd for y<sup>e</sup> charges at Gallow-tree Hill when the closes were layd oppen . . . . . 8s. 2d.

1622 payd for 2 cheeses at the casting open of the feildes . . . . . 5s."

The hedges and gates here seem to have taken the place of balks. L. TOULMIN SMITH.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 19, 4 p.m. Asiatic: "The Importance to Great Britain of the Study of Arabic," by Mr. Habib Anthony Salmone.

8 p.m. Royal Academy: Demonstration, "The Fore-arm and Hand," by Prof. J. Marshall.

TUESDAY, Nov. 20, 7.45 p.m. Statistical: Presidential Address, by Mr. E. Giffen.

8 p.m. Civil Engineers: "The Adoption of Standard Forms of Test-Places for Bars and Plates," by Mr. W. Hackney.

8.30 p.m. Zoological: "Recent Additions to the Society's Menagerie," by Mr. P. L. Selater; "The Characters and Divisions of the Delphinidae," by Prof. Flower; "Additional Observations on the Structure of the Female Organs of the Indian Elephant," by Dr. Morrison Watson; "Descriptions of New Asiatic Diurnal Lepidoptera," by Mr. F. Moore.

WEDNESDAY, Nov. 21, 8 p.m. Royal Academy: Demonstration, "The Neck, Head, and Face," by Prof. J. Marshall.

8 p.m. Society of Arts: Opening Address, by Sir William Siemens.

8 p.m. Geological: "The Skull and Dentition of a Triassic Mammal, *Trifylodon longicauda* (Owen), from South Africa," and "Cranial and Vertebral Characters of the Crocodilian Genus *Plotosuchus* (Owen)," by Prof. Owen; "Some Tracks of Terrestrial and Freshwater Animals," by Prof. T. M. Kenny Hughes.

8 p.m. British Archaeological: "Recent Discovery of Prehistoric Flint Implements in North America," by Mr. W. Copeland Borlase; "Inscriptions found in Hungary, and Trajan's Work on the Danube," by the Rev. H. M. Scarth; "The Recent Congress at Dover," by Mr. Thos. Morgan.

THURSDAY, Nov. 22, 8 p.m. Telegraph Engineers: "Submarine Telegraph Cables: their Decay and Renewal," by Messrs. S. Trott and F. A. Hamilton; "Trott and Kingsford's Automatic Grapnel for

Submarine Cables and Torpedo Lines," by Mr. H. Kingsford.

8 p.m. Browning: "Jocoseria," by the Rev. J. Sharpe; "Léo Quesnel on Jocoseria," by Mr. J. Dykes Campbell.

FRIDAY, Nov. 23, 8 p.m. Royal Academy: Demonstration, "The Figure," I., by Prof. J. Marshall.

8 p.m. Quekett.

SATURDAY, Nov. 24, 3 p.m. Physical: "The Purification of Mercury by Distillation in Vacuo," by Mr. J. W. Clark; "The Measurement of the Curvature of Lenses," by Prof. R. B. Clifton.

## SCIENCE.

## MATHEMATICAL BOOKS.

*Supplementary Arithmetic: a Manual of Improved Methods of working some of the More Advanced Rules, &c.* By the Rev. J. Hunter. (Bell.) In handy form we have here gathered together "numerous examples in proportion, vulgar fractions, per-centages, averaging of rates, and scales of notation; and an Appendix of examination papers, with answers." The hints are good, and numerous points are clearly and well put. We commend the book as likely to be useful to candidates for any of the higher examinations in which arithmetic holds a place. We have detected but one slight error in the text: on p. 38 *retraced* should be, we presume, *reduced*.

*An Elementary Treatise on Plane Trigonometry.* Designed chiefly for the Use of Candidates Preparing for the Ordinary Term Examinations in the Universities. By R. W. Griffin. (Dublin: Hodges, Figgis and Co.) In his Preface Dr. Griffin makes a few remarks commenting on the shortcomings of some of his predecessors in this field "as an indirect apology for the production" of his own treatise. There is nothing especially noteworthy in the book, but its handiness may commend it to the use of some readers. It appears to have been in parts hastily brought out, and little slips consequently occur here and there—"quas incuria fudit." We point out a few of these "maculae." On p. 13 read "complement" with an *e*; the second paragraph on p. 24 should be qualified as regards the word *minus* (if we take, as Dr. Griffin does, the greater angle first, he is correct); on p. 41, question i., we should prefer "may be" to "is." We had noted a few other points, but these will suffice to show that the slips are trifling and easily rectified. Chap. iii. contains a neat proof of the four fundamental formulæ which has long been used by the author with his pupils. There are a few examples for practice.

*Companion to Algebra.* With Numerous Examples. By L. Marshall. (Kivingtons.) This is an excellent book of its kind, and will meet the requirements of a "companion" to algebra. It differs from the collections of examples by Hamblin Smith and Jones and Oheyme in that it supplies proofs, neatly put, of the various book-work bits which occur in the subject. The illustrative examples appear to us to be interesting and well adapted to test the knowledge of the student. This "Companion" might well be used in the higher classes of our schools.

*Class Lessons on Euclid.* Part I., containing the First Two Books of the "Elements." By Marianne Nops. When we received this book we were disposed to "cut-up rusty," and to feel ourselves hardly used in having to read another geometrical treatise on the lines of Euclid. We soon, however, altered our views, and now state that we have perused Miss Nops' "Class Lessons" with interest. The author's object is

"to make the utmost use of geometry as a mental training by leading the beginner to enter into the spirit of Euclid's method, often rendered obscure by his formal language, and by affording as much assistance as possible in applying them. The difficulty most frequently felt by learners is the

application of knowledge acquired to original work, as in the solution of problems."

This is true; and our author has produced a little book which, in the hands of a judicious teacher, is well calculated to give a young pupil a good sound knowledge of the "Elements" as contained in books i. and ii. There are in all twenty-one lectures, and a collection of exercises. Commending the text to the teachers of junior pupils, we shall briefly note two or three of the exercises which appear to us to be misplaced or slightly incorrect. On p. 198, lect. x., exercise 9, in first sentence, for A read O, and for O read A; on p. 199 (and two or three times elsewhere), Euclid iv. 10 is given as an exercise, here it is to be worked by Euclid i. 1-32; on p. 201, l. 7 up, the student is to make a *rhombus* whose adjacent sides shall be as 1 to 4; on p. 206, exercise 26, should not the triangle be right-angled? Miss Nops has deserved well of teachers.

*American Journal of Mathematics*. Vol. V., Nos. 3 and 4. (Baltimore.) These parts contain the conclusion of Prof. Story's paper "On the Non-Euclidean Geometry" (a subject to the consideration of which the author returns in a subsequent paper "On Non-Euclidean Properties of Conics"); and short articles "On Cubic Curves," E. Franklin (interesting for novelty of method employed, not on account of any new results obtained); "On the Solution of the Differential Equation of Sources," J. Hammond (contains a disproof of Prof. Sylvester's fundamental postulate, which has been published in substance also in the *Proceedings of the London Mathematical Society*); "On Division of Series," Rev. J. Hagen; "Sur le développement des Fonctions rationnelles," Rev. Faà de Bruno; "Tables for Facilitating the Determination of Empirical Formulae," A. W. Hale; "The Tabulation of Symmetric Functions," W. P. Durfee (accompanied by a large table which usefully supplements tables given by M. Faà de Bruno in his *Théorie des Formes binaires* by showing how a suitable arrangement of certain pairs is always possible); "On a  $\theta$  Function Formula," T. Craig (the notation employed being that used by Clifford, *Mathematical Papers*, p. 448, &c.); G. S. Ely contributes two articles, "Some Notes on the Numbers of Bernoulli and Euler" and a fairly complete "Bibliography of Bernoulli's Numbers," the latter of which is likely to be very useful. There is also a note on a Binodal Quartic Curve by E. W. Davis, and a notelet "Di una nuova Teorema relativo alla Rotazione di un Corpo ad un Asse" by D. Turazza. Prof. Sylvester supplies "Tables of Generating Functions, reduced and representative for Certain Ternary Systems of Binary Forms," but his grand piece is "A Constructive Theory of Partitions, arranged in Three Acts, an Interact, and an Exodion." This occupies 80 pages out of the 192, and bristles with all the writer's usual excellences of mathematical exposition and poetical illustration. In a note a warm tribute is paid to "the late, ever to be regretted Prof. Henry Smith, so untimely snatched away when in the very zenith of his powers and, so to say, in the hour of victory, at the moment when his intellectual eminence was just beginning to be appreciated at its true value by the outside world." R. TUCKER.

#### TRADITIONS OF BABYLONIA IN EARLY CHINESE DOCUMENTS.

I HAVE been asked by several scholars not to wait till the publication of my book before giving some more details about the fragments of the Babylonian canon which I have found in the Chinese traditions of the mythical period (see *ACADEMY*, October 6, 1883). Though this is not the proper place to publish a long list of

names, which would be worthless without the characters and the apparatus of phonetic explanations required, yet I should like to make a few remarks on the points of contact offered by the Chinese list when compared with the fragments of the Babylonian canon deciphered by Mr. T. G. Pinches and published by him in the *Proceedings of the Society of Biblical Archaeology* (January 11, 1881).

The upper part of the two first columns of the Babylonian tablet being broken, we have nothing corresponding to the 13 Heavenly Kings, 11 Earthly Kings (whose reigns, together, cover 432,000 years), and 9 Human Kings of the Chinese list, which are followed by the 22 Kings of Su-mit or Tum-mit. Of these last 22, eleven names correspond pretty well in sound (so far as permitted by the scanty phonetism of the Chinese language) with the Nos. 10, 16, 17, 14, P, 15, 21, 19, 22, 8, 20, P, P, P, 17 of the Babylonian list. It will be remarked how different is their order here from the Babylonian tablet, and it is noticeable that the first and the tenth are among those (including Sargon and the Queen Azaz-bau) which are annotated on the tablet as of uncertain order or date.

The Chinese list continues with six kings, completing the 22 of Su-mit (Sumir?), then 9 kings of Din-tih (Babylon?)—corresponding with another gap in the cuneiform tablet—where appears this curious note, "the Kings of Din-tih did not know that the Chinese existed, and the Chinese had never heard of them." It is to be remarked that these kings are not represented as succeeding one another in lineal descent, but rather as being elected rulers from different families whose sons and grandsons, though not occupying the throne, perpetuated the family descent through several generations.

The last series of the Chinese list, that of the Kings of Tam-tum (*cf.* Tam-tum, the name of the region bordering the Persian Gulf)—of which the six first still correspond to the second gap of the cuneiform tablet—begins by the great Hot Bak-Ket, also called Mat-t-Ki, followed by Dum-Kit, in whose names it is difficult not to recognise Ur-Bagās and his son Dungi, who covered the whole of Babylonia with their monuments and inscriptions. Ur-Bagās is the reading in the Kassite dialect of Elam of the name of the King, which is also read Ur-Khammu. This peculiarity would confirm the probability offered by other evidence that it is through the Kassite dialect that the pre-Chinese Bak tribes obtained their civilisation. Ur-Bagās made a written compact (shu-ki) with Chu-Siang, chief of the Bak tribes. Bagās was the god of rivers. In China the Great Hot-Bak-Ket is still venerated by the watermen and fishermen. I must rectify here a slip into which I was led by a commentator of the tenth century—namely, that of putting the old forms of the name of Tai Hao Fuk-hi as phonetically equivalent, instead of being two names quite distinct—Hot Bak-ket (Ur-Bagās) and Mat-t-Ki (Marduk?).

Dum-Kit (the Babylonian Dungi) is called the improver or the inventor of writing in the Chinese traditions, probably because their ancestors first learned the rudiments of writing in his time. It is reported by common tradition that, on examining the Kut writing and the prints of birds' claws, he drew the written characters. The prints of birds' claws are singularly suggestive as a description of the strokes of the cuneiform script. It is the oldest stage of the writing learned by the early Chinese, and known by the name of Ko-tu-tze (Ko-teu, variously written, and translated "tadpole characters"), of which the peculiarity was that they were made of "strokes big at one end and thin at the other;" and the name is indicative of a remote antiquity. It is hardly

necessary to point out the connexion of the characteristic name of the Kut writing known by Dum-Kit (= Dungi) with that of the Ko-tu characters learned by the pre-Chinese Bak families, and also with the cuneiform writing and name of the Kossi or Kassi, their neighbours and probable teachers, by regular intercourse in the south-east of the Caspian Sea. Considering that all these confirmations came after I had already been able to trace back to archaic Babylonian characters more than two hundred early Chinese characters out of only a few hundreds, I cannot help thinking that the result is most satisfactory.

After the great Hot Bak-ket and Dum-Kit and a few more names, the Chinese list begins to correspond with the Babylonian list after the gap; the names of the Chinese kings numbered 71, 72, 73, 74, 75, 76, and 77 correspond closely to the names 6, 3, 4, 5, 7, 8, and 9 of the fragment of the second column of the cuneiform tablet. Then comes rather untimely The Divine Husbandman, whom I showed in my last communication to be identical with Sargon I., the husbandman of Babylonian tradition. An interesting detail that I did not then mention is that he or one of his successors conquered the people of Sho-sha (Susa) on account of the refusal of the latter to pay duty on the salt they obtained by boiling sea-water, and of the murder of his envoy. After Than-Nung, the King Husbandman, comes his son, called "The Support" (Naram-sin), who is not included in the list of kings, and a queen Tak-Ba, of the country behind the Pan river (the Phrat?), whose feats have been confused with those of an earlier legendary, "Lady Hwa," who, assisted by Mat-t-ki (Marduk?), accomplished marvels. After Tak-Ba, in whom we recognise the Queen Azag-Bau of the rulers of the first column of the cuneiform tablet, come some battles and a king named Lim-ku (Rimaku of Larsam). The Chinese traditions have misgivings about the surname of Let-sam (Larsam?) belonging to one of these kings; some say that it is proper to the latter, others to the son of the King Husbandman, or to the King Husbandman himself, as the founder of the dynasty. The last names, 81, 82, 83, 84, 85, and 86, of the Chinese list correspond most closely with the kings 10, 11, 12, 13, 14, and 15 of the cuneiform tablet (column ii.). The last—Uru Duma-an-si, or Du-mang—of the Chinese list is said to have been routed and killed near Koh-hi by Kuh Makkhun-te, whom the Chinese place at the head of their own canon of kings, and at the beginning of the tenth epoch, that of Sut-Ki. There are not many facts recorded in connexion with all these kings, and the traditions must have been very brief. They have been considerably enlarged at a later date by the addition of a mass of ordinary Chinese padding composed of moralities and records of marvels.

I feel I must say something about the chronology. It is well known that the Chinese, previous to the Han period, had no other means of reckoning the years than by computing the lengths of the reigns of the kings, or the number of years between such and such an event. The adoption of a sexagenary cycle dates from 104 B.C.; and the application to years of the cycle of sixty computed by the ten stems and the twelve branches, which was formerly employed only for days, is of still later adoption. Since that time, after many attempts and schemes, the chronology has been established on (false) astronomical, and not on historical, bases; it was considered necessary to find a connexion between several astronomical epochs or periods and the events of history. So that the only means of knowing the truth is to search for other bases. From eclipses dates are ascertained up to 775 B.C., and by common



consent of traditions up to 846 B.C. Going still farther back we arrive ultimately at the twenty-first century B.C., for the time of Yao and Shun and for the beginning of the Chinese in China. This date is ascertained from intervals of years quoted by Mencius, Yoh-tze, &c. Previous to this time nothing positive is known. Yeu Nai Hwang-ti (Ku Nak Khun-te) "is mythical, so far as the Chinese empire is concerned, and must have lived elsewhere than in China" (Dr. Legge, *Chinese Classics*, vol. iii., p. 82, *Introd.*). His exact date is therefore difficult to ascertain. Hwang Pu Mi, an historian of the third century, who tried to fix his dates from historical evidence only, and thus far is more trustworthy, gives 2332 B.C. for this ruler. This serves to connect him (Ku Nak Khun-te) with the Kudur Nak-kunte, of Susiana, who made a raid into Babylonia in 2283 B.C. The date of Shen-nung (the Sargon in the Chinese tradition), being only separated by eight reigns from Ku Nak Khun-te, seems to be in complete disagreement with the date of 3800 B.C. indicated by the Assyriologists for Sargon I. Now, it is only fair to enquire if this date possesses the historical certainty which has been supposed. It has no other support than the reference made by Nabonidus (about 550 B.C.) to works done at the temple of the Sun-god at Sipara, 3,200 years before his own time, by Naram-sin, son of Sargon. Now the eagerness with which Nabonidus makes frequent references to the dates of ancient kings shows that he was interested in the matter, probably because of a new arrangement of the canon to which he wanted to give authority. That such precise dates were not a tradition from antiquity is obvious from the Babylonian canon deciphered by Mr. T. G. Pinches, which is older than Nabonidus. There we find plainly stated, after a list of a certain number of rulers of which the end only remains (owing to the fragmentary state of the tablet), the two last being Sargon and Azag-Bau, that their order was not recorded. Consequently at that time no precise year was assigned them. Perhaps we may understand why Sargon should have been, in this manner, left out in the cold in a list framed by the Priest-kings of Babylon; he was an intruder who took royalty by storm, and could not be placed in the lineal rank and file of those who obtained it by succession. Now the cuneiform tablet seems to confine the uncertainty as to the respective order of the kings to the period occupied by the names to which the note is added. And we must add that, when the canon quoted by Nabonidus was framed, the task would have been undertaken with materials rediscovered at the time; and we are thus permitted to consider it as trustworthy. Indeed, the round number given by Nabonidus is a testimony to its veracity. On the other hand, the insertion of the names of Shen-nung, the Queen Tag-Ba (= Azag Bau), and Lim-ku of Let-sam (= Rimaku of Larsam), which occur on the Chinese copy quite unexpectedly, breaking the regular correspondence which exists before and after them with the Babylonian tablet, is suggestive of interpolation; and, though the greater number of Chinese authorities are in favour of the place I have vindicated for them, there are some who have challenged it, without, however, assigning a more satisfactory one. The interpolation, which to my mind is not doubtful, and has a very natural explanation, was certainly very ancient. It arose from the desire of putting the great Shen-nung (= Sargon) within the period of the Bak tribes, or future Chinese, who had been civilised since the beginning of the last series of kings, those of Tam-tum, in order to show his direct influence on them. The fame of Sargon justifies the process to a certain extent, and the lustre thrown by his achievements on all his successors caused his

name to be given to the dynasty. The ambiguity of the Chinese words permitted the compilers to misunderstand the qualification given to his state as a reference to him personally. And the tradition that his descendants lasted for eight generations explains the place given to him in the Chinese list, the nearest possible before Ku Nak Khun-te. The interpolation has been made by a displacement of the three names from a period anterior to the seventh *ki*. This *ki*, that of Kap-lah (*cf.* Kiprat? the title of "king of four regions," first taken by Naram-sin), included only three rulers whose names are not given. Such being the case, the Chinese document would be made to agree with the Babylonian traditions. The total duration of the entire Chinese canon, without any astronomical references, has been calculated at forty-four centuries B.C.; the early dynasties (13, 11, 9 kings) are estimated at 600 years, which would leave about 3,800 B.C. for Shen-nung = Sargon. We thus obtain between the Chinese tradition and the Babylonian history, besides the similarity of so many names and facts, two great synchronisms—Ku Nak Khun-te = Kudur Nak-kunte about 2300 B.C., and Shen-nung = Sargon about 3800 B.C.

TERRIEN DE LA COUPERIE.

#### OBITUARY.

MINERALOGY and chemistry have lost an ardent student by the death of Dr. J. Lawrence Smith. For many years he held the position of Professor of Chemistry in the University of Virginia, and subsequently a similar post in the University of Louisville, Kentucky. At Louisville he died on the 12th of last month, in the sixty-fifth year of his age. Dr. Lawrence Smith's papers on various scientific subjects were numerous and valuable, many of them having been read before the learned societies of Paris, where he received much of his scientific education. He was especially known by his researches on meteorites—a class of bodies on which he was, perhaps, the highest authority of his day.

#### SCIENCE NOTES.

THE first meeting of the second session of the Edinburgh Mathematical Society was held on Friday last, November 9, with Mr. J. S. Mackay, of the Edinburgh Academy, founder and president of the society, in the chair. A paper was read by Prof. Tait on "Listing's Topologie."

"HEATH'S FERN PORTFOLIO" is the general title of a series of life-size reproductions of ferns in which the author of *The Fern World* will give (what has never before been attempted) absolute facsimiles in form, colour, and venation of these beautiful plants, together with letterpress descriptions on the same plates. Mr. Heath's new serial will be published monthly by Messrs. Sampson Low.

In an important paper lately published in the *Memoirs* of the American Academy, Prof. Alexander Agassiz describes his researches on the Tortugas and Florida Reefs. From these studies he is led to doubt the validity of Darwin's famous theory which explains the formation of atolls or coral islands by subsidence of the rock on which the polypes have flourished. Of late years Semper, Murray, and Agassiz have all thrown doubts on the ingenious explanation which for so long seemed to satisfy in a remarkably complete manner all the known conditions of the growth of coral islands. Prof. J. D. Dana, writing on this subject in the current number of his *American Journal*, points out the great differences between the Florida reefs and the reefs and islands of the Pacific, and evidently suggests that the Darwinian hypothesis is not to be lightly set aside.

#### PHILOLOGY NOTES.

MESSRS. TRÜBNER AND Co. purpose to begin early next year the publication of three series for the general reader, illustrating the literatures of the principal nations of the East, under the general title of "Eastern Classics for Western Readers." The first series will be devoted to Indian literature, and will be edited by Prof. P. Peterson, of Elphinstone College, Bombay. It will consist of manuals of:—(1) The Veda, (2) The Drama, (3) The Fable Literature, (4) Proverbs, (5) Lyrics, (6) Epics. An attempt will be made by means of these manuals to secure for the more prominent beauties of Sanskrit literature an increase of attention on the part of the general reader; but it is hoped that they may also be found useful to students in India itself as supplying fresh facilities for appreciating the true value of their country's literature, and of the place it holds among the great literatures of the world. Should this first series meet with approval, it will be followed by a second series treating of Asiatic and Persian literature, and by a third devoted to China and Japan. Each volume, the price of which will not exceed five shillings, will be complete in itself, and may be bought separately.

ON Friday last, November 9, Prof. Mackinnon delivered his inaugural address on "Celtic" at Edinburgh University. On the previous Wednesday he had been entertained at a complimentary dinner by his friends, and had been presented with a sum of money to buy books bearing on the subject of his chair, and with a gold bracelet for his wife. Prof. Blackie announced that he had already collected £187 towards the foundation of a travelling scholarship in Prof. Mackinnon's class. The inaugural lecture has been published as a pamphlet by Messrs. MacLachlan and Stewart.

*Correction.*—Mr. Robinson Ellis wishes it to be stated that the heading, "A Doubtful Ovidian Fragment," prefixed to his notice of Kuntz's edition of the *De Medicamine Faciei* in the ACADEMY of last week was not authorised by him. He also wishes to make two alterations: for "Heinsius wrote *instantis corpora frige fabae*, defending the use of *corpora* by *corpora pulveris*," read "Heinsius wrote *instantes corpora frige fabas*, Kuntz edits *instantis corpora frige fabae*, defending," &c. And in the line "Et quo sit nobis cura tuenda modo," for "nobis," read "uobis." Moreover, in announcing the French translation of Prof. Sayce's book, we were misled by the *Revue critique*. It is not the *Introduction to the Science of Language* (Kegan Paul, 1880, second edition now in the press), but the *Principles of Comparative Philology* (1873, second edition 1874, Trübner) which has been translated by M. Jovy.

#### MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Nov. 6.)

DR. S. BIRCH, President, in the Chair.—Mr. Budge read a communication upon "The Fourth Tablet of the Creation Series, relating to the Fight between Marduk and Tiamat." The text is obtained from fragments of a tablet belonging to the library of Assurbanipal, King of Assyria, and from a large and very important piece of a tablet written in Babylonian. This latter piece (like the fragments of the Deluge tablet) was found by Mr. Rassam, and brought to England rather more than a year ago. The colophon states that it was written by a pious Babylonian, called Nahid Marduk, and set up in one of the temples as a thankoffering to the god Nebo for saving the lives of the scribe and his father. Originally the tablet contained 146 lines, and it formed the fourth tablet of the so-called "Creation" series. The subject was the fight between Tiamat and the god Marduk. Tiamat was the personification of chaos

and disorder; she dwelt in the sea, and was believed to possess horns, hoofs, wings, claws, and a scaly tail. She was a hideous monster who, allied with the demons and evil spirits, warred perpetually against Marduk, the god of light, and the chosen of the gods. The story is told with all the mystic and fanciful adornment of the Eastern mind. The idiom is difficult, and for some of the words it is exceedingly hard to find English equivalents; but the main points of the narrative are certain, and through the whole story there runs a sublime and beautiful feeling of reverence for the gods, which is expressed at times in words not remotely distant from those used by the "sweet singer of Israel." It is not improbable that a second and deeper meaning was conveyed to the Babylonian mind by the words of these stories, Tiamat representing wickedness or darkness, and Marduk representing light and righteousness.—A communication was read by Mr. Pinches on "Babylonian Art, illustrated by Mr. Rassam's Latest Discoveries." This paper was a short description of Mr. Rassam's latest discoveries at Abu-habbah, or Sepharvaim, and consisted of remarks upon the more interesting of the objects of art brought to England by the able explorer. The most important (from an historical and antiquarian point of view) was a small egg-shaped object, of beautifully veined marble, pierced lengthwise with a rather large hole, and engraved with an inscription in seven lines (two double), of which the following is a translation:—"I, Sargon the king, king of Agade, have dedicated [this] to Samas in Sippara." This most interesting object is the oldest which the British Museum possesses, for the date of Sargon, according to the cylinder of Nabonidus, is as early as 3800 B.C. The inscription presents some points of analogy with that upon a cylinder in the possession of M. de Clercq, and described by M. J. Mélanet in his work, *Recherches sur la Glyptique orientale*, p. 73. The inscription there given, which is in Akkadian, is as follows:—"Sargon the king, king of Agade, Ibni-sarru the scribe thy servant." This interesting cylinder-seal—which bears on each side of the inscription a representation of the hero, Gistubar, kneeling on one knee, and holding a vase from which, in three streams, a liquid is coming forth and being drunk by a bull, which holds up its head with open mouth to receive the fluid—seems to have belonged to a scribe named Ibni-sarru, who, as one employed by the king, called himself, therefore, the servant of the king. One of the most interesting of the inscribed objects of minor importance was an oblong object, the greater part of which was of a dark-green stone, rather flat, rounded at the broader end, and having the corners also rounded off. It tapers gradually from the broader end, and is fixed into an ornamental socket of bronze, engraved or cast in the form of a ram's head, the eyes of which were inlaid with some white composition, the nose terminating in a small ring, from which something had formerly hung. Close to the bronze part, on one of the broader surfaces, are six lines of inscription, in two columns, of which the following is a translation:—"To Samas, king of heaven and earth, [his] king, Tugulti-Mer king of Hana, son of Ilu-saba, for the [safety] of his land, and his [own] protection, he has given (this instrument)." Another most interesting monument is a lion's head carved in white limestone, originally exceedingly hard, but now changed to chalk by the action of fire. This work of art, the execution of which was most vigorous, was probably intended for an ornament for a chair or similar piece of furniture. The mouth, which was open threateningly, showed the well-formed teeth. Above the upper lip were, on each side, five curved sunken grooves, which were formerly inlaid with some material, probably to enable the long feelers or whiskers to be inserted. Wavy grooves for inlaying were also to be seen above the nose. The eyes were inlaid, and the holes for the insertion of the long hairs forming the eyebrows still remained. In the middle of the forehead there had originally been inserted the little winged figure emblematic of the god Assur. Round the rim of the neck is the following inscription in Assyrian:—"Sennacherib, king of multitudes . . . Eashaddon his son . . ." Mr. Pinches, after touching on two or three other specimens of late art (among which was a beautifully carved calf's head in ivory, also, most likely, of Assyrian work-

manship), spoke of several fragments of statues, evidently of Samas, the sun-god, and his attendant deities. These figures had the peculiarity of being dressed in robes of some material having long wavy hair. This material was probably goatskin, which, as is known from the bilingual texts, was regarded as sacred. The robes seem to have been made by sewing together long stripes of goatskin in such a way that, when put on, the effect was that of a garment flounced all over. Almost all the divine personages represented on the cylinder-seals of the earlier period were dressed in a similar robe, and it was one of the distinguishing marks of a god or goddess.

#### NEW SHAKESPEARE SOCIETY.—(Friday, Nov. 9.)

THE REV. W. A. HARRISON in the Chair.—Mr. Furnivall read a paper by Mr. P. A. Daniel on "The Quarto (1597) and Folio of 'Richard III.'" The relation of these two versions to one another, and their origin and authority, was declared by the Cambridge editors to be "perhaps the most difficult question which presents itself to an editor of Shakespeare." In the society's *Transactions*, Mr. Spedding had argued that the Folio was an incompletely revised version of the Quarto; Mr. Pickersgill that the Quarto was the shortened actors' copy of the original work, the Folio the original work revised by some unknown hand. Both these and other critics assumed that the Folio was specially connected with Quarto 3. Mr. Daniel showed that Quarto 6 was the Quarto closely related to the Folio, inasmuch as it shared with that exclusively twelve doubtful or erroneous readings, while it shared exclusively only one each with Quartos 3, 4, and 5, only two with Quarto 1, and none with Quarto 2. He then showed that, as many of the readings of Quarto 1 were manifest and intentional improvements and corrections of the Folio, Quarto 1 was a revised and shortened copy of the Folio, though often corrupted by its shortener, two characters being jammed into one, &c. He then showed that Heming and Condell, instead of putting their theatrical MS. into the hands of the printer, must have given to a transcriber or clerk a copy of Quarto 6 to correct by their MS. for printers' "copy," and that this clerk must have sometimes made conjectural emendations of his own, besides failing to correct the twelve slips which Quarto 6 and the Folio have in common. The Folio must therefore be accepted as the play as first set forth by Shakespeare, and the Quarto as a copy revised by Shakespeare soon after his writing, or adaptation, of the play, but shortened and much confused and corrupted in its passage to and through the press. The Folio must be the basis of any edition of the play, but the deliberate improvements and additional lines of the Quarto must be adopted into the text, the Quarto corruptions being rejected.—Mr. Daniel's views were strongly approved by Mr. Harrison, Mr. Furnivall—who has partly edited the play on Mr. Daniel's scheme—Mr. S. L. Lee, Mr. Shaw, and other speakers.—Mr. Daniel's paper will form the Introduction to Mr. Griggs's facsimile of the First Quarto of "Richard III." from the Duke of Devonshire's copy.

#### FINE ART.

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*Scotland in Pagan Times.* By Joseph Anderson. The Rhind Lectures on Archaeology, 1881. (Edinburgh: David Douglas.)

(Second Notice.)

MR. ANDERSON, having given us a masterly picture of the arts and architecture of Celtic

Scotland, now turns to the question of the Norwegian settlement in the islands on the North-west coast of that country. He opens his subject with an examination of their burial practices as illustrated by the finds in the tombs of the Vikings in Scotland belonging to a time when, owing to the intrusion of a still heathen race, Christian and Pagan funeral rites were practised simultaneously in the same region.

In the beginning of the tenth century the great outburst of invaders from Scandinavian shores brought first the Danes and afterwards the Norwegians to Scotland. The Norwegians colonised not only the Orkney and Shetland Islands, but temporarily became masters of the Western Isles, Caithness, Sutherland, and a great part of Argyre. Here, as in Ireland, the first object of these invaders appears to have been the destruction of the Christian monasteries on these northern shores. The Gaelic population seem to have submitted easily to their rule; and, after the defeat and death of king Duncan, in 1040, the whole of the Northern districts of Scotland as far as the river Tay fell under the power of the Norwegians. By 1196 William the Lion had brought the great northern district of Caithness under subjection, and in 1266, on the death of the last Norwegian king of Man, the isles were formally ceded to Alexander III. The era of the Scandinavian antiquities in Scotland would therefore be from 1055 to 1265.

Thus, in dealing with the arts of Scotland in Pagan times, we must be careful to preserve a distinct line between pre-Christian Scotland, reaching back from the fourth century, and the Scotland of the Northern colonists who settled in the Orkney and Shetland Islands from the tenth to the thirteenth centuries. Mr. Anderson first investigates the sepulchral antiquities and grave-mounds of these Pagan settlers; and there is much that fascinates the imagination in the details he furnishes of the Vikings' burial customs, while a stronger impression than any words can give of the splendour of these chieftains will be gained by a glance at the beautiful drawing (fig. 36) of a magnificent sword-hilt of bronze, plated with silver and covered with fine traceries, from a grave-mound in the island of Eigg. The finds in such graves correspond with the accounts given us in the Sagas of the burial customs of these Vikings. The warrior's ship was drawn up on the strand, and set on even keel, and the body was laid upon the deck. His grave-goods, war-suits, and his good spear, ornaments, and costly garments, horses, and sometimes even his thralls were placed around him; and a great mound was raised over all. At the burial of King Harald Hildetand we read that his nephew Sigurd made a great funeral feast, and that his nobles threw massive rings and splendid arms into the grave-mound in honour of the dead king.

Among the objects of Scandinavian art illustrated in this work is a double disk of silvered bronze, found in a woman's grave, the use of which Mr. Anderson is at a loss to conjecture. "If," he says, "they had occurred in a man's grave, they might have been supposed to have been ornamental mountings of the shield." But

we cannot see the force of this difficulty, since the Scandinavian burial customs in a woman's case seem to have been similar in many respects to those of men. When Aulaf's widow, Audá, died, she directed that her burial should be on the sands below high-water mark; and we read that, after the manner of her Viking forefathers, her ship was turned over her, and a standing stone raised to mark the place of her interment. In Mallet's *Northern Antiquities* we are told that, at the marriage ceremonies among the Teutons, the husband presented his wife with a harnessed horse, a buckler, together with a lance and a sword, to signify that she was to be a partaker with him in his labours and a companion in danger, which they were to share together in peace and war. In their funeral rites, Mr. Anderson informs us, the woman was buried with her personal ornaments and housewife's gear; but, if in any particular case she had also proved her husband's companion in danger, there is no reason why her shield should not have been counted among her dearest possessions, and laid beside her in the grave.

Mr. Anderson presents us with many beautiful illustrations of a peculiar form of oval or tortoise-shaped brooch, with which Irish antiquaries are already sufficiently familiar. Ten of these articles, the ornament on which is identical with the examples given here, have been found in the neighbourhood of Dublin, eight of which were dug up at Island Bridge, on a bank overhanging the Liffey, among the bones of several skeletons of men, evidently lying as they had fallen in battle. "These articles," says Sir William Wilde, "were probably worn one on each breast, and therefore deserve the name of mamillary brooches; and very likely they were connected by chains." Mr. Anderson's observation that they are generally found in pairs in Scotland seems to bear out Sir William Wilde's theory. In Livonia ten brooches of this type were found in a grave connected by long chains, which had been worn on the shoulders of the body. Sir William Wilde supposes the wearers of these ornaments found near Dublin to have been Northmen who fell in battle in the year 1171, when Asgall, ex-king of the foreigners of Ath-cliaith, attacked Milo de Cogan near the city and was defeated (*Proceedings of the Royal Irish Academy*, vol. x., pp. 14, 22).

At p. 25 Mr. Anderson defines the difference between what he calls the zoomorphic patterns in Scandinavian and Celtic decoration. "The patterns," he says, "are zoomorphic in character, but their zoomorphism is radically different from that of the Celtic school. It is zoomorphism in which the details are sacrificed to the general effect. . . ." The artist of the Celtic school produced his effects by simple variation of the arrangements of his stereotyped forms. His zoomorphism was consistent throughout. But in the Scandinavian zoomorphism nothing is rendered distinctly. There is a suggestion of heads here and wings there, but there may be no bodies and limbs, or there may be a suggestion of limbs to which no bodies appear. "The Celtic artist built up his patterns with the forms of his conventional beasts laboriously expressed. The Scandi-

navian simply blocks out his pattern and covers it with suggestions of animal forms." In his use of the word Celtic here Mr. Anderson refers to the native arts of the illuminator and silversmith of the tenth centuries in Scotland, Ireland, and Wales of a Christian period, not to the decoration of the late Celtic period. This Christian art, which we should term Scotic (reaching Scotland through Ireland, the original Scotia), with its grotesque forms, interlacings, and knotwork, is a modification of the primitive decoration which appears in the early Christian remains of the North of Italy and France.

The discovery our author relates of a hoard of silver ornaments and coins made by a boy hunting for rabbits in the links of Skail, in Orkney, is of great interest. Among the coins was a St. Peter's penny, struck at York, of tenth century; another, of Æthelstan (925), struck at Leicester; and also Cufic coins, probably carried by the Viking robber from Bagdad, dating from 887 to 945. In another hoard, found in Bute, pennies of David I. (circ. 1130), of Stephen (1135-54), and of Henry I. of England were found, along with rings and fillets of thin gold. These ornaments, though in use at this late date among the Scandinavians, strongly resemble the gold ornaments found in Ireland belonging to a very early age.

The round balls, one of bronze and sixteen of stone, which Mr. Anderson thinks may have been mounted as mace-heads, bear no resemblance that we can trace to the mace-heads of bronze, with their formidable projecting teeth, found, one at Tipperary and one at Donaghadee, in Ireland.\* Dr. John Evans' suggestion is more probable—"that they were intended for use in the chase or in war, when attached to a thong." No instance is known of the discovery of any such carved and knobbed ball in Ireland. In the museum of the Royal Irish Academy, however, Mr. Anderson would find many Scandinavian antiquities discovered in Ireland, which it would be very desirable that he should compare with those of Scotland. During successive excavations in the streets of Dublin alone, near the Long Stone which is supposed to mark the sepulchre of King Ivan (872), a gold-hilted sword, the distinguishing mark of a Scandinavian chieftain, was dug up; and other antiquities were found close to this spot which are now deposited in the museum—two iron swords of Scandinavian pattern, two spear-heads, the armlet of a shield, and some silver fibulae. A drawing exists of the Thingnote of the Danes of Dublin which was made for the Survey in 1685, and it is curious that this Scandinavian place of judicature was only removed to make room for the Irish Parliament House. A great gold ring, with smaller ring attached, such as that which Olaf Tryggvesson, when he became a Christian, took from the temple doors of Lade and sent to Queen Sigrid, was found, with a large number of gold ornaments, in Clare, and is now in the museum at Dublin. Such rings, attached by a smaller

ring to the armlet of the wearer, were marks of the judge's sacerdotal dignity. Among the many gold rings found in the Scandinavian graves of the Scottish islands no example of this particular kind is brought forward by Mr. Anderson, but the sword-hilts and oval brooches found in the two countries are almost identical.

Space compels us to close these remarks on this most interesting work; but we must be allowed to repeat our hearty thanks to Mr. Anderson for this result of his well-directed labours, and to express our sense of the care and thoroughness, united to a pure enthusiasm for his subject, with which his task has been accomplished. It is upon foundations laid by such workers as Mr. Anderson that the comparative archaeologist of the future will build when dealing with the antiquities of the British Islands. We are even now tempted to predict that he will find Scotland's strong point to lie rather in the fact that on her soil the three different styles which characterise Celtic, Roman, and Scandinavian art are confronted, and that there the development of intermediate styles in which these forms are blended may be traced. On the other hand, in Ireland he will find no such definite mapping out of the areas of different nationalities in art, but he will discover the clue to the chronology of the successive types and such links as connect the arts of successive centuries. Both countries will combine to furnish us with a key to many a problem in the history of the evolution and development of art in spheres of wider range and still more remote antiquity.

MARGARET STOKES.

#### ART MAGAZINES.

THE *Magazine of Art* is distinguished as usual for the variety and ability of the articles and the excellence of the wood-cuts. The illustrations of the Ionides Collection are particularly good. The sketches in Egypt by the Rev. W. J. Loftie, some brilliant and picturesque; North Tuscan notes by Vernon Lee, with illustrations by Joseph Pennell; and a masterly note on Realism, by R. L. Stevenson, are papers of unusual mark.

WE find Vernon Lee and Joseph Pennell at work also in the *Art Journal*, on a series of papers with the Youth of Raphael for subject. Two sonnets on works of art by Eugene Hamilton are also noteworthy. Of the separate plates for October and November, the best are an etching of "Autumn," realistic but poetical, by Emile Salmon after L. Emile Adam; and an engraving by D. S. Desvaches after Mrs. Alma-Tadema's pretty picture of "Sisters."

THE etchings in the *Portfolio* this month are all technically excellent. H. Toussaint's Choir of Westminster Abbey masters unusual difficulties in the way of light. The papers are continuations, with the exception of Miss Julia Cartwright's interesting notes on Ravenna.

In a recent number of *L'Art*, M. Duranty gives due recognition to the powerful genius of the sculptor Rodin, whose contributions, he complains, to the National Exhibition at Paris have been treated with less honourable places than they deserve. The article contains some facsimiles of the artist's drawings which are alone sufficient to prove his case. A very fine etching by Unger after Troyon's "La descente de Montmartre" is to be remarked among the many good things which have lately appeared

\* See *Proceedings of the Society of Antiquaries*, London, 2nd Ser., vol. v., p. 12; *Dublin Penny Journal*, vol. ii., p. 20; Wilde's *Catalogue*, p. 493, fig. 27.

in this magazine. The original picture is in the collection of M. Preyer, the celebrated musician of Vienna, some account of which is given by Paul Leroi. The careful and well-illustrated study of the Della Robbias by J. Cavallucci and Emile Mollinier, and Mrs. Pattison's study of the drawings of Claude Lorraine, also deserve notice among the contributions of last month.

THE new articles in the *Gazette des Beaux-Arts* are one commencing a study of "the Horse in Art," by Colonel Duhoussat, and another on the Exhibition at Amsterdam, by Henry Havard. An admirable etching of Rubens' "Assumption" at Dusseldorf illustrates the second article on that artist by Paul Mantz.

THREE unknown pictures by Rembrandt in the National Museum at Stockholm form the subject of a note by Olaf Grauberg in the *Zeitschrift für bildende Kunst* for October. The same number contains papers on Cornelius by O. von Lutzow, on the Art Museum at Berlin by A. Pabst, and on the International Exhibition at Munich by Ad. Rosenberg. The etching is by J. Holzapfel after Hellquist's picture of "Bismarck or Moltke?"—a scene in a beer garden, with an old man puzzled which to choose of the busts of the two national heroes which an Italian offers for sale.

#### CORRESPONDENCE.

##### THE "VENICE SKETCH BOOK."

London: Nov. 12, 1883.

When Prof. Colvin asserted that the "Sketch Book" contained no drawings relating to pictures by Raphael, I cited the sketches for the background of the Terranuova Madonna, supposing that the fact had slipped his memory, and that the mere mention of them would be sufficient. I took for granted that he was familiar with the series of drawings he was discussing, for I could scarcely imagine he would otherwise have rushed into a discussion of which he had not "mastered the elements." I now find I was mistaken, since he would scarcely have intentionally credited me with supporting my statement on the evidence of the drawing of the rocks, which, in the picture, are to the left of the Virgin. It is the drawing for the city on a hill, on her right, that is conclusive. The other sheet containing the rocks is valuable confirmatory evidence; alone, it would be too slender a basis on which to build the background of this picture. By the kind permission of Mr. Huish I have placed in the gallery of the Fine Art Society, New Bond Street, my photographs of the leaves of the "Sketch Book" containing these drawings, along with a photograph of the picture, so that those who may not be acquainted with the originals can compare the studies with the completed work.

In a former letter I remarked there were apparent difficulties in the "Sketch Book" which painters could readily explain. I should have thought Prof. Colvin would at once have seen the class of difficulties alluded to, and not have so widely misinterpreted my meaning as he does in his last letter. Knowing that it would involve endless controversy if the case was only stated incompletely, and being aware that you could not grant space to treat it adequately, I have all along confined myself to answering Prof. Colvin's objections. Permit me, however, to give an illustration of the class of objections referred to. It has been said: You claim this book to have belonged to Raphael when a student, and assert that the large majority of the studies are by his hand; but surely there is a wide disparity between the draughtsmanship of sketches like the "Standard Bearer" and also that of the "Two Men fighting with a Horseman," which we

admit to be by Raphael, and the larger portions of the other drawings. This is the kind of stumbling-block that in itself would not be felt by painters—they being aware that sketch books of a certain period are occasionally set aside unfilled; and, on some sudden need, are again brought into use years afterwards. Thus, what may appear an objection is really an argument for authenticity. Examples of this kind of evidence are not individually conclusive, but their cumulative weight cannot lightly be set aside, especially when taken in connexion with the purely technical evidence.

Respecting the erroneous interpretation of my remark made by Prof. Colvin, I may remind him that quotations in inverted commas are always understood to give the words of the writer. He has, in quoting me, neglected this salutary rule. Perhaps I ought not to complain, because he has performed the like office in his own case. He said in his letter of November 4:—"As a habitual student of that celebrated work [Messrs. Crowe and Cavalcaselle's *History of Painting*] I can only repeat that insufficient attention to the evidence of drawings," &c. I turn to Prof. Colvin's former letter and find his words were that Messrs. Crowe and Cavalcaselle "had paid no attention to drawings and sketches." It would be impossible to formulate a graver charge than this against an historian of painting. One can understand students of art, while acknowledging their deep indebtedness to Messrs. Crowe and Cavalcaselle, differing from them on matters of detail, or not always agreeing with their estimate of the relative value of certain pictures, or of the importance of certain masters; but to bring against them an indictment of this nature is simply to say they are utterly incompetent for the office they have undertaken. I could not refrain from pointing out that, so far from ignoring drawings, they actually drew arguments from them in their *History*. Prof. Colvin, instead of at once withdrawing his charge, uses, in his last letter (of November 4), the words above quoted. I submit that discussion under these conditions is not profitable, and but moderately entertaining. I have shown how groundless are alike his objections and charges; I need scarcely follow him in the fresh subjects he now introduces.

In case any of your readers has accepted as correct Prof. Colvin's version of the reason which influenced me in selecting drawings to compare with the "Sketch Book," I may remark that I purposely chose the Virgin and Child, with the *verso* of two boys, of the Louvre—I gave also two Oxford drawings. If I had said that Prof. Colvin was fatally compelled to reject the Louvre Virgin as a drawing by Raphael, I might have been accused of unfairness. He has made the admission himself. I can safely leave the decision to students of Raphael.

HENRY WALLIS.

##### ST. STEPHEN'S CHURCHYARD, NORWICH.

Belle Vue Rise, Norwich.

We have recorded 521 memorials in the churchyard, of which the following are seventeenth century:—

Blomefield mentions an altar-tomb at the east end of the chancel to Winifred, wife of Hamond Thurston, Gent., Dr. of Francis Jermy, Jan. 31, 1671. Hamond Thurston, 7 Oct. 1694. This is no longer to be found.

Here lyeth y<sup>e</sup> Body  
of David the Son of  
Thomas Kirk Patrick  
And of Anna his Wife  
who Departed this  
life the 26<sup>th</sup> day of  
June Anno Domini  
1607.

Not given by Blomefield.

On the north-west buttress of the tower is a mural tablet—

Here lyeth the bodies of  
the Children of Timothy  
Jeffries and Elizabeth  
His Wife, Katharine there  
Daughter was buried June  
the 12. 1669.

William there Sonne was  
buried Decemb<sup>r</sup> y<sup>e</sup> 26<sup>th</sup> 1672  
Edward there Sonne was  
buried June the 23<sup>rd</sup> 1676  
Elizabeth there Daughter  
was buried September  
the 29<sup>th</sup> 1677

Timothy there Sonne was  
buried April y<sup>e</sup> 13<sup>th</sup> 1680  
Susan there daughter  
was buried y<sup>e</sup> 23<sup>rd</sup> day  
of June 1682.

Not given by Blomefield.

Near to the above is a tablet with the inscription as under, not given by Blomefield:—

To y<sup>e</sup> Memory of  
Timothy Jeffries who  
Departed this life the  
23 of November  
Ætatis Suxæ x

On a mural tablet at the east end of the church the following inscription, given by Blomefield, is still to be seen:—

Here under rest the body  
of Dorothy the wife of  
Tho: Long who departed  
this life January the 22<sup>d</sup>  
Anno Dñm 1694

Her Soul's departed from it's case,  
Her Lord & Saviour to embrace:  
In him She liv'd and so did dy,  
To live with him Eternally.

In the interior of the church we have not yet begun, but a cursory glance assures much interesting work for our copyist.

WM. VINCENT.

#### NOTES ON ART AND ARCHAEOLOGY.

MRS. PATTISON'S *Claude Lorraine, d'après des Documents inédits*, the publication of which has been delayed by the rather serious illness of the author, will be issued on November 20 by M. Rouam, of Paris, in the "Bibliothèque internationale," edited by M. Müntz. The volume contains a bibliography of the painter, and an account of his works and of the patrons for whom they were executed. The "Livre de Vérité" and his drawings from nature have a chapter to themselves, and another is devoted to his etchings. In the Appendix all *pièces justificatives* are given at length; also descriptive catalogues of the "Livre de Vérité" and of all the pictures and drawings preserved either in public museums or private collections. Some specimen chapters of the work have already appeared in the pages of our contemporary *L'Art*.

THE Queen has expressed pleasure in accepting an advance proof-copy of Mr. Tuer's forthcoming *London Ories*, the principal illustrations to which are six charming children in the Bartolozzi style printed direct from the stippled plates and duplicated in red and brown. The remaining forty illustrations include ten of Rowlandson's humorous subjects in facsimile and tinted, and others by George Cruikshank, Joseph Crawhall, &c. There will be a limited number of proof-copies.

MR. WALTER DE GRAY BIRCH will contribute a set of articles on "Ancient English Seals" to the next volume of the *Antiquary*.

WE understand that about five thousand pictures are likely to have been submitted to



the council of the new Institute of Painters in Oil which opens its exhibition in Piccadilly about the middle of December. As a very large number of these works proceed from the easels of painters whose reputation is of the best, there can be little doubt but that the exhibition will surpass in quality any winter exhibition of modern paintings in oil that has been seen for many years in London. Mr. Alma-Tadema is among the Academicians who will contribute; while Mrs. Tadema, we hear, is likely to be represented by a very noticeable piece of work, showing an old Dutch grandmamma explaining to a naive grandchild the subjects of the Scripture tiles which rise on the wall in front of the group. We have heard from Mr. Ruskin of "The Bible of Amiens"—this should be entitled "The Bible of Amsterdam." The president of the new institute, Mr. J. D. Linton, has finished for the exhibition an exquisite cabinet picture of the kind on which many of his friends conceive him to be most wisely engaged. This is called "Waiting." It depicts a young lady of more than two hundred years since, standing at a wooden wicket-gate, and holding in one arm against her breast a helmet. Mr. Linton, it seems, has already treated this theme in a design in water-colour.

MR. FARRER has lately finished two or three pictures which display the range as well as the excellence of his accomplishment; and rarely has an American artist portrayed so agreeably some characteristic features of English landscape. The subjects of some of his works have been found in Surrey, many of whose heaths and commons are still as picturesque as if they were three hundred instead of only thirty miles from London. But there has been visible one picture of North-country scenery which has given us great pleasure. This is a landscape by Apperley Bridge, in the valley of the Aire, in Yorkshire, in which a treatment of refined truth has given new charm to what is after all a very old theme. The slow bend of a river, its quietest shallows studded with water plants, and the still water catching the reflections and shadows of the environing trees, is a subject so familiar that it can only again be made attractive through the freshness of vision which Mr. Farrer has been able to bring to bear on his own treatment of it. Again, there has been lately finished by this artist an especially attractive picture of Venetian waters, showing not only these glowing waters, with their craft with rich-coloured sails, but likewise the campanile of a little-visited church which is at the back of Venice—the Palladian church of San Pietro di Castello. The virtues of a colourist, and of one who feels the fascination and the peculiar quality of Venetian light, are apparent in this design.

A VALUABLE addition has just been made to the "Phiz" Exhibition in Bond Street by the loan of thirty-two early designs, including first drawings for Miss Pecksniff, the characters in *Dombey and Son*, &c. This collection was mounted by the artist himself in a folio, and is exhibited in that state with the letter written by him at the time. Messrs. Meehan, of Bath, are the owners.

GEN. PITT-RIVERS has lately devoted some days to excavating, with eight or nine workmen, at Ponselwood, the site of the ancient British city "Caer Ponsaelcoit," besieged by Vespasian under Claudius, A.D. 47.

MR. P. H. NEWMAN is engaged upon a series of large paintings, with historical and Scriptural subjects, for the decoration of the chapel attached to the Hall of the Mercers' Company.

In accordance with general expectation, Dr. Charles Waldstein has been elected Director of the Fitzwilliam Museum at Cambridge, in succession to Prof. Sidney Colvin, who resigned

that post on being appointed Keeper of the Prints and Drawings at the British Museum.

M. MERCIER, the engraver, has been elected a foreign associate of the Académie des Beaux-Arts in place of the late M. Felsing.

MR. DALOU has finished the statue for the monument to Blanqui, who is represented on his death-bed with a crown of thorns at his feet.

SOME interesting wall-paintings, supposed to be as old as the fourteenth century, have been discovered beneath the plaster in the chapel of St. Francis of Assisi in the church of St. Ouen at Rouen.

## MUSIC.

### RECENT CONCERTS.

THE programme of the fifth Palace concert (November 10) was not of special interest; and it is strange that Mr. Manns did not commemorate the anniversary of the birth of the great Saxon Reformer by a performance of the "Reformation" Symphony. Another work appropriate to the occasion would have been Raff's Overture, "Ein feste Burg ist unser Gott." Luther was a musical as well as a religious reformer; and this small tribute to his memory might reasonably have been paid. The Palace programme included a Concerto for strings in G major by Bach. The analytical programme-book stated that this work was scored for three violins, three violas, three cellos, and a bass. The full title of the autograph score shows, however, that the cembalo had also a part in it, and no doubt a very important one. The Concerto was well played; though pleasing, and written when Bach was thirty-six years of age, it is not, so far as we can judge of it, a remarkable work. A Melody and an Espagnole, two short movements by Mr. F. H. Cowen, written for the Glasgow orchestral concerts, were heard here for the first time. They are light and pretty, but scarcely worthy of the composer. The programme included Brahms' "Tragic" Overture, Beethoven's Symphony in A, and Ponchielli's "Dance of the Hours" from "La Gioconda." Mr. Maas was the vocalist.

The third and last Richter Concert took place at St. James's Hall on Saturday evening. The programme commenced with Beethoven's "Leonora" Overture No. 3, and concluded with the same master's seventh Symphony. There was only one piece by Wagner; this was his "Vorspiel" to "Die Meistersinger." It was a happy thought of Herr Richter to place between the magnificent overtures of Beethoven and Wagner a solid piece of eighteenth-century music such as Bach's Suite in D. With its steady rhythms and sober instrumentation it formed a pleasing and effective contrast to the emotional and highly coloured tone-poems of the modern composers. The *gigue* of the Suite was taken at a very slow pace. The hall was crowded, and Herr Richter was received with great enthusiasm. Before the Symphony a wreath was presented to him. The summer series of nine concerts commences next May; Herr H. Franke also announces German Opera during the spring of 1884.

M. Vladimir de Pachmann was pianist at the first Saturday Popular Concert, and again last Monday evening, when he played as solos Mozart's Fantasia in C minor (dedicated to his wife), Schubert's Impromptu in A flat (op. 90, No. 4), and for an encore Chopin's Mazurka (op. 41, No. 1). His reading of the Mozart was graceful; but he made extensive use of *tempo rubato*; the notes were not all correct, and one passage at least was wilfully altered. The pianist revealed much of the delicacy and charm of the music, but not enough of the deep meaning underlying its polished surface. There

was too much of the pianist, and too little of the musician. The Schubert was neatly but coldly played. M. de Pachmann was most successful with the *encore*: Chopin, after all, is the composer he interprets best. In the second part of the programme he played Chopin's Trio in G minor with Mlle. Néruda and Sig. Piatti, and was heard to advantage in the showy pianoforte part of this somewhat feeble work. The programme included Mendelssohn's Quartett in E minor (op. 44, No. 2) and Mozart's Sonata in A for piano and violin. Mr. E. Lloyd was the vocalist, and sang the "Pressied" from "Die Meistersinger." Wagner's name appeared, and we believe for the first time on the programme of a Popular Concert. The programme-book contained several curious statements. It told us that Chopin's Polish songs are numbered as op. 47. These figures read backwards will, however, give their correct *opus* number. Again, it spoke of his having written two Sonatas for pianoforte, whereas the correct number is three. Still more extraordinary was the statement that of the forty-five Sonatas for pianoforte and violin composed by Mozart only nineteen are published. He wrote, not forty-five Sonatas, but forty-two Sonatas and one *Allegro* for the two instruments; and all of these have been published in the new Breitkopf and Härtel edition.

J. S. SHEDLOCK.

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## LITERATURE.

*Life of Goethe.* By Heinrich Düntzer. Translated by Thomas W. Lyster. In 2 vols. (Macmillan.)

IN an article published some time since in the ACADEMY I ventured to predict that the time was drawing near for the exact and comprehensive study of Goethe in this country. The present volumes give good augury of the truth of that prediction. The translator of Düntzer's most painstaking and useful work has not simply turned the German off-hand into English; he has followed Düntzer to his sources; he has worked direct from Goethe's letters, and brightened his pages with many vivid and characteristic touches from those letters. While invariably loyal and respectful to the veteran scholar who has done more than anyone now living to illustrate the life and works of Goethe, Mr. Lyster, by his literary tact, has made a substantial improvement on the original, so that the translation, while it may be trusted as never misrepresenting Düntzer's views, is in some respects a better book than the German *Goethe's Leben*. Foot-notes of the translator verify the statements in the text by reference to the letters and monographs which Düntzer follows; and these, to a real student, will serve as an important guide through the bewildering maze of Goethe's correspondence. Finally, the translator has added an Index of some fifty pages—a remarkable example of industry and accuracy, which adds much to the value of the work.

Düntzer's biography, as the translator has said, is not the ideal *Life of Goethe* yet to come. It partakes too much of the nature of a chronicle; it estimates too little the value of facts by their inward significance. A fact is always a fact to Düntzer, and he likes a good handful of them, of whatever kind may come. If a letter records that Goethe dined at the Duke's table, and also contains some vague, yet precious, suggestion of the writer's spiritual mood, we cannot be sure but that Düntzer will pounce on the little material fact, and let go the less seizable gleam or shadow of the moral world. His book, to confess the truth, shows a lack of art; it is deficient in perspective, in light and shade, in atmosphere; the writing is sometimes so dense with facts that we cannot see the wood for the trees. Admitting frankly these imperfections, we must at the same time accept Düntzer's *Life of Goethe* as the most solid contribution yet made to the subject. It is the work of one who has dwelt, so to speak, with Goethe during a long life; of one who is thoroughly honest

and infinitely painstaking. No student of Goethe can afford to neglect Düntzer; no fair-minded person can view the book with any feelings but those of respect and gratitude. Here is a map provided with the aid of which we can go over the ground for ourselves and possess a sense of security—a map which enables us at any point of the perplexing expedition to find our bearings, if only we have a little patience, and to ascertain precisely what lies before us and what behind.

English readers will naturally and inevitably compare this *Life of Goethe* with the brilliant study by George Henry Lewes. What Mr. Lyster writes of Lewes's *Life* is well considered and perfectly fair:

"English knowledge of Goethe's life is drawn chiefly from the book by Mr. Lewes. The little volume by Mr. Hayward is not a good source to draw one's notion of Goethe from. I had rather be without a notion of Goethe than so provide myself. Mr. Lewes's book is generous, makes allowances, and does not judge the great poet with tea-table criticism. If we cannot help finding it unsatisfactory nowadays, let us not forget that we owe that largely to Mr. Lewes himself; he has educated us into disparagement. But the fact remains that the book is not satisfactory. Mr. Lewes's main work on it was done a long time ago, when comparatively few of Goethe's letters were printed. And the revision of 1875 was not a thorough, adequate revision. I have looked into this, and know that it is so. No one can fail to observe, moreover, that the book is not only a *Life of Goethe*, but a compendium of small essays of not much value, and debates with the imaginary stiff-necked reader who will not judge Goethe as Mr. Lewes desires, and discussion of points lately settled beyond dispute, such as the date of *Werther* and the part of Marianne von Willemer in the *Westöstlicher Divan*. Were these superfluities omitted, but a small book of narrative, of actual communication, would remain. And in that small book much that is inaccurate will be noted."

This is perfectly just; but none the less we honour Mr. Lewes's admirable achievement. With a courage and *élan* characteristic of him he attacked his subject at a time when few were in the field. The combative tone of many of his pages was caused not by any belief on Mr. Lewes's part that Goethe needed to be apologised for, but by a knowledge of the fact that the outworks of British prejudice had not yet been stormed; and so his bugle rang out for the assault. The chapters of criticism in Lewes's work are not of high value; and, as he seems to have felt in later years, they grew an encumbrance. A biography is a vital unity, every part of which must be alive. The spiritual mood and meaning of a writer's books may be refunded into the period of the author's life to which they belong; but the biographer must not take up book by book and analyse each or lecture on it. A portrait painter might as well chop up his portrait into sections. And yet Lewes's critical chapters did good service, and led many readers to the study of *Faust* and *Iphigenie* and *Wilhelm Meister*, for which we are duly grateful. It must also be remembered with some pride that Lewes's *Life of Goethe* was warmly accepted in Germany. It may even still be popular there; to say that German scholars still accept it as a work of authority would be to say what is not true.

The time for understanding Goethe aright has perhaps now arrived. It is half-a-century since he died. While he still lived, crowned with years and with fame, victorious in so many fields, victorious over his frailer, turbulent self, experienced, wise, benignant, Weimar was a metropolitan city in the world of mind; and for those around Goethe the attitude of courtier was natural and hardly unbefitting. When tidings came to us that he was dead, it was natural that such words should be uttered as those of Carlyle:—

"So, then, our Greatest has departed. That melody of life, with its cunning tones, which took captive ear and heart, has gone silent; the heavenly force that dwelt here victorious over so much is here no longer; thus far, not farther, by speech and by act shall the wise man utter himself forth."

It was happy to die victorious on a day of sunshine and budding leaves. But even before his death a murmur of opposition in some quarters had grown audible; and, once the head of German literature was gone, young Germany found how well it could dispense with the old man. The long-standing feud between the devout and one who had used the world and found it no barren wilderness renewed its force, and to the extreme Right of orthodoxy was united the extreme Left of the revolution. Heine has compared Goethe to a venerable oak. Those who held by the old faith, he says, were vexed because in its trunk not one niche could be found sanctified by the little image of a saint, because the dryads all undraped held their sports about it; and, like Saint Boniface, they would have rejoiced to level with some consecrated axe the old enchanted oak.

"Those who held by the new faith, the apostles of liberalism, were angry because it was not a tree of liberty, and they could not use it to build a barricade. The tree was indeed too high; they could not plant the *bonnet rouge* upon its topmost branch, nor dance the *carmagnole* in its shadow."

With young Germany one cannot but sympathise in a measure; their judgment of Goethe was hasty (for he was essentially a liberator), but it was inevitable, and not without its uses as a provisional judgment. The aspirant liberals of Germany were without the moderating influences of established political power; they had little to give them balance, much to drive them to extremes; they were young men, writers, dreamers, theorists, prophets—discredited prophets of a free, united Germany. In 1849, the year of contending revolution and reaction, came round the centenary of Goethe's birth. The ceremonies of August 28 were described by Mr. Herman Merivale in the *Edinburgh Review*. All the literary capitals, he said, vied with one another in inventing ceremonial observances. The great poet's dramas were enacted, his lyrics were sung. Schumann and Mendelssohn contributed their music. Alexander von Humboldt delivered an oration at Berlin. There were triumphal arches, fountains, transparencies, Goethe as "Dichterkind" on a griffin, Goethe as "Dichterjungling" on a Pegasus; there were dinners, polkas, illuminations, and fireworks. "Yet," adds Mr. Merivale, "it seems that the celebration,

everywhere alike, was regarded as a failure." At Weimar Goethe's own family refused to give their assistance. At Frankfort the mob interrupted the nocturnal serenade in front of the old Goethe house, and put the performers to flight with a chorus of "Katzenmusik."

And yet Goethe, in his own fashion, did something to lead the way to German unity and to intellectual liberty. "We must be one," Germans might exclaim,

"who speak the tongue  
That Goethe spake; the faith and morals hold  
Which Schiller held."

Through such spiritual centres as Goethe and Schiller something was done to promote the sentiment of moral unity in Germany; and this became in time a motive and a pledge for the realisation of unity in the nation's visible life, the life of social and political action. And if the youth of Germany tried to gain a clear outlook upon the facts of the actual world—if they boldly put the question, "What do we need for sane and joyous activity?"—if they were not content to lie collapsed in the exhausted receiver of metaphysics—if they were not satisfied to be children of the mist, moving in the pallid moonshine of sentiment and aesthetic pietisms—if they cared for a life resolutely maintained—"im Ganzen, Guten, Schönen," something perhaps was due to the fact that *Faust* and *Wilhelm Meister* had been written. If at the present day ideal ends are lost sight of, and a mere materialistic striving has taken the place of the speculation and sentiment of the past, Goethe still is present, and equally protests through his *Faust* and *Wilhelm Meister* against forgetfulness of the highest things.

In a strong, united Germany the irritation caused by Goethe's alleged political indifference has passed away. He has become an historical figure. A new race of students has arisen who investigate Goethe, as they might some great natural phenomenon, with a disinterested curiosity. On almost every fragment of his life a monograph has been written. Volume after volume of letters has appeared. The *Goethe Jahrbuch* duly shows itself with each returning spring. It is "Goethe und kein Ende." The old criticism, with its ambitious theory-building, is replaced in large measure by a criticism more modest and more fruitful, which is suspicious—perhaps over-suspicious—of theory, and which devotes itself with indefatigable zeal to the discovery of fact. To ascertain a locality, to determine a date, to fix a reading, now wins secure fame for a student of Goethe. A Festschrift for his hundred-and-thirtieth birthday, instead of discovering a new idea of *Faust*, merely nibbles with pertinacious scholarship at the pentagram, and traces back through literature the name of Mephistopheles. Were we fortunate enough to light on one of Goethe's washing-bills, how many of our rivals would turn green with envy and expire. Not a few contributions of real importance to the study of Goethe have been made by the spirit of collectorship aided by scientific criticism. It is but a few years since the stores of Salomon Hirzel's wonderful collection were laid under contribution for the three invaluable volumes of *Der junge Goethe*, in which Goethe's poems, prose writings, and

letters from his fifteenth to his twenty-seventh year are presented fully and accurately in chronological order. It was only in 1877 that the correspondence of Goethe with that delightful person, Marianne von Willemer, the Suleika of his poems, was given to the public. Still more recently appeared the important group of letters addressed to Sophie von la Roche. And much of Goethe's scientific correspondence has but lately seen the light. So vast has grown the accumulation of Goethe's letters that Dr. Strehlke has found material to fill two volumes with a catalogue of them, giving source, dates of time and place, and notices of the several correspondents. By the united efforts of many scholars an edition of Goethe's complete works has been put forth by the publisher Hempel more serviceable than any previous edition. The *Faust* and the *Gedichte* have appeared in a second Hempel's edition, with admirable notes by G. von Loeper. The difficulty of mastering all these materials is great, and perhaps it was in some respects fortunate that Mr. Lewes worked before the task had grown so overwhelming. No living scholar approaches Prof. Düntzer in the range and accuracy of his knowledge. As I have said, and as is obvious, all gifts are not his. But loyal admiration of Goethe, extraordinary patience and industry, unrivalled acquaintance with facts, great accuracy in setting them forth—these are no slight qualifications for a biographer. And in his translator Prof. Düntzer has been so fortunate as to find one no less determined than himself to do his work faithfully and well.

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the Burmese annalists "relate not only the favourable events of their history, but also the unfavourable."

Sir Arthur Phayre holds that the earliest settlers in Burma came from Thibet; and he shows that the languages of Burma, as well as the physical characteristics of the Burmese people, still bear marks of affinity with Thibet. He conjectures that Aryan settlers from India must have come into or passed through Burma long before the time of the Indian prince who, according to Burmese tradition, brought the Buddhist faith and settled on the banks of the Irrawaddy during the lifetime of Gaudama Buddha, about 600 years B.C. The sacred writings of the Burmese are now in the Pali tongue; but the earliest Buddhist princes probably knew Sanskrit, and it seems probable that much of Burmese law and custom was obtained from the Sanskrit. Prof. Forchhammer, of Rangoon, who has for some years past been engaged in studying the oldest extant MSS. and inscriptions in British Burma, finds more and more traces of Indian thought in the older Pali writings. Prof. Forchhammer's local research also promises to throw much light on the history of Pegu from the sure source of inscriptions. Near the city of Pegu he has been exploring mediæval remains of great magnitude and importance, which till now seem to have been entirely neglected, and among which extensive inscriptions exist. He is already able to solve such questions as the site of the Takola of Ptolemy, which was known even to the Portuguese of the sixteenth century as Tagula, though since then it has entirely disappeared from our maps and knowledge; he can show the true origin of the name of Digon or Takun by which the great pagoda of Rangoon is still known; and he can explain the Cosmin of early travellers, which has been such a puzzle to geographers. This was, in fact, Kusumanagara, a city founded about the fifth century, the name of which, corrupted into such forms as Kothmin and Kothein, was changed by Alaungphra into Batheingyi, or Bassein as we call it.

The several chronicles from which Sir Arthur Phayre draws his materials tell little or nothing of the condition of the people, of the mode of government, of the wealth or poverty of the country. They narrate how different kingdoms and dynasties rose and fell; how one internal war was waged after another; and how, when internal peace obtained for a time, great Burmese armies were led into Bengal, into Siam, into Manipure, into Zimmé, and into Laos. In general terms it may be said that over the greater part of the period there were five more or less separate kingdoms—viz., at or near Ava, on the Upper Irrawaddy, at Prome, at Pegu, and at Toungou or at Martaban. When the Ava king was powerful, he dominated the other kingdoms. At two distinct periods the paramount Burmese king carried his arms as far as Chittagong and Manipure on the north, and as far as Ayudia, the former Siamese capital, on the south. Before Yunnan became permanently a Chinese province, Burmese troops had penetrated into what is now Western China. Burmese ascendancy in the Irrawaddy valley was occasionally interrupted for short periods—twice by the Shans, who descended



from the hilly region to the east, and established Shan dynasties at Sagaing and Pegu; and a third time when the Talaings, a race which preceded the Burmese, ousted the Burman ruler from Pegu, and for a generation or two dominated the valleys of the Irrawaddy, the Sittang, and the Salween. The sea-coast was once visited by a hostile fleet from Ceylon, but the Cingalese made only a very short stay. In the thirteenth century the Mongol armies, which had conquered China, overran Burma; and again in the eighteenth century four successive Chinese armies invaded Burma, but were driven out with much loss by the Burmese under the dynasty of Alaungphra (Alompraw). If it had not been for the perpetual contests between the several kingdoms, and the great foreign wars, when hundreds of thousands perished in the Siam swamps, Burma would have been a wealthy, prosperous country. Notwithstanding these wars, there must have been much wealth in the larger towns. A Venetian traveller, Caesar Fredericke, (Cesare de' Federici), who visited Pegu in the sixteenth century during the reign of Bureng Naung, describes the splendour and populousness of the country, stating (probably with some exaggeration) that the King of Pegu could bring a million and a-half of men into the field. The same traveller adds that "for people, dominions, gold, and silver the King of Pegu far exceeds the power of the Great Turk in treasure and strength." Bureng Naung, who reigned for thirty years in the golden age of Burma, reminds us somewhat of Haroun Al Raschid, for he sat—so the Venetian traveller tells us—every day in the great hall to hear the petitions of his subjects, with his barons round about him. In his army there were some hundreds of Portuguese officers and soldiers.

Sir Arthur Phayre devotes a separate chapter to a notice of the several European travellers who, from the time of Marco Polo onwards, visited the "golden Chersonese." Many of these writers lament the misery caused by protracted wars between the several Burmese kingdoms. In the sixteenth and seventeenth centuries the Portuguese represented Europe in Burma; they appeared there as traders, as soldiers, as sailors, and as pirates. One Portuguese adventurer, who began as a cabin-boy, established himself as a petty king near Rangoon. Dutch traders came to Burma later; and last of all came the English, who at first met with reverses, commercial, diplomatic, and other.

The Burmese chronicles show that in old times, just as at the present day, kings of Burma had to defend their thrones against members of their own families, and in course of such defence sometimes massacred their relations. Then, as now, there were no territorial nobles, and there was no aristocracy outside the royal families and the chief State officials. The chronicles also relate that Burmese armies were, as a rule, successful against external foes; they defeated time after time the Chinese, the Siamese, the Shans, the Muniporis (called by the Burmese Kathé), the Assamese, as well as the Talaings, Karens, and other earlier races of the Irrawaddy delta. It was

the fevers and floods of the Meinam delta, not the swords of the Siamese, that caused the disastrous retreat of the armies of Bureng Naung and of Alaungphra from Ayudia. Gen. Phayre tells graphically the story of Alaungphra, the village hunter, who headed a rebellion against the Talaing kings, restored the Burmese supremacy, and established a dynasty which in a few years subjugated Indo-China from the Brahmaputra to the Meinam, and vanquished four successive armies of Chinese invaders. It was not until they came in contact with the English power that the successors of Alaungphra met with serious reverses. And the record of Burmese military success goes far to explain the self-confidence, not to say superciliousness, which independent Burma has shown in its relations with the Government of British India. Gen. Phayre's History induces us to think better of Burmese character and of the Burmese than recent events in Mandalay might warrant. We hope that some *modus vivendi* may be found for Upper Burma as a separate kingdom, and that the English Government may not be forced to annex the only territory that divides British rule from the empire of China. The course of events in Tonquin shows that the Chinese are very anxious to maintain a buffer of some kind between themselves and the possessions of Western nations.

Sir Arthur Phayre has done a great service to students of Indo-Chinese affairs by his clear and concise *History of Burma*. This book and his recently published pamphlet on Burmese coins show that he is a scholar as well as a successful administrator. We hope he may have leisure to write an account of the Burmese people as they have been in recent times and as they now are under British and Burman rule.

C. BERNARD.

*Songs Unsung.* By Lewis Morris. (Kegan Paul, Trench & Co.)

AFTER a silence of more than three years—so we are assured in the Preface—the author of the *Epic of Hades* makes a new appeal to his readers with a volume "in which the leading features of his former works will probably be found combined." Such is his own judgment: it can only be accepted in the most general way. The present work undoubtedly shows many familiar characteristics of Mr. Morris; there is the same tender musing over classical legends, the same irresistible desire to "point the moral" as well as "adorn the tale," the same pleasing yet rather monotonous blank verse. We do not find, however, any of those "flashes of fervid youth" that illuminated, here and there, the *Songs of Two Worlds*; nor any passage, perhaps, of such finished exaltation as the close of "Marsyas" in the *Epic of Hades*. On the other hand, what may be called the pictorial faculty—the faculty of showing a scene, a landscape, a face, a vision, in one short phrase or quatrain—has been markedly developed.

I cannot candidly affirm an opinion that *Songs Unsung* contains much really fine poetry; yet, in reading it, one feels constantly, "How worthy this book would be of beautiful illustrations." I do not here allude only to the three poems, or sets of

quatrains, called "Pictures," admirable though they are; but to passages in "Odatis," in "St. Christopher," in "Niobe." Here is the death-scene of Niobe's daughters, slain by the fatal shafts of Night, as her sons already by those of Day (p. 62):—

"I heard my hollow voice pleading alone  
And all the others silent, then I looked,  
And on the tomb the cold malignant moon  
Bursting with pale chill beams of light revealed  
My fair girls kneeling mute and motionless,  
Their dead eyes turned to the un pitying orb,  
Their white lips which should offer prayer no more."

In statuesque beauty, in reticence of sorrow, that reminds one of Landor. Here is another scene (p. 127) from "St. Christopher":—

"A dark road stole to it  
O'ergloomed by cypress, and no boat was there  
Nor ferry; evermore beyond the shade  
Breast-high the strong stream roared by, black  
as death."

And here (p. 82) is one which might be transplanted to Tennyson:—

"Nor ever from their mutual hearts the form  
Of that celestial vision waned nor grew  
Faint with the daily stress of common life,  
As do our mortal phantasies, but still  
He, while the fiery legions clashed and broke,  
Saw one sweet face above the flash of spears."

One or two of the "Pictures" may fairly be added here. (We are nowhere told, and can but guess, how far they are sketches of real, or of potential, pictures; several are distinctly Italian.)

"Long rolling surges of a falling sea,  
Smiting the sheer cliffs of an unknown shore;  
And by a fanged rock, swaying helplessly  
A mast with broken cordage—nothing more."

"A full sun blazing with unclouded day,  
Till the bright waters mingle with the sky;  
And on the dazzling verge, uplifted high,  
White sails mysterious slowly pass away."

"Two at a banquet board alone,  
In dalliance, the feast being done,  
And one behind the arras stands,  
Grasping an axe with quivering hands."

In the last of these can we not see Paolo and Francesca—"one and one, with a shadowy third"?

Perhaps the most ambitious poem in the book is "Clytemnestra in Paris"—a sketch in verse of the ghastly Fenayrou trial of last spring. The poet has a visionary interview with the feminine criminal, who tells the tale of her formal piety, her sensual frivolity, her "love to hatred turned" of the "shallow boy with his bold tongue." The name given to the poem is characteristic of Mr. Morris's desire to turn the wise myths to modern instances; yet it is to be regretted, I think, as tending rather to vulgarise the legend of Argos than to dignify the Fenayrou trial. The sole point of real resemblance is the wife's unfaithfulness; for the rest, conceive Agamemnon condoning his wife's sin and plotting with her to beguile and slay Aegisthus! The tragic mixture of low and high motive in Clytemnestra makes and keeps her a fit and even supreme subject for tragedy. Mdme. Fenayrou is a hypocrite, a strumpet, and a midnight murderess of the foulest stamp, and there is an end of it—

"Non ragioniam di lor, ma guarda e passa."

Not but that Mr. Morris shows ingenuity and imagination in reading the motives and pseudo-piety of this precious heroine. But delicacy of treatment cannot by itself give

dignity to a subject; and from this subject even "devilish dignity" is absent.

The poem of most real power in the book is, I think, the short one (pp. 38-41) called "A Great Gulf." It is the imagination of a *revenant*—a father's ghost returning to the family circle, invisible, yet full of yearning for re-union, till strong emotion gives it human form and voice once more. Mr. Morris shall tell the sequel and the moral in language of grave beauty not often attained by him:—

"Then if, at length,  
The father's yearning and o'erburdened soul  
Burst into shape and voice which scorn control  
Of its despairing strength,—  
Ah Heaven! ah pity for the present dread  
Which strikes the old affection, dull and dead!  
Ah, better were it far than this thing to remain  
Voiceless, unseen, unloved, for ever and in pain!

"So when a finer mind,  
Knowing its old self, swept by some weird  
change,  
And the old thought deceased, or else grown  
strange,  
Turns to those left behind,  
With passionate stress and mighty yearning  
stirred—  
It strives to stand revealed in shape and word  
In vain; or by strong travail visible grown  
Finds but a world estranged, and lives and dies  
alone!"

"Odatis, an Old Love-tale," is derived from Athenaeus. A Median prince and a Scythian princess—Odatis, only daughter of Omartes, a ruler by the Tanais—fall in love each with the vision of the other, though they have never met, until a message is carried to the prince by a slave, who loves Odatis, her mistress, and has heard her restlessly call upon the prince's name in dreams. The message reaches the prince after a hard-fought battle—he,

"Resting with that fair image in his eyes,  
Woke suddenly to know that he was loved."  
Night and day he speeds towards Scythia, and reaches the palace of Omartes on the night when, by her father's desire, Odatis is to choose one of her thousand suitors gathered there for her decision. This scene brings out Mr. Morris's pictorial power very favourably. The group of suitors, the unknown traveller just arrived, the sad, slow motion of Odatis through the throng, where she has no hope to meet the counterpart of her vision, then the recognition and the mutual flight—all these stand out of the canvas, so to speak; only the actual flight has rather too much of "Young Lochinvar" about it to be quite dignified. Mr. Morris is perhaps following the legend, but certainly this ballad-ending is rather too sudden and active for the rest of the poem.

"The New Creed" is a metrical denunciation of agnosticism and the belief in blind forces and a "dark necessity." The source of the poem is a girl's sad speech to the writer, when, in speaking of the death of good and bad alike, he says,

"Elsewhere than on the earth  
Shall come their second birth.  
Until they go each to his destined place,  
Whether it be to bliss or to disgrace,  
'Tis well that both shall rest and for a while be  
dead."

To which the girl replies, with bitter sincerity, "There is nowhere else." Thereon the poet speaks, and applies the sad dogma

to all conditions of human fortune, showing how much heart it takes out of happiness and resolve. The poem is a sermon, and a good one; but there seems more poetry, sombre though it be, in the girl's remark than in the poet's refutation. The cry of Rachel weeping for her children cannot be argued with, nor lose its poetry—that is, its intense truth to feeling—by being shown to be theologically incorrect. Yet "The New Creed" has its value. Largely as it is indebted to "In Memoriam," it has enough of its own to make it a good representative of optimistic faith. Mr. Courtney, in the *Fortnightly Review*, has announced that our poets of to-day lack adequate faith to be real singers. Here is a poem—nay, a volume—which absolutely exhales faith in every page—not only religious faith, but moral faith—faith in the poetic mission, in humanity, in love, in immortality, in every elevated object to which faith ever attached itself. Yet is the poetry any better for it all? It is not faith, but imaginative power, that is wanting. Doubt cannot give this, neither can certainty.

The translations from the Breton with which the volume concludes will be read with pleasure, especially "The Foster Brother." A small flaw in "St. Christopher" (p. 126) may be worth noting—the blank verse rhymes half-way down the page. "The Lesson of Time" (pp. 9-11) is a striking poem—a sort of cross between Clough and Mr. Matthew Arnold. Indeed, all the shorter poems, such as "Look out, O Love, across the sea" (p. 116), have a tender, graceful voice. One cannot but be grateful to Mr. Morris for this little book, albeit one hoped for a more marked advance on *The Ode of Life* than it displays.  
E. D. A. MORSHEAD.

*Slavonic Literature.* By W. R. Morfill.  
"The Dawn of European Literature."  
(S. P. C. K.)

THE appearance of this little book is an event in English literature of importance quite out of proportion to its slender compass. It fills up a gap, the continued existence of which hitherto has been as little to the credit of English scholarship as the strange fact mentioned in the Preface—that the printers in this country do not possess the diacritical marks requisite for the Slavonic names—is to the credit of English typography. Distinctly a work and labour of love, Mr. Morfill's brief but exhaustive manual fulfils not only the modest purpose it avows, but also the high expectations which will have been formed by those who knew his mastery of the subject and his well-nigh unique linguistic attainments among Englishmen. And if the present reviewer feels constrained to take exception to much of the ethnographical, historical, and political matter introduced here and there (which is, however, quite secondary), such criticism must not be regarded as diminishing aught of his sense of its sustained excellence.

Considerable latitude in interpreting the word "dawn" in its application to the particular European literature in hand has wisely been assumed. Hence the story of those races among whom, like the South Slavonians and Bohemians, a revival of mental activity has succeeded long ages of stag-

nation is brought down to the present century, instead of stopping, as in cases where there has been no break—e.g., Russia and Poland—with the seventeenth. A separate chapter is given to linguistics and ethnography, and to the literature of each great section of the Slavonic race. The first is specially excellent; over-conciseness, the besetting sin of works of the "primer" or "manual" class, is carefully eschewed, while so wholly free also is Mr. Morfill from the bias usually found in the treatment of matters Slavonic in this country that he defers to chap. v. the grounds for his personal opinion on the ever open question of the local habitation of the dead or classical Palaeoslavonic language, which, with Schleicher, he continues to place in Bulgaria. He refrains from pronouncing authoritatively on the priority of the Cyrillic and Glagolitic alphabets; but he derives them, with Leskien and Dr. Isaac Taylor, from the Greek uncial and cursive characters respectively. An equally judicious spirit is shown in the ethnographical chapter by the rejection of the popular etymology of the Slavonic name from *slava*, "glory," in favour of the less flattering one from *slowo*, the "word." But in treating a matter as to which there is so much to be set right, it seems a pity that seven out of eighteen pages should be given to an "excursion" about Schafarik's views on the Scythians; and we are at a loss for the sources of the statement that "the original forms" of the name "Bulgarian" are "Burgari, Borgian, Wurgari, &c." The earliest Latin writers on this people, Cassiodorus, Ennodius, Jornandes, Marcellinus Comes, and Victor Tununensis, use *Bulgarus* and *Bulgares*; Cosmos Indicopleustes (circ. 535) writes βούγαρος. This usage obtained for centuries; and the forms cited by Mr. Morfill occur in Arabian geographers from the tenth century or—with another which decorum forbids—in late Western writers. The etymology of the name has been a fruitful source of discussion since the days of Schafarik, whom alone the author cites (p. 32); and it has, we think, been solved—all attempts to divide it into two words having failed—by Prof. Vambéry, who connects it with the Turkish verb *Bulga-mak*, "to revolt," "mutiny," &c. To believe that Slavonian settlements south of the Danube commenced "early in the third century A.D." (p. 31) is "of obligation" with all Slavophiles, though the doctrine is devoid of historical basis. Peristhlava, not Ochrida (p. 120), was the capital of the Grand Khan, Simeon of Bulgaria, who first bore the title of Tsæsar or Tsar—a designation which Stephen (misprinted *Simeon*) Nemanja (p. 135), and, indeed, none of his successors before Dushan (ob. 1353), assumed; and the sources, outside Schafarik's fertile brain, for "wars between the Magyars and Slovaks" (p. 239) do not exist. Russian literature is rich in a long series of chronicles, from that of Nestor (ob. 1115), and it possesses the only ancient Slavonian epic, "The Song of Igor." But the chapter devoted to it will, we think, prove less attractive than those on Bulgarian, the oldest, and Serbo-Croatian, the most brilliant in oral and written poetry. Unfortunately, the Bulgarian annals have

vanished well-nigh past hope of recovery, though a great body of theological, apocryphal, and second-hand historical matter remains. The Bulgarian popular poetry is far inferior to that of the Serbs. We believe, however, that it contains historical pieces of higher antiquity than any to be found in its more brilliant but (so far as it touches mediæval history) mainly mythical rival; and, rank heresy as it will be deemed, that the latter abounds with quite modern redactions of Bulgarian originals. The Western Serbs of Dalmatia are known to have called their epic poetry "Bulgarian Lays" (*Bugar kinje, Bugarstice*); and one of the central figures of the Serbian Kossovo cyclus was a Bulgarian or Macedonian vassal of the Turks, whose share in Serbian history was confined to fighting under the Paynim banners at Kossovo. How this personage came to figure among Bulgarian national heroes—and that as early as the sixteenth century—is hard to explain, but it seems unlikely that a second Slavonic race should have independently selected a traitor to race and faith for one of its heroic figures. Then, if in the ruder Bulgarian ballads women take part in the exploits of banditti (p. 143), there is one Serbian lay the theme of which is the glory and joy of cutting out the tongue of a Calvinist or of a Lutheran (Karadjich; ed. Vienna, iii. 557; *Les Serbes de Hongrie*, Prague, 1873, &c., 99). As the noble school of poetry of Ragusa (fifteenth to eighteenth century) lies buried in the true Croatian or coast-language of Dalmatia, it is a pity that no specimens are quoted by Mr. Morfill, who has given several from Bulgarian and Serbian popular poetry, of which fine German and French collections exist, to say nothing of less valuable English. All will read with interest the sad story of the springing-up of learning and Protestantism together among the Slovenes at "the B. Reformation," and the stamping-out of both by Ferdinand II. and the Jesuits in the following century. The existing vernacular literature of these people—to whom, and not to the genuine Croats, it should be remembered, the populace of Agram and the peasantry of Zagorie (who lately gave so much trouble to the Austro-Hungarian Government) belong by "blood and speech"—is but scanty. The only Slavonic people with whose story English people are fairly familiar are the Bohemians. The chapter devoted to them is generally excellent; but we are surprised to mark Mr. Morfill's hesitation to pronounce the verdict which is justly the due of Hanka and the other fabricators of early specimens of their literature, while setting forth most fairly and fully the evidence. It will be an agreeable surprise to most educated people to find how much of the genuine remains in this and the Polish section are accessible in "the Latin of the learned." The chapters on the little or Malo-Russians and the Sorabs, or Wends of Lusatia, do not admit of being made attractive; and they yield in interest to the tale of the dying-out in the last century, as a linguistic and ethnical unit, of the Polabes, whose settlements reached to the Weser, and even into Holland as far west as Utrecht. They have left no literary remains, properly so-called.

The author has done well in not attempting,

like another eminent English Slavophile, to render proper names phonetically according to English consonant values, and thereby to disguise them past all chance of comparison with books printed on the Continent with the correct diacritical marks. We have seen the name of the famous Ban of Croatia printed Yellatschitch.

A. R. FAIRFIELD.

*Register of Merchant Taylors' School.* By C. J. Robinson. Vol. II., 1699 to 1874. (Lewes: Farncombe.)

THE second volume of this valuable *Register* cannot, of course, be compared with the first either for intrinsic interest or for genealogical importance. In the former respect there are far fewer names familiar to the historian and the biographer. In the latter, we miss the precious entries for which the *Register* was indebted to Dugard. At the close of the seventeenth century, the school, as we might expect, had practically assumed the character which it has since retained. There was now less variety in the social classes from which its ranks were recruited, and it must be confessed that the names which fill the present volume are, for the most part, exceedingly obscure. But, from a genealogical point of view, even obscure names may be of value, and, indeed, of special value if accompanied by particulars of parentage and birth. Unfortunately, these particulars are wanting for the first and, to genealogists, the most important half of the period embraced in this volume. Mr. Robinson, it is true, by his painstaking annotations, has done his best to atone for the deficiency, but, so far as the record is itself concerned, its meagreness is much to be deplored.

It might be wished that Mr. Robinson had appended to the *Register* a succinct classified list of his various sources of record evidence. By comparing the statement on p. v. of vol. i. with the foot-notes on pp. 166, 210, of vol. ii. it may be gathered that from 1699 to 1795 the admissions to the school have been obtained from the probation lists, by the process, it is to be presumed, of picking out the fresh names as they appear. It will be perceived that, if this supposition is correct, the labour involved must have been far greater than that of transcribing a mere register of admissions. In 1795, the accession of a new head-master, Mr. Cherry, was marked by the institution of a regular admission book, giving, in addition to the mere name of the boy (which was all that the probation lists afforded), the Christian name of his father. Mr. Bellamy succeeded in 1819, but from that year to 1825 Mr. Robinson has to fall back on the probation lists, supplemented by a "list of names" of the boys admitted. From 1825, again, an admirable list of admissions has been kept, recording the full date of birth, the Christian names and residence of the parents, and the status of the father. We can only regret that it is of such recent origin.

Mr. Robinson has, however, been able to add a date of birth to many, perhaps to the majority, of the names occurring before 1825. This must have been a work of much trouble, as the date would seem in each case to have been obtained from a subsequent probation

list, it being only recorded when a boy had reached the third or fourth form. Now, these dates—if they can be depended upon—are obviously a most valuable feature of the work. Otherwise, they may prove actually misleading. Mr. Robinson maintains that,

"although the writing is very careless, and discrepancies in the birth-dates and the spelling of the same names are numerous, it is difficult to exaggerate the importance of such a contemporary record."

It is to be feared, however, that, after these frank admissions, genealogists may deem that its importance may easily be exaggerated. It cannot be too often or too widely repeated that dates, if inaccurate, are worse than useless. In the case of these lists, it is quite possible that many, perhaps most, of the dates are accurate; but if, even in the lists themselves, "discrepancies are numerous," our confidence is necessarily shaken in the whole. And how are we to tell the sheep from the goats? There is one point which may be specially instanced. On p. 17, William Hampton is given as "b. 19 Feb. 1697-8," while the birth-date immediately preceding is 25 Jan. 1695. Why is the double date given in one case and the single date in another? and does the latter represent 1694-5 or 1695-6? Moreover, though the Hampton entry appears the more accurate of the two, it must, even so, be erroneous, for William Hampton was baptized at Worth "28 Feb. 1696," and must, therefore, obviously have been born before "19 Feb. 1697-8." From his baptism, and from his age at his death, we should clearly read "19 Feb. 1696-7." This instance may serve as a caution against the too rash acceptance of these seductive dates.

Passing to the annotations, which in this volume can hardly fall short of some three thousand, they bear witness to Mr. Robinson's untiring industry, exercised, it is to be feared, on somewhat dreary material. The notices of the present generation are specially well worked up, and should make the *Register* of great interest for all "Old Merchant Taylors." In the earlier notices Mr. Wilson's MSS. have proved of considerable service, and Mr. Robinson's own researches have borne creditable fruit. It may be noticed, however, that on p. 126 Richard Dennison Cumberland is positively stated to have been "son of Rich. Cumberland, the dramatic author." There would seem to be a grave error here, for Richard Dennison Cumberland (b. 1754) cannot possibly be identified with Richard Cumberland the dramatist's son, whose parents were not even married till 1759, five years later. Both these men are known, and also their wives, and there should be no confusion between them. The Cubitt entries and those of the Mitfords serve to illustrate the scattered sources from which the *Register*, as has been pointed out, appears to have been compiled. "George Cubitt b. 16 June 1783" appears among the admissions in 1794 (p. 165), and is again inserted among those of June 1797 (p. 169). So, too, "Herbert Mitford. b. 3 July 1785" appears among the admissions of 1790 (p. 161), but is also interpolated (p. 170) among those of February 1798. In this case there is clearly some strange confusion, due either to the pro-

bation lists or to "the Entrance Book" here incidentally referred to, and presumably the same with the "List of Names" on p. 210. On the same page (161), it should have been mentioned, in the note on Hampton Weekes, that his grandfather was son of the William Hampton on p. 17, and not the same, as might be inferred (though, doubtless, not so intended) from the expression "*cf. ante.*" And is it true that the worthy rector was a physician of the body as well as of the soul? The questionable points, however, in Mr. Robinson's annotations are few and far between.

Those who are interested in the history of the refugee families, a curious branch of genealogical research, will find this *Register* rich in their names. Indeed, its names afford an instructive study from "Roger de Coverly" (b. 1731) to "Irenæus Moe." They also (if the Christian names are always given in full) afford an interesting confirmation of the striking conclusions on plurality of Christian names formulated by Mr. Chester Waters in his valuable work on Parish Registers. In the first sixty pages of this volume, comprising the boys born down to the accession of the House of Hanover, there would seem (excluding refugees) to be only eleven with double Christian names, and in eight of these cases the second is in truth a surname. It is not till about 1765 that we come to such a monstrosity of the font as "Thomas Nimrod Fotheringham" Barrington (p. 146). Mr. Robinson appends to this volume a careful list of additions and corrections, which includes an interesting note on "Prison-born Rogers" from the ever-ready pen of Col. Chester, and in which some slight errors in the former volume are scrupulously corrected. It will be observed with pleasure that he pays a graceful compliment to the compiler of as excellent an Index as ever issued from the press.

J. H. ROUND.

#### NEW NOVELS.

*Maid of Athens.* By Justin McCarthy. In 3 vols. (Chatto & Windus.)

*In Troubled Times.* By A. S. C. Wallis. Translated from the Dutch by E. J. Irving. In 3 vols. (Sonnenschein.)

*Tay.* By the Rev. W. O. Peile. (W. H. Allen.)

*In Time to Come.* By Eleanor Holmes. In 2 vols. (Marcus Ward.)

*How it all Came Round.* By L. T. Meade. (Hodder & Stoughton.)

*A Newport Aquarelle.* (Boston, U.S.: Roberts Bros.)

An old-fashioned love-story has furnished the key-note to Mr. McCarthy's last novel. Athena Rosaire, the heroine, is a young English lady whose father was Minister at Athens, and fell into disgrace with the Foreign Office because of his aggressive Philo-Hellenism. In Athens he died, and that city had continued to be the residence of his widow and daughter when this story begins. Kelvin Cleveland, an old lover of Athena, returns to Greece to find the child grown into a stately young woman, as cold as Minerva herself, while the mother gives

him to understand that her daughter is devoted to the country of her birth, and will never marry until she has found a man of rank and wealth who may do great things for Greece. As if to emphasise the hint, Lord St. Ives is doing his best to win Athena's hand. But Kelvin will not believe that his love has cast him off, and remains in Athens to wait for a turn of the tide. Partly by his own folly, partly by the manoeuvres of Mrs. Rosaire, after Lord St. Ives is dismissed, Kelvin is as far from his wish as ever. Athena has now set her heart on a Greek politician, Margarites, who is organising a raid into Theessaly. To gain a grain of favour from Athena, the hero puts himself at the service of this adventurer, and takes part in the raid. Like David of old, Margarites tries to be rid of his rival by putting him in the van of battle, but he signally fails. Kelvin comes out safe and sound; and Athena, awaking to the villany of the Greek, at once discards him, and restores the Englishman to his proper place. Then it comes out that the heroine had loved Kelvin all along, but had been piqued by his apparent indifference on his return to Athens, and so had "devoted herself to Greece." The story is a pretty one, and is well worked out, but suffers from the common defect of an insufficient heroine. With the exception of Athena Rosaire, every character is really admirable. The sufferings of poor Kelvin are wasted for the sake of this cold, heartless beauty, who cherishes spite to her old lover because on his arrival he did not at once fall on his knees. The instinct which tells every woman whether a man loves her or no is with her non-existent; and her heart is no more moved by the wound which Kelvin receives in a duel, virtually fought on her own account, than an iceberg is melted by an April sun. And no woman who could dangle after a Levantine cad like Margarites could be a fit wife for an English gentleman. Apart from this great flaw in the plot, *Maid of Athens* is an excellent novel. The drawing and the shading of feature is very good, and the grouping of the figures shows great skill. The descriptive touches have a peculiar charm, as we feel that the scenery of Greece has become part of the author's soul. Among the characters, the hero, a typical Englishman, wins ready sympathy; the figures of Mac-Murchad, the chivalrous Irishman, and of Paul Hathaway, the dreamy Emersonian, are slight, but suggestive. Vlachos, the sturdy islander whose ancestors had never bent to the Turkish yoke, and who would have no part in the squabbles of Athenian politics, is an interesting study, and gives force and dignity to the scene. The masterpiece, however, of the book is Margarites, the villain. He is eminently a Greek scoundrel, and his features are drawn with absolute truth. The skill with which the author has blended the lighter with the darker features of his character is beyond all praise. Only to know Margarites, it were worth reading *Maid of Athens* to the end.

The second novel on our list is a translation from a Dutch historical romance by the same young lady who, two years ago, published a German drama, "*Der Sturz des Hauses*

Alba." Like the play, the novel deals with the history of the Netherlands, and, from a literary point of view, is a very remarkable though unequal production. It is difficult to realise, in spite of its many crude touches, that it is the work of a girl of twenty. Although an historical romance, it has nothing in common with either Scott or Dumas; swift action and adventures, which crowd thick one on the heel of the other, are foreign to its plan. Although the human portion of *In Troubled Times* has but a small share of the interest which lights the pages of *Romola*, the two books belong to the same family. Like *Romola* and Kingsley's *Hypatia*, this Dutch romance is a treatise on the philosophy and what the Germans would call the *Kultur* of the time with which it deals. Beyond a history of civilisation in the Low Countries during part of the sixteenth century, this novel presents a highly wrought human tragedy which atones by its distinctness for its want of breadth. The author's conception of life is gloomy, perhaps, to affectation, but it has no trace of vulgarity. The plot deals with the fortunes of Edward Melville, who is the son of a lawful but clandestine marriage between a noble and a burgher's daughter. The disowned son grows up and becomes private secretary to his father, the Count of Viale, who has an heir by a second and noble wife. The story is complicated by the Count's yearning towards his son Edward, and by his struggle between pride and natural affection. The Count is a supporter of Popery and Spain; Edward takes the national side. The hero loves Helena van Vredenburg, and he meets a dangerous rival in the Lord of Meerwonde, who is an avowed atheist, and one of the most interesting characters in the book. Meerwonde perishes by his own hand; and, to punish the wicked Count of Viale, both the sons are removed by death before the irony of fate places on the childless nobleman's brow the ducal coronet for which he has given up honour and conscience. This crime brings its own punishment; but the good must not look for a reward in this world—a very old moral. This romance has great qualities as well as obvious defects; and the latter are so plainly the result of inexperience of the world and of story-building that we may look forward to the production of some work of lasting and equal merit. There is too much detail throughout *In Troubled Times*; the descriptions are too many, and the shadows are allowed to gather too thick; on the other hand, the passions of some of the actors are expressed with great power, and in many scenes there is a keen sense of dramatic effect.

The background to *Tay* has much variety. The scene opens in a quiet English rectory, where a paralysed father is nursed by an affectionate daughter and teased by her undutiful sister. Then events crowd thick, and we are taken to Lucknow in 1857. We return to Europe, and at last endless misunderstandings are solved in old England. The stage carpentering of the story shows an inexperienced hand at some places, but, taken altogether, the book is worth reading.



There is not much to be said about *In Time to Come*. The story is not particularly interesting, but it is fairly told, and the moral is, perhaps, not unwholesome.

*How it all Came Round* tells how a great wrong was righted. The tale is compounded of contrasts between South Kensington and Kentish Town, scheming villany and high-souled virtue and all the other accessories of melodrama. At the last the child who has been defrauded of her inheritance is restored to her own, the villain receives his due, the lovers who have been kept apart are united, and everything comes right. Mrs. Meade's characters are not by any means lay figures, nor are they quite living beings. They belong to that crowd which fills the pages of nine-tenths of the tales of the day. For young people from fifteen to twenty living in middle-class English homes, and caring rather for broad effects than for nice psychological analysis, this story will possess attraction. The critic may, however, object that a trustee who leaves England, and takes no pains to see that his trust is discharged, who lives for twenty-three years in Australia and never once sends a line home, is something less even than a hero of melodrama.

In spite of an artificial plot, *A Newport Aquarelle* is an attractive tale. It is told with spirit and dash; the author (who is probably a New York-belle of not many seasons' standing) has a keen relish for the life she paints; and the story, which is just the right length, never flags for one minute. The plot is very simple, and, but for the cardinal defect of an unheroic heroine, is well managed. Gladys Carleton is a young lady in New York "good society," who ought to have lost her heart to her cousin; but then this worthy young man has only a modest competency of three thousand a-year or so, out of which he supports his mother and several sisters. A match is clearly out of the question, and the heroine entertains the advances of the Hon. Cuthbert Larkington, the son of an English peer, who is giving a season to Newport out of his American trip. The pair are betrothed, and then there is a swift change; the honest cousin re-appears, and Gladys, having altered her mind, steals out and marries him one fine September morning. It is well, for, though she knew it not, the Englishman was no peer's son, but a low-born adventurer, and the old lover had found a rich silver mine in Colorado. We take no pleasure in the escape of the heroine, for if ever a cold-hearted worshipper of mammon deserved to be the prey of a fortune-hunter it was Gladys Carleton. Had the author allowed her to end her days in the mill-pond when she hovered on its brink weary and full of remorse, we think that the catastrophe would have left the reader's eyes free of moisture.

ARTHUR R. R. BARKER.

#### CURRENT THEOLOGY.

*An Old Testament Commentary for English Readers.* By Various Writers. Edited by Charles John Ellicott. Vols. II. and III. (fells.) Two points strike us very forcibly in surveying works like the present—the extraordinary isolation of our elder Biblical scholars and the half-awake state of English Biblical

editors. It would be difficult to realise (if this Commentary did not prove it) the want of comprehension of critical views, which are gaining ground every day among our younger scholars, manifested by two leading contributors to vol. i., and the low opinion of modern criticism evinced in the confession of a writer in vol. ii. that "time has not permitted him to make use of modern Commentaries to any appreciable extent." The editors, too, who plan these co-operative Commentaries appear to look upon "rationalistic criticism" as their natural enemy, instead of hailing it as the purifier and regenerator of current conceptions of the Bible, which only needs to be guided by greater sympathy for the ideas of the Biblical writers themselves. The get-up of the Commentary before us reflects the utmost credit on the publishers, and we can only wish that the contents were equally correspondent to the demands of the cultivated reader. Two of the fresh contributors, however, deserve to be mentioned for the healthier tone of their writing. Dr. F. W. Farrar's most interestingly written comment on Judges never fails in sound moral criticism combined with due historical allowances of the wild deeds related in Judges; and Mr. C. J. Ball, Chaplain of Lincoln's Inn, has made a conscientious study of the leading books and monographs on the historically difficult books of Chronicles. Historical criticism, indeed, no one would expect from the author of *The Life of Christ*, and even Mr. Ball evidently moves in fetters when occupied with "the historical value of Chronicles." Mr. Ball's treatment of minor points of detail, indeed, is excellent and he excels in casting side-lights from Assyriological research. The much-debated chapters in 2 Kings on the Assyrian invasion of Judah are a striking proof of this, though his love of such illustrations carries him perhaps too far when he refers to the annals of Nabonid (recently translated by Mr. Pinches) for a parallel to the Assyrian's appeal to Jehovah in 2 Kings xviii. 25. He is judiciously reserved in his comment on Manasseh's Babylonian captivity (2 Chron. xxxiii. 11-17), which some think has been accepted with too much readiness by Assyriologists. His philology is sound throughout, and he would never have committed himself to the antiquated opinions of another contributor (whose strong point is Palestinian geography) that "in the Babylonish captivity the Jews really returned to their ancestral language." He has also abstained, like Dr. Farrar, from those tedious quotations from familiar books which cumber the ground in other parts of the Commentary without bringing the reader nearer to the mind of the author. Brilliancy he never aspires to; but how few are endowed with the well-stored memory and facile style of the accomplished archdeacon? One addition may be offered to Dr. Farrar's historical illustrations of Judges. The shocking but dramatic story of the adventures of the Levite at Gibeah may be paralleled by a story told to M. Clermont-Ganneau by an old fellow of the locality still called Jabà (*La Palestine inconnue*, 1876, p. 62).

*The Book of Job.* By G. H. Bateson-Wright. (Williams and Norgate.) A very sensible introduction to this venerable drama, which is perhaps the earliest as well as the best known and most fascinating attempt at a philosophy of religion. Mr. Wright's remarks about the author, whom he conjectures to have been the prophet Jeremiah, and his illustration of the author's use of existing Hebrew works prove his own acquaintance with the language and literature of Israel to be both sound and thorough in a degree which is still unhappily rare among English theologians. As to prosody, we quite agree with his suggestion that the analogy of the syllabic metres of Syriac poetry is not to be neglected, to which we would add that the primitive rather than the

Masoretic pronunciation of many forms—for instance, the so-called *segholate* nouns—should probably be considered in any scheme of Hebrew scansion. Altogether, this book, with its translation, textual criticism, explanatory notes, glossary, &c., is just the thing for the student who wants an adequate but not tedious commentary.

*A Companion to the Greek Testament and the English Version.* By Philip Schaff. (Macmillan.) A number of beautiful facsimiles—many of them on a reduced scale—of the title-pages and other specimen pages of the leading editions of the New Testament form a very attractive feature in this volume. Dr. Schaff, as president of the American Revision Committee, has some interesting particulars to tell us as to the negotiations between the English and American Revisers, and claims (no doubt with justice) that "the Revised New Testament, as authoritatively printed and published by the two English University Presses, is the joint work of both committees." He is himself an adherent of the modern school of textual criticism, and the portion of his work dealing with that subject will be found admirably adapted to the requirements of the student. The work contains a vindication of the Revised Version in answer to its numerous critics, a select list of textual changes and of improved renderings, and facsimile specimens of the chief MSS. of the New Testament. Altogether, it is by far the best work we have seen which has been published in connexion with the Revised Version.

*A History of the Councils of the Church.* From the Original Documents. By Charles Joseph Hefele. Vol. III.—A.D. 431 to A.D. 451. (Edinburgh: T. and T. Clark.) The merits of Bishop Hefele's History of the Councils are so well known and so generally recognised that there can be no need to enlarge upon them here. The present volume, it will be seen, covers a most important period—the twenty years from the third Oecumenical Synod at Ephesus to the Council of Chalcedon, during which the great controversies on the person of Christ took place; and to the student of that epoch it will prove invaluable. To say, indeed, that the history as narrated by Bishop Hefele is altogether free from partisan colouring might be too much. The reader will, for example, scarcely recognise in these pages the unscrupulous and violent Cyril of the Protestant historians; and, as is pointed out in the editor's Preface, the author's remarks on the 28th Canon of Chalcedon are doubtless open to exception from the Protestant point of view. The learning, accuracy, and general impartiality of the work are not, however, open to dispute; and, with such copious extracts from the original documents—the celebrated *Epistola dogmatica* of Leo to Flavian, for instance, is given in full, as well as the twenty-eight Canons of Chalcedon and the six of Ephesus—the reader is in a position, in a great measure, to form his own judgment. Besides those pointed out in the Preface, we have noticed one or two trifling errors, but it is evident that no pains have been spared to secure the greatest possible accuracy.

We have also received:—*Christian Ethics and Wise Sayings*, by A. Presbyter of the Church of England (Nisbet); *Luther Vindicated*, by Charles Hastings Collette (Quaritch); *The Christian Brothers: their Origin and Work*, with a Sketch of the Life of de la Salle, by Mrs. R. F. Wilson (Kegan Paul, Trench and Co.); *Evolution and Natural Theology*, by W. F. Kirby (Sonnenschein); *Does God Answer Prayer?* by the Rev. R. M'Cheyne Edgar, "The Theological Library" (Hodder and Stoughton); *St. Augustine: his Life and Times*, by the Rev. R. Wheler Bush (Religious Tract Society); *The Pioneers of the Spiritual Reformation: Justinus Kerner*

and William Howitt, by Anna Mary Howitt Watts (Psychological Press Association); *Swedenborg Verified by the Progress of the Past Hundred Years*, by the Rev. Dr. Bayley (James Speirs); *God with Us*; or, the Believer's Portion, by Anna Shipton (Nisbet); *The Acts of the Apostles: an Account of the First Age of the Christian Church*, with Map and Chronological Appendix, "Biblical Library" (Religious Tract Society); *Daily Evening Rest*; or, Thoughts of Peace about the Master, by Agnes Giberne (Nisbet); *The Voice of Jesus Day by Day*, with Original Hymns, by F. M. Macrae, with an Introduction by the Rev. Hugh Macmillan (Nisbet); *Successful Preachers*, by the Rev. George J. Davies (Bell); *Perfecting Holiness*, by the Rev. Edward L. Cutts (S. P. C. K.); *Man a Creative First Cause: Two Lectures delivered at Concord, Mass., July 1882*, by Rowland G. Hazard (Boston, U.S.: Houghton, Mifflin and Co.; London: Tribner); *Sunday Thoughts for the Little Ones*, by A. H. Ransome (W. H. Allen); *Confirmation Papers* (S. P. C. K.); &c., &c.

### NOTES AND NEWS.

WE hear that a Life of the late Gen. Francis Chesney, R.A., whose name is familiar to all who have followed the history of exploration in the Euphrates Valley, is being prepared, from his voluminous journals and correspondence, by his wife and eldest daughter.

MR. JOHN PAYNE is writing a general essay on the *Arabian Nights' Entertainments* for the last volume of his translation of them which is being published by the Villon Society. Six volumes have now been issued; there are three to follow.

WE believe that a new edition (the fourth) of Dr. Franz Delitzsch's Commentary on the Psalms may shortly be expected. The English translation represents, at least in intention, only the first edition.

THE interest taken by the public in the representation of "The Birds" at Cambridge has far exceeded the experience of last year. For the Saturday performance all the tickets were sold on the first day, and at least an equal number of applications have had to be refused. It has therefore been decided to give an extra performance on the morning of Wednesday, November 28, at 11.30.

THE English translation of *John Bull et son Ile*, in which the weaknesses and greatneses, peculiarities and prejudices, virtues and vices, of John Bull are good-humouredly hit off, and described as seen through French spectacles, is definitely announced for publication from Y. Leadenhalle Presse early in December. Of the original French text some thirty *éditions fortes* have been disposed of within a period of two months, or at the rate of an edition every other day; and it is stated that the French publisher has already paid more than a thousand pounds to the fortunate author who writes under the pseudonym of Max O'Rell. The English translation will be published at half-a-crown; and we learn that nearly the whole of the first edition, consisting of 5,000 copies, is already bespoken.

MESSRS. W. SWAN SONNENSCHNHEIM AND Co. have moved their place of business from Paternoster Row to White Hart Street, Paternoster Square, having taken the premises recently occupied by Messrs. Kegan Paul, Trench and Co., who are now in their new offices, which have been entirely rebuilt since the fire that demolished them in the spring.

AT its last meeting the Council of the Camden Society arranged the list of the books which will probably be issued for the subscrip-

tion of 1884-85—viz., (1) a political memoir of the Duke of Leeds, 1792-93, edited by Mr. Oscar Browning; (2) documents relating to the fall of Protector Somerset, edited by the Rev. N. Pocock; and (3) the Lauderdale Papers, vol. ii., edited by Mr. Osmund Airy. Of the volumes for the present year still unissued Gabriel Harvey's Note-Book is in the press, and vol. i. of the Lauderdale Papers will be ready in a few weeks. Intending subscribers who wish to secure the whole set of this interesting work will therefore do well to send their names at once to the hon. secretary, A. Kingston, Esq., Public Record Office. The publication will probably be completed in three volumes, and will throw a flood of light on the relations between the Government of the Restoration and the Scottish Church and nation.

AT the Davidson sale of Bibles last week in the rooms of Messrs. Sotheby, there was a bundle of odd books in which, unspecified by the auctioneers' catalogue, a little volume of great value lay hid. It was the English Pentateuch (without Genesis) printed by Tyndale at Marburg in 1530, and in its original binding, which proved, by-the-way, that the twice-printed Genesis of 1530 and 1534 was separately issued. More than one eye had discovered the gem lurking in the rubbish heap, so that Mr. Quaritch, who had hoped to buy the lot at a low figure, was compelled to give £200 for it. As this Pentateuch was printed five years before the first complete English Bible—Coverdale's of 1535—it is a book of extraordinary interest, but also, unfortunately, of extraordinary rarity.

MESSRS. WHITTINGHAM AND Co. will shortly publish *Bibliotheca Dorsetiensis*, an account of printed books and pamphlets relating to the history and topography of the county of Dorset, to the compilation of which the Rev. Charles Herbert Mayo has devoted his leisure for some years past. In it will be found much interesting information respecting local newspapers, some of which boast of a respectable age, together with a record of local printers and the productions of their presses.

A NEW novel, entitled *Charles Dayrell*, by the Rev. Henry Solly, is announced by Mr. Elliot Stock. Its scenes are placed in the earlier part of the present century, and include glimpses of Oxford University life at that time.

MR. ALEXANDER GARDNER is preparing a new edition of *The Natural Truth of Christianity*, by John Smith, the Cambridge Platonist, edited by Mr. Metcalfe, with an Introduction by Mr. Matthew Arnold. The editor will give in an Appendix selections from the works of others of the Cambridge Platonists.

MESSRS. SIMPKIN, MARSHALL AND Co. announce *Mathieson's Vade Mecum for Investors*, to appear on December 1.

MESSRS. W. SWAN SONNENSCHNHEIM AND Co. will commence in January the publication of a new sixpenny magazine, to be called the *Contemporary Pulpit*. It will contain sermons preached in the chief churches of London and the provinces, full sketches of church life in the chief towns of the country, and also notices of theological literature.

THE winter number of *Society* for this year, which is to be called "Round the Fireside," will be published on December 8.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish early in January the first part of a new series of the *Academician*, a periodical to be issued monthly, containing stories, poems, and light articles, as well as university, academical, and school news.

MR. GEORGE SAINTSBURY contributes to the December number of *Merry England* an article on "National Holidays," accompanying which

is an etching of Sir John Lubbock. The other contents include "Cookery in the time of Shakespeare," by Mrs. Cowden-Clarke, and "Memories in Music," by Mr. Wilfrid Ward.

THE December number of the *Antiquarian Magazine* will contain an engraving of the ring of espousal presented by Catharine von Bora to Luther.

AT an early date will appear the *Hull Christmas Annual*, edited by Mr. William Andrews, secretary of the Hull Literary Club. The Rev. Hilderic Friend has written for it an important paper on the "Flower-Lore of Christmas-tide;" and among the other contributors are "Outhbert Bede," Horace Lennard, Edward Bradbury, William Tirebuck, and Bernard Batigan.

PROF. FARINELLI has again been appointed to deliver the Barlow Lectures on Dante at University College, London. He will begin a course of twelve lectures in Italian on the "Inferno" in May of next year. The lectures will be on Tuesdays and Fridays, at 3. They will be open to the public, without payment or tickets.

MR. FURNIVALL, as director of the New Shakspeare Society, has received an amusing offer from New South Wales. A gentleman there has, after seven years' search, discovered not only the well-known historical character who wrote all Shakspeare's plays and poems, but the very month and spot in which eleven of the plays were written, and the probable date and locality in which the rest were composed, the author's object in writing them, and the historical characters and events meant by the dramatic ones; further, that one character was interpolated, and one entire play was written by the author after Shakspeare's death. This antipodean discoverer can also now date and explain all the Sonnets except four (123, 124, 144, 146), and those "will be explained on a future occasion." He knows who "Mr. W. H.," the begetter of the Sonnets, was, and all the persons to whom they were addressed; and he can show that our royal family is descended from Perdita. So certain is the researcher of the value of his discoveries that he offers to come at once to London and unfold his secrets to the members of the New Shakspeare Society, if only they will guarantee him the payment of £30,000 in case he can convince the majority of them of the truth of his discoveries. A letter from the Premier of New South Wales attests the high standing and sanity of the discoverer.

ON Wednesday in last week the session of the Edinburgh University Philosophical Society was opened with an address by Mr. Shadworth Hodgson, who took for his subject "The Metaphysical Method in Philosophy."

THE new University College at Dundee has opened with 330 students (including 56 women), of whom 104 attend the day classes, and 226 the evening classes. Mr. Armitstead, a Dundee merchant and one of the members for the burgh, has offered £2,000 to endow bursaries in connexion with the college.

M. ALPHONSE DAUDET is at work upon a new novel, which is to be published simultaneously in French and German at Paris and Dresden about the end of February. Heinrich Minden, the Dresden publisher, has made public a characteristic extract from a letter addressed to him by the novelist. "If it be practicable," writes M. Daudet,

"I shall esteem it a great kindness to myself if you can confide the German translation of my new work to the poor lady who served me as my model for 'Madame Ebsen' in *L'Évangéliste*. The old lady has now become quite deaf. She is consequently incapable of giving the German lessons by which she lived, and there is every

that she may fall into the most wretched poverty. She is a German, moreover, and is well educated."

M. L. CONQUEST has just published an *édition de luxe* of Henri Beyle's *La Chartreuse de Parme*, illustrated with thirty-two etchings by V. Foulquier. M. Francisque Sarcey contributes a Preface.

THE *Revue politique et littéraire* for November 17 prints the verses on Lamartine by M. Jean Aicard to which the Académie française awarded last week the first prize for poetry; and also a paper by Léo Quesnel on Mr. Wilkie Collins.

THE German papers announce the unprecedented success of an elementary educational book, which proves at the same time the extensive spread of education in Germany. Haesters' *Fibel*, or "Spelling Book," which was first issued in 1853, will reach this present year its thousandth edition. Each edition having been of three thousand copies, this makes a total of three millions in thirty years.

PÉREZ DUBRILL, of Madrid, has lately published, in his "Colección de Escritores Castellanos," the first volume of a *Historia de las ideas estéticas en España*, by Dr. Menéndez Pelayo, forming also vol. i. of the complete works of the author.

Correction.—Miss Edith Stewart Drewry, whose novel *Only an Actress* was noticed in the ACADEMY of last week, writes that our reviewer is wrong in ascribing to her as a previous work *Called to the Rescue*.

#### AMERICAN JOTTINGS.

It is said that Senator Blaine, who has nearly finished his *From Lincoln to Garfield*, will forthwith begin a History of the War of 1812, for which he has long been accumulating materials.

MR. TIMOTHY COLE, who stands probably at the head of the American school of wood-engraving, has arrived in France on a mission from the Century Company to engrave several of the masterpieces in the galleries of Europe. Hitherto, American engravers have but rarely had the opportunity of studying the originals, but have worked, we believe, from photographs.

MESSRS. HOUGHTON, MIFFLIN AND CO., of Boston, announce for December an edition of Longfellow's *Michael Angelo*, in folio, with illustrations by eight American artists, including several after old pictures of Michael Angelo and Vittoria Colonna.

THE New York branch of Messrs. Cassell and Co. announce a volume of *American Etchings*, which will consist of twenty, contributed by as many different etchers, with a text written by Mr. S. B. Koehler. There is to be an edition on Japanese paper, limited to three copies, at 300 dollars (£60) a copy; another limited edition at 125 dollars (£25); and a "regular edition" at 20 dollars (£4).

*Editions de luxe* seem to be multiplied in America without either stint or discretion. The last we have heard of is *The Dramatic Works of Sheridan*, in three volumes, of which thirty copies have been printed on Japanese paper and 318 on Dutch paper, all signed by the printers, and sent out uncut and in boards. But the text is merely a reprint of Murray's edition of 1821, including the spurious and worthless farce of "The Camp." And the value is not enhanced by an etching in each volume, nor by a characteristic Introduction from the pen of Mr. Richard Grant White.

CHICAGO is to have a literary Review, published weekly, to be called the *Current*. Beside the usual criticisms of books, &c., it will also give "a mass of general literature of a clean, noble, fascinating, and elevating character;" and in the list of contributors announced are

the names of MM. Alphonse Daudet and Zola, Herr Paul Lindau, Mr. Ruskin, and Mr. Austin Dobson.

In reply to Anthony Trollope's statement in his Autobiography that he never received any money for the sale of his books in America, and that in his belief his publishers were not paid five per cent. of the expense of such sale, the New York *Critic* affirms that Messrs. Appleton paid Trollope's publisher £300 for the use of *Ralph the Heir* as a serial, and that Messrs. Harper paid altogether £3,000 to him and his publishers.

THE *Nation*, while "welcoming with both hands" the uniform edition of Mr. Matthew Arnold's prose work which Messrs. Macmillan have issued for the American market, is generous enough to condole with us in England for being prevented by the law of copyright from reading what has actually been "manufactured" in this country.

A CORRESPONDENT of the *Critic* calls attention to two unpardonable misprints in the second volume of the newly published "River-side Edition" of Emerson (London: Routledge). On p. 22 for "Is it that they are to have leave to pray and praise? to love and serve me?" read "to love and serve men?" and on p. 96 for "Thus she contrives to vitenate the granite" read "intenerate the granite."

THE *Publishers' Weekly* gives an account of a dinner given at New York in 1837 by booksellers to authors, when the guests included Washington Irving, Poe, Willis, Noah Webster, and Chancellor Kent. Poe gave as a sentiment "The monthlies of Gotham—their distinguished editors and their vigorous collaborators."

MR. W. CLARK RUSSELL seems to have taken our hint as to the only mode of evading American piracy. His new novel, "Jack's Courtship," which is begun in the November number of *Longman's*, is also appearing (by arrangement) in the Sunday issue of the New York *Tribune*.

#### ACKNOWLEDGMENTS.

WE have on our table:—*The People and Politics*; or, the Structure of States and the Significance and Relation of Political Forms, by Dr. G. W. Hosmer (Trübner); *A Memoir of John Deakin Heaton, M.D., of Leeds*, edited by T. Wemyss Reid (Longmans); *The Law of Sex*: being an Exposition of the Natural Law by which the Sex of Offspring is controlled in Man and the Lower Animals, with forty illustrative portraits, by G. B. Starkweather (Churchill); *Modern Parallels to the Ancient Evidences of Christianity* (W. H. Allen); *Genesis in Advance of Present Science*: a Critical Investigation of Chaps. I. to IX., by a Septuagenarian Beneficed Presbyter (Kegan Paul, Trench and Co.); *Researches into the Lost Histories of America*; or, the Zodiac shown to be an Old Terrestrial Map in which the Atlantic Isle is delineated, illustrated with seventy-seven engravings, by W. S. Blacket (Trübner); *An Examination of the Structural Principles of Mr. Herbert Spencer's Philosophy*, intended as a Proof that Theism is the Only Theory of the Universe that can satisfy Reason, by the Rev. W. D. Ground (Parker); *Is Dogma a Necessity?* by the Rev. Frederick Meyrick (Hodder and Stoughton); *The Home in its Relation to Man and to Society*, by James Baldwin Brown (James Clarke); *The Starry Heavens*: a Poetical Birthday Book (Chatto and Windus); *Old Violins and their Makers*, including Some References to those of Modern Times, by James M. Fleming, illustrated (Upcott Gill); *Always the Same*: a Love Story, by C. E. S. (John Hodges); *The Diotias*; or, a Far Look Ahead, by I. Ismar Thiussen (New York: Putnam's); *Building Estates*: an Elementary Treatise on the Development, Sale, Purchase,

and General Management of Building Land, by Fowler Maitland, with plans and illustrations (Crosby Lockwood); *The Planetary Distances*, by Laurence M'Curriek (William Collins); *Finland: its Forests and Forest Management*, compiled by John Croumbie Brown (Edinburgh: Oliver and Boyd); *The Isle of Skye in 1882 and 1883*, by Alexander Mackenzie (Inverness: Mackenzie); *De Rebus Africanis*: the Claims of Portugal to the Congo and Adjacent Littoral, with Remarks on the French Annexation, by the Earl of Mayo (W. H. Allen); *Quarter Staff: a Practical Manual*, by Thomas A. McCarthy (Sonnen-schein); *History of the Northern Pacific Railroad*, by Eugene V. Smalley (New York: Putnam's); *The Great North-west: a Guide-Book and Itinerary over the Northern Pacific Railroad, &c.*, by Henry J. Winsor (New York: Putnam's); *Rome, Pagan and Papal*, by Mourant Brock (Hodder and Stoughton); *Cicero de Officiis*: Translated, with Introduction and Notes, by Andrew P. Peabody (Boston, U.S.: Little, Brown and Co.); *A Popular Introduction to the Books of Joshua, Judges, and Ruth*, by the Rev. R. Wheeler Bush (Religious Tract Society); &c., &c.

#### ORIGINAL VERSE.

##### I.

"BETTER to live an outlaw than not free";—  
So said Der Einzige, the man who told  
Of Titan and of Siebenkäs, the bold  
And laughing seer: I would, for my part, be  
Nor one nor other: slaves of Liberty  
Lose many good men's favour, and dig gold  
For those to spend who wear the Livery  
Of Custom and Hypocrisy, and hold  
Ledger for Gospel.

Yet, if final choice  
Among the possibilities of Fate  
Were peremptorily pressed on us all,  
If we must raise for one or other a voice—  
Whether to follow Truth, or blame and hate—  
By Heaven! I'd be an outlaw with John Paul.

##### II.

Outlaw from what? from whose domain and  
rules?  
If from the Lord's, then all escape is vain;  
If not from His, our feet may well be fain  
To bear us far from dark Philistia's schools,  
Endowed by worldlings and maintained for fools:  
Well may we count the loss of such a gain,  
When, losing them, we strive, with might and main,  
To use all Nature's forces as our tools.  
If, therefore, warm enthusiasm of youth,  
Enhancing on its native love of Beauty,  
Finds work to be not only admired, but done,  
It learns how greater yet a thing is Truth—  
The base at once and capital of our Duty—  
For Beauty, Truth, and Duty are but one.

H. G. KEENE.

#### OBITUARY.

MANY Oxford men of thirty years ago will be familiar with the figure, and regret the death, of Mr. John Kempe. He was the only son of John Arthur Kempe, a colonel in the service of the old East India Company, and was born at Philleigh, in Cornwall, in 1827. After he had been for some years at Truro Grammar School, he obtained a scholarship at Exeter College, Oxford, in 1846. He took his degree in 1849, being in the second class in classics, and in 1854 was elected to a Cornish fellowship at his college. Mr. Kempe left Oxford for life in London, and was for many years connected with the London press, especially with the *Globe* and the *Graphic*. He died at the house of his friend Mr. A. C. Ranyard, 13 Hunter Street, Brunswick Square, on November 14. Though he had been for some time subject to a painful disease, he "worked manfully" in connexion with the *Graphic* up to within a few days of his death.

READERS whose days of boyhood have been passed in the houses of those who collected books sixty years since will retain the recollection of the weekly magazine, the *Mirror*. Its first appearance was on New Year's Day of 1823, and it ran its course for many years. Its price was twopence; its contents consisted of tales and anecdotes, of short articles on topographical and historical subjects; and on the first page there generally appeared a woodcut of some new or striking building in London or the provinces. On October 31 Mr. John Limbird, the publisher who started and supported this little paper, died, at the age of eighty-eight, in the house 157 Wandsworth Road, where he carried on a small stationery business.

#### MAGAZINES AND REVIEWS.

THE newly established Historical and Ethnological Society of Greece, the main object of which is the promotion of the study of the mediæval and modern history of that country, together with kindred subjects, has lately issued the first number of its *Journal*. This comprises a variety of hitherto unpublished documents relating to different periods; and, among other contributions, a paper by M. Polites on "Diseases as found in the Myths of the Greek People"—an essay in comparative mythology, containing much information; an account of local Greek marriage customs; and collections of popular songs from Northern Euboea and popular tales from Athens. But perhaps the most valuable part of the whole number is the catalogue of books, pamphlets, and articles on mediæval and modern Greece which have been published throughout Europe during the present year. This is admirably complete; and, if it continues to be compiled with equal care and fullness in subsequent numbers, will be of inestimable value to the student. Altogether, this *Journal* gives excellent promise for the future, and furnishes satisfactory evidence that the Greeks are conscientiously investigating that part of their history which has intervened between classical and modern times.

THE November number of *Le Livre* is one of unusual interest. In the first place, there is a full-page portrait *hors texte* of Turgénief, accompanied by letterpress of merit compiled by a compatriot of the novelist, Mikhail Achkinasi. In the second, M. Charles Monselet has contributed an "Oublié et Dédaigné"—Dorvo—respecting whom at least one not wholly incurious or idle student of French literature must confess his total ignorance hitherto. In the third, there is a paper by M. de St-Heraye on the defunct Legitimist journal, *L'Union*, which is written in very good taste, and is a really valuable document for the history of Parisian journalism. In the fourth, M. A. Chaudin prints a hitherto unpublished and nearly contemporary paper bearing on the claims of Gutenberg to the inventorship of printing—a paper which must of course underlie the examination of specialists in that particular matter, but which is in any case of interest. And, lastly, the editor has a pleasant "Hour in My Library" concerning a forgotten book of songs, though it should rather be called a "five minutes," seeing that it consists only of a short introduction and a single extract of a song on *La Bibliothèque*. This is an excellent assortment; but the number ought not to be dismissed without recognition of the fact that M. Uzanne is obviously getting together a very capable corps of reviewers of current French literature. For some reason not altogether easy to discover, France, not readily to be beaten in the *causerie* or the elaborate *critique*, has hitherto been very much behindhand in the short review—a reproach from which it is a worthy aim to attempt her deliverance.

#### MR. MORRIS ON ART AND COMMERCE.

MR. WILLIAM MORRIS delivered a lecture on "Art under the Rule of Commerce" at the Lecture Hall, Wimbledon, on Friday in last week, to a crowded audience, who received with evident disfavour an attempted protest by one of the audience, who complained that he had come to hear about art, not about socialism.

The key-note to the lecture was that we had gradually arrived at a point when man existed for commerce, not commerce for man; that the object of production was to provide instruments for commercial competition, not the means of life; that things were made not for use, but that making them might give profits to capitalists and employment to operatives. "The essence," Mr. Morris said, "of competitive commerce is waste." The climax was only reached gradually. In the Middle Ages art rested upon a sound industrial base, even when the proletariat of journeymen had separated itself from the aristocracy of masters and apprentices, for goods were still produced to be used where they were produced. Each workman, even a journeyman, knew his craft as a whole; each piece of work turned out employed "the whole of one man, not a small fraction of many men," and was beautiful, not because it was made so of set purpose, but because the workman was free to put his character into his work and enjoy the natural pleasure in variety, in doing well, in the hope of usefulness. This supplied the foundation for the splendid art of the Renaissance, when the intellectual artist, whose work is to be contemplated by itself, separated himself from the decorative artist, whose work has to be seen as part of a larger whole, necessarily done in co-operation with others, one becoming a gentleman, the other remaining a workman. Still, though degraded, the tradition of handicraft survived; but in the eighteenth century it received a heavy blow by the introduction of the workshop system and the division of labour, with the result of monotonous uniformity. Still the master of each workshop desired his wares to have a good name, and aimed at as much excellence as was compatible with uniformity. But the introduction of labour-saving machines—so called elliptically, because they save, not the toil, but the cost of labour—gave quantity the final supremacy over quality, and made the whole of workaday life thoroughly ugly. Our cities are a disgrace, our small towns a laughing stock, and each is ambitious to reproduce in its measure the majesty, the hell, of Manchester or London. We are doing all in our power to destroy the simple pleasure in nature to which men once turned from their own works even when they were beautiful. Intellectual art still survives. Its professors fall into two classes—those whose industry and business habits are out of all proportion to their artistic gift; and men of genius, at least of talent, cut off from tradition as from co-operation, weighted in the race by having to learn everything for themselves, condemned to speak a tongue not understood of the people, unhelpt by the present, stimulated by the past, but hampered by it, ay, and shamed. Some are shy and over-sensitive; others cynical, sensuous, immoral, nearly, if not altogether, useless. The remedy Mr. Morris expects from the very excess of the evil: from the great aggregations of workmen will issue, not in the form of trades unionism, the human principle of association to supersede the bestial principle of competition. The lecture concluded with a stirring appeal to all who did not despair of the future because they were bound to the present to co-operate in regenerating art by forwarding constructive socialism as advocated by the society which has Mr. Hyndman for its president.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- ARNÆS SILVII PICCOLLOMINI SENENSIS, qui postea fuit Pius II. Pont. Max., opera inedita, descriptæ ex codicibus christianis, vulgavit notisque illustravit J. Cugnoni. Rome: Spithöver. 16 fr.
- BASSET, R. Contes arabes. Histoire des dix Vizirs. Paris: Leroux. 8 fr.
- BESSAIGNET, O. Manuel de Finances. Paris: Masson. 6 fr.
- FABRE, A. La Jeunesse de Fléchier. Paris: Thorin. 12 fr.
- FAULHAMMER, A. Franz Grillparzer. Eine biograph. Studie. Graz: Leuschner. 3 M. 60 Pf.
- FRER, L. Contes indiens. Les trente-deux Récits du Trône. Paris: Leroux. 5 fr.
- FERRY, G. Les dernières Années d'Alexandre Dumas (1864-70). Paris: Calmann Lévy. 3 fr. 50 c.
- MEYER, E. H. Indogermanische Mythen. I. Gandharven-Kentauren. Berlin: F. Dümmler. 4 M. 50 Pf.
- RYTZ, D. A. C. A. R. Baggesen, Pfarrer am Münster zu Bern. Ein Lebens- u. Zeitbild aus der bern. Kirche. Basel: Rieh. 4 M. 50 Pf.
- SELDEN, C. Les derniers Jours de Henri Heine. Paris: Calmann Lévy. 5 fr.
- WILDER, V. Beethoven: sa Vie et son Œuvre. Paris: Charpentier. 3 fr. 50 c.

##### HISTORY.

- ARTIKEL, die schmalkaldischen, vom J. 1537. Nach M. Luther's Autograph in der Univ.-Bibliothek zu Heidelberg hrsg. v. K. Zangemeister. Heidelberg: Winter. 30 M.
- BURCHARDI, Joannis, Diarium. P. p. L. Thuanæ. T. 2. 1492-99. Paris: Leroux. 20 fr.
- DE LA GRAVIERRE, J. Les Campagnes d'Alexandre. Paris: Pion. 4 fr.
- HUHLER, F. Die Einführung der Reformation in der Stadt Magdeburg. Magdeburg: Creutz. 3 M.
- PRETZ, H. Malteser Urkunden u. Regesten zur Geschichte der Tempelherren u. der Johanniter. München: Ackermann. 5 M.
- SCHWEIKEL, O. Vom Eisenhute bis zur Kaiserkrone. Kurbrandenburgisch-preuss. Geschichten. 1. u. 2. Thl. Minden: Bruns. 12 M. 50 Pf.
- SOHM, R. Lex Ribuarie et lex Francorum Chamavorum, ex monumentis Germaniae historicis recuse. Hannover: Hahn. 2 M. 40 Pf.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- COHEN, H. Das Princip der Infinitesimal-Methode u. seine Geschichte. Berlin: F. Dümmler. 3 M. 60 Pf.
- FRUEZ, J. J. Ueb. Tori u. Doppelrit. Eine minero-genet. Studie. Zürich: Wurster. 1 M. 80 Pf.
- KENNEL, J. v. Biologische u. faunistische Notizen aus Trinidad. Wiesbaden: Kreidel. 2 M.
- KIPFANOW, W. Studien üb. die fossilen Reptilien Russlands. 3. u. 4. Thl. St. Petersburg. 10 M. 50 Pf.
- KONKOLY, N. v. Beobachtungen, angestellt am astrophysikalischen Observatorium in OGYALLA. 5. Bd. Halle: Schmidt. 10 M.
- PUSCHMANN, Th. Die Medicin in Wien während d. letzten 100 Jahre. Wien: Perles. 8 M.
- SCHMIDT, F. Miscellanea sulfurica. III. I. Nachtrag zur Monographie der russ. sulfur. Leperidien. II. Die Crustaceenfauna der Eurypteren-schichten v. Rootzkill auf Oesel. St. Petersburg. 6 M. 70 Pf.
- WOLFF, H. Wegweiser in das Studium der kantischen Philosophie. Leipzig: Denicke. 2 M. 50 Pf.
- ZELLER, E. Grundriss der Geschichte der griechischen Philosophie. Leipzig: Fues. 4 M. 40 Pf.

##### PHILOLOGY.

- BIBLIOTHEK, assyriologische, hrsg. v. F. Delitzsch u. P. Haupt. 5. Bd. Kellschrifttexte Sargon's Königs v. Assyrien (792-705 v. Chr.). Nach den Originalen neu hrsg., umschrieben, übers. u. erklärt v. D. G. Lyon. Leipzig: Hinrichs. 24 M.
- SLANK, le Baron de. Catalogue des Manuscrits orientaux de la Bibliothèque nationale. 4<sup>e</sup> Partie. Catalogue des Manuscrits arabes. 1<sup>re</sup> Fasc. Paris: Maisonneuve. 15 fr.

#### CORRESPONDENCE.

##### THE "AGNOSTIC ANNUAL."

London: Nov. 23, 1883.

A paragraph in last week's *ACADEMY* contains two errors which I beg you to permit me to correct.

Except in the sense that a forced loan is sometimes called a "contribution" I have not "contributed" to the *Agnostic Annual*, the editor of that work having thought fit to publish a letter which was intended as my private reply to certain enquiries of his, and to print my name in his list of contributors, without asking my permission to do so. And I suppose by way of soothing any irritation which I might feel at this unusual proceeding, this remarkable, and I hope unique, editor states in his Preface that I "claim to be the founder of Agnosticism." The writer of the paragraph in the *ACADEMY* improves this into a still more arrogant piece of self-assertion by prefixing "pro" to "claim."

But, as a matter of fact, the statement of the



editor of the *Annual* is devoid of foundation; I only said I invented the word "agnostic." I wonder if the editor of the *Annual* thinks that the inventor of the word "Papist" would "claim to be the founder" of Popery?

T. H. HUXLEY.

#### A PASSAGE IN "TROILUS AND CRESSIDA."

Leipzig: Nov. 18, 1883.

I have just read the note (ACADEMY, November 10, p. 314) showing that the "con-fu-tation" of the First Folio is the true reading in "Measure for Measure," V. 428. Another instance in which the Folio reading has been, I venture to think, ignorantly altered by the editors is in "Troilus and Cressida," act I., sc. iii., where Agamemnon says:—

"When rank Thersites opes his *mastick* jaws,  
We shall hear music, wit and oracle."

For *mastick* all the editors (so far as I know) print the almost meaningless *mastiff*. That *mastick* is the true reading will be obvious to everyone who remembers that, in Elizabeth's time, *mastic* was the substance used for stopping decayed teeth. Agamemnon implies that Thersites' jaws were so rotten that they might be said to be composed of mastic.

WHITLEY STOKES.

#### THE HERMES AND ORPHEUS MYTHS.

Scrayingham Rectory, York: Nov. 15, 1883.

My attention has been called to a letter of Mr. Abercomby on these myths in the ACADEMY of November 10. As this letter seems to conflict with some points in my treatment of the latter of these stories in my *Mythology of the Aryan Nations*, I may perhaps be permitted to make a few remarks upon it.

The work in which I tried to prove that the great mass of Aryan mythical tradition had sprung up from phrases relating to the sights, sounds, and other phenomena of the outward world was published in 1870. Then, and for some years afterwards, I stood almost alone as a maintainer of this position; but I am rejoiced to find that other workers are entering into the field with a determination to examine it thoroughly and impartially. I have therefore, I need scarcely say, read Mr. Abercomby's letter with much gratification. His method is essentially the same as mine. Our differences relate to matters of detail. On many of these I forbore to speak because I wished to avoid the appearance of driving a theory to death. I am glad that the time has come, if it may be said to have come, when these minutest points may be taken into account. But at present there seems to be a backwater which also should not be left unnoticed. Persistent efforts are made to cry down the science of comparative mythology as rubbish. As a notable specimen of such attempts I may refer to an article in the *Saturday Review* of November 10 on Mr. Brown's recently published monograph on the myth of Kirkê (Circe). The critic in this case warns us that the supposed philological basis of the science is a mere fiction, and, in short, declares that the Circe and Calypso tales, like those of Tannhäuser and True Thomas, with the Heselberg of the one and the Ercildoune of the other, have nothing whatever to do with the moon. It follows that the Hermes and Orpheus myths have nothing to do with the wind, and those of Apollo, Phoebus, Lycosura, and the rest have nothing to do with the sun.

It argues but a weak love of truth if we seek to bolster up any statement, however unimportant, merely because we look on that statement as useful in the support of some general theory. While, therefore, I am willing to allow that my account of the Orpheus myth is open to correction, something more than

assertion is needed, I venture to think, for Mr. Abercomby's definite statements that the meaning of the name Orpheus is unknown, and that no solar characteristics are to be seen in the great harper of the Argonautic expedition. Prof. Max Müller, whose explanation I quoted in my *Aryan Mythology*, identifies the name with the Vedic Arbhu, Ribhu, "an epithet of Indra, and a name for the sun." If it be so, the being who appears as the Hellenic Orpheus must have started with something of a solar character. I added, however, that "among the Greek poets the idea which would connect Orpheus with the sun was wholly lost;" and more particularly I insisted that the myth of Hermes himself is not more connected with that of sound than is that of Orpheus. Nothing, therefore, that I have said need conflict with Mr. Abercomby's explanation of the closing scenes of this myth. On the other hand, Mr. Abercomby takes seemingly no notice of the fact that Phoebus, unquestionably a sun-god, is also possessed of the power of song. The hymn to Hermes accounts for this as the result of a compact between the stealer of the heavenly herds and their owner; but we have here, nevertheless, a blending of attributes which may, in like manner, have modified the earliest conceptions of Orpheus.

With Mr. Abercomby's method of handling his subject I can only express my hearty satisfaction, while I feel sure that all genuine students must reprobate the very different method adopted by the writer in the *Saturday Review*. Mere contempt is scarcely the weapon which should be employed against a writer who has laid all scholars under obligation by his invaluable researches in the field of the great Dionysiac myth. GEORGE W. COX.

#### THE DATE OF SARGON.

Queen's College, Oxford: Nov. 17, 1883.

M. de La Couperie, in his interesting letter on Chinese and Babylonian dynasties, objects to the date now assigned to Sargon of Accad by Assyrian scholars. I confess to feeling considerable hesitation myself about accepting it on the strength of a single unsupported statement of Nabonidos. But M. de La Couperie's argument in defence of his scepticism is not sound. As Dr. Hommel has pointed out, the kings mentioned in the Babylonian list to which he refers are stated not to be named in chronological order because the list was drawn up for a philological purpose. The author of it wished to give the Assyrian rendering of the names of the early Accadian and Kassite monarchs, and therefore advertises the reader that they are not arranged in their true chronological sequence. So far, therefore, from this implying that their chronology was unknown, it would seem to denote the exact contrary.

A. H. SAYCE.

PS., Nov. 21.—Dr. Carl Bezold has had a new list of cuneiform types expressly cast in the University Printing-press of Munich for the Assyriological periodical he and Dr. Hommel are about to edit. The types are really beautiful; and Dr. Bezold has been able by means of them to publish some characters which have not hitherto found their way into print.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Nov. 26, 5 p.m. London Institution: "The Scientific Study of Man," V., by Mr. Sydney B. J. Skertchly.

7 p.m. Actuaries: Presidential Address, by Mr. T. B. Sprague; "An Easy Method of forming Logarithms and Anti-Logarithms Correct to Ten or Eleven Places," by Mr. D. J. McKenzie.

8 p.m. Royal Academy: Demonstration, "The Figure," II., by Prof. J. Marshall.

8 p.m. Aristotelian: "Berkeley's Principles of Human Knowledge," by Miss S. Wood.

8.30 p.m. Geographical: "Travels in North-western Arabia and Nejd," by Mr. Charles M. Doughty.

TUESDAY, Nov. 27, 8 p.m. Anthropological: "The Cranial Characters of the Inhabitants of Timor-laut," by Dr. J. G. Garson; "Some of the Tribes of Timor," by Mr. H. O. Forbes; "A Human Skull found near Southport," by Dr. G. B. Barron.

8 p.m. Civil Engineers: "The New Eddystone Lighthouse," by Mr. W. T. Douglass.

WEDNESDAY, Nov. 28, 8 p.m. Society of Arts. THURSDAY, Nov. 29, 7 p.m. London Institution: "The Scientific Study of Man," VI., by Mr. Sydney B. J. Skertchly.

8 p.m. Royal Academy: "Colour and Colours; Complementary Colours: The Chromatic Circle," by Prof. A. H. Church.

8.30 p.m. Antiquaries.

## SCIENCE.

### CLASSICAL BOOKS.

*Pindar: The Nemean and Isthmian Odes.* By C. A. M. Fennell. (Cambridge: University Press.) English students of Pindar—not, we fear, a very numerous class at present—should welcome the appearance of this volume. We are glad to find that it includes what is not promised on its title-page—a collection of all the important Fragments, with references (from Böckh and Bergk) to the sources whence they are taken. The absence hitherto of any tolerably satisfactory English commentary has practically banished Pindar from the generality of schools; and even in the universities comparatively few of those who achieve classical honours have ventured beyond the charmed circle of the Olympians and Pythians. While admitting that in these are included the chief masterpieces of the Theban poet, we shall be truly glad if Mr. Fennell's volume leads to a more general acquaintance of English scholars with such buried treasures as the Tenth Nemean, with its beautiful episode of Castor and Pollux, or the striking *Fragments* vii. 84 (The Solar Eclipse) and x. 106 (The Blessed Dead). Having examined carefully different parts of Mr. Fennell's commentary, we feel justified in pronouncing it not only scholarly and exact, but well adapted to the needs of the ordinary student. The notes are full of matter, yet neither tedious nor obscure through compression; and, though the editor exercises pretty freely the right of private judgment, he is never recklessly audacious nor offensively dogmatic. An Introduction on the vexed question of the arrangements of the Pentathlon will be interesting to specialists. Without entering into the controversy, we may say briefly that Mr. Fennell supports, with copious argument, and with an evident desire to do justice to rival theories, a view which is at any rate intelligible. He holds that in the first four "events" the competitors contended simultaneously—i.e., not in "heats"—and that all who were defeated by any one rival in three out of these four were thereby disqualified from further competition. If, accordingly, after these four events only one competitor was "left in," he became *ipso facto* winner of the Pentathlon, escaping the wrestling (the fifth and last event) altogether: but, if more than one survived, the final result was determined by the wrestling. Another excursus in the Introduction deals with Pindar's use of the Middle. The editor goes a good deal beyond the ordinary views of scholars as to the causal employment of this voice; in fact, it is, we think, no unfair statement of his view to say that, if he is right, *ἰδδσκομαι τὸν παῖδα* may mean not only "I get my son taught," but "I get my son to be a teacher." We cannot think with Mr. Fennell that such a theory is necessary to explain satisfactorily *ἐπὶ σέροι* (Ol. i. 95) or *ἀνέφθαρτο* (Nem. vi. 26). "Speed of foot contends" seems as intelligible as "makes men contend;" and, surely *ἐπὶ σέροι* in *Isthm.* iii. 47, where Mr. Fennell has no note on the voice, means simply "contending." As to *ἀνέφθαρτο*, the interpreta-

tion "appoints" (as to an office) seems to give quite an adequate sense. Still, whatever may be thought of Mr. Fennell's case, it must be admitted that he pleads it ably. We are less inclined to quarrel with his application of the ordinary theory of the Causative Middle to various passages which previous editors have treated differently. Thus, his explanation of *κωμίζουσι* as "will make to be sung-by-the-Kómos" seems not less probable than ingenious. But we do not see how it can be proved that "in Soph. *Trach.* 1167" (or, we may add, in Aristoph. *Av.* 983) "*ἔγραψάμην*" is not 'I wrote out for my own use,' but 'I got written out,' 'I caused to be written.' And, in *Fragm.* 99.8 *δέπτεσθαι* seems to us rather an instance of the Passive than of the Causative use; nor, lastly, are we convinced by Mr. Fennell's ingenious argument that *ἀνδρῶν* (*Nem.* iv. 46) means "receives first-fruits," and that, consequently, *ἀνδρῶν* means "I cause to receive first-fruits," with the personal object suppressed. One or two slips or misprints, not more, we have seen in the notes. On *Nem.* xi. 28 "odoribus" should be "oloribus." In the long note on *Nem.* ix. 43, owing to confusion among the inverted commas, it does not appear where the quotation from Donaldson ends and the comment by the present editor begins. And, in the Vergilian quotation on l. 38 of the same ode, the spelling "coelo" contrasts oddly with the purist orthography surrounding it. On the difficult passage *Nem.* vii. 43 we should like to raise a question as to whether *κρεῖν ὅτι* really means "about flesh"—i.e., the sacrifices. Comparing Aristoph. *Ran.* 191 and Kock's note on that passage, may we not perhaps recognise here a proverbial phrase meaning "for dear life," something like our vulgar expression "to save his bacon"? We venture the suggestion for consideration, at least, if not for acceptance.

*The Theaetetus of Plato.* With a Revised Text and English Notes. By Lewis Campbell. Second Edition. (Oxford: Clarendon Press.) Since the first appearance of this edition of the *Theaetetus* two-and-twenty years ago, much work has been done both in this country and elsewhere on Plato generally, and among other dialogues on the *Theaetetus*. Prof. Campbell avails himself fully of what others have done, as they too availed themselves of his previous labours, and he has thoroughly maintained the character of his book as a valuable help in the study of Plato. As an English edition of the *Theaetetus* intended for scholars and advanced students, it is not likely for a long time to be superseded. Every page, and, indeed, almost every paragraph, when compared with the corresponding part of the first edition, gives evidence of the diligence with which he has laboured to make better what was already good. He has incorporated with his former Notes the results of further study and reflection, as well as a considerable amount of matter which is due to, or suggested by, other (chiefly German) critics; and the Introduction has been so much altered and enlarged as to be virtually almost new. He has come back to the Greek of Plato from a most careful and conscientious study of the Greek of Sophocles, and so intimate an acquaintance with the latter could not fail to be of great service in dealing with the former. In respect more especially of scholarship the Notes leave little or nothing to be desired. In the Introduction, Prof. Campbell considers at some length many questions that arise from the dialogue, such as the relation of the theories combated in it to the opinions actually held by various individual Greek philosophers or schools of philosophy, the true import and value of some of the ideas which it seems intended to bring out, the time of its composition, and its place in the series of the Platonic dialogues. On the latter point he is wisely far from positive, for

the reasoning which has been employed to support this or that view is such as can convince no one who really understands what are the laws of evidence in such a matter, and who brings a little logic to bear upon the theorising of philosophical critics with a point to prove. How far, again, Plato gives a fair representation of the opinions of Protagoras, and whether his explanation and development of the celebrated saying is what Protagoras would have accepted, even if he did not mean it all when he first used the phrase—these and similar questions, as Prof. Campbell allows, do not admit of a much more positive answer. Our information is so scanty in amount and so indifferent in quality that suspension of judgment is the only reasonable course to adopt. Opinions may also vary as to the absolute value, from a philosophical point of view, of the main conclusions, if such they can be called, of the *Theaetetus*. But the difficulties with which Plato dealt are to a great extent difficulties even now, after the lapse of more than two thousand years; and, if some of the questions raised are such as we are now too wise to ask, others are certainly such as we are still too ignorant to answer. The charm of style, the pleasure of controversy, the interest of intellectual perplexities—these are, to a great extent, independent of results actually or immediately attained; and in the *Theaetetus* we have them in an eminent degree, though not all of them equally throughout. One thing is missing from this edition which would add a little to its practical utility without materially increasing its bulk—a tolerably full abstract of the argument. A very brief "conspectus" of it follows the Introduction; but, if anything of the kind was to be inserted, it would perhaps have been better to give something more detailed. The occasional remarks and summaries in the Notes, being discontinuous and hardly complete, do not entirely answer the purpose. To grasp the bearings and relations of the various parts of a long Platonic dialogue is one of the things that students at first reading find most difficult, and it is rendered much easier by anything that brings the reasoning into smaller compass.

*The Hieron of Xenophon.* Edited by the Rev. H. A. Holden. (Macmillan.) Interesting though the *Hieron* is, as contributing, along with Plato's *Republic*, Aristotle's *Politics*, and Herodotus' Discussion of the Seven Conspirators, to our mental picture of the Greek tyrant, yet it has never before been edited with notes in English, and it is nearly forty years since it was annotated in Germany. The appearance of an edition now with English notes is doubtless due to the subject being proposed for one of the examinations of the University of London. On both these grounds, then—because men are to stand or fall by their knowledge of the *Hieron*, and because it has been introduced for the first time to a wide English public—it is desirable that Xenophon's words and his meaning should be set forth as accurately as possible; and Dr. Holden will, we are sure, pardon us for pointing out some passages in which we think he has not given the best rendering. His choice of readings seems to us judicious, and is certainly based on a wide knowledge of what has been done abroad towards the reconstruction of a text about which Cobet remarks that in hardly any other writing of Xenophon "*scribae pejor grassati sunt*." Candidates for a degree will find Dr. Holden's notes extremely useful and well chosen. His references to grammars are just what men want at that stage of their reading. But on chap. viii. 9 we must differ from him about the interpretation of *τοῖς βασιουργοῖσιν*. Hieron is arguing that a tyrant must often give offence. He must raise taxes, he must chastise the lawless, and, when a rapid military or naval expedition is wanted, *ὅκ' ἐπιτρέψειν τοῖς β.*; and therefore, Dr. Holden argues, he will offend those whom he does not employ. Does it not rather mean,

he must not let the slow trierarchs or other officials have their own way—he must hurry them up with pressure and fines? No important clause need then be supposed to be omitted. In iii. 8 the *ἀδελφοὺς ἀλλήλοφόνους* probably refers to the myth of Eteokles and Polyneikes, or possibly to the heroic act of Timoleon; and in either case to translate *ἐν τυραννίδι* "under despotic governments" is misleading, since the deed happened in the monarch's own family. In xi. 11 it is at least possible that *πειράμενον ἀνέχεσθαι* may mean, not "submit to be solicited," but "be solicited and resist"—exhibit, in fact, the virtue of *σωφροσύνη*; and this might be given as an alternative to Dr. Holden's version. For vii. 2 the passages cited from Thucydides do not bear out the meaning of "unhesitatingly," "cheerfully," suggested for *ἀποφασίστως*. It seems a pity to speak always of Hieron and other tyrants as "kings" rather than "despots" or "usurpers," for "king" has to modern readers associations with legitimate and accepted rule.

*Codex Laurentianus von Sophokles und eine neue Kollation im Scholientexte.* Von Peter N. Pappageorg. (Leipzig: Teubner.) M. Pappageorg deserves the thanks of all Greek scholars for the care with which he seems to have executed an uninviting task. The "astonishment" he expresses that such predecessors as Elmsley and Dübner should have left him something to glean might be thought to betray some inexperience if another sort of experience did not warn us not to be astonished at such astonishment, but to remember that in this respect the enthusiasm of true scholars is always young. Meanwhile, we may be grateful for these last gleanings, and sincerely trust that no cause for future astonishment is left. It is interesting to observe that in several places where M. Pappageorg has corrected previous collations he has brought the text of the Laurentian Scholia still nearer to that of the Scholia Romana of 1518. He has discovered a new reading of the text of *Ajazz* 1098, where he reports L as reading *τὸν δ' ἄνδρ' Ἀχαιοὺς δεῦρο σύμμαχον λαβάν.* A good example of his work on the scholia occurs at *Ajazz* 1187, where *πολεμικῶν*, hitherto unmeaningly attached to a previous scholion, is shown to be a gloss on *δορυσσοῦσαν*. The errors which M. Pappageorg professes to have detected in the most recent collations of the Medicean MS. of Sophocles form an additional reason for looking forward with interest to the promised facsimile of it, which is understood to be in preparation. Every fresh lesson in accuracy is to be heartily welcomed. But, while admitting that a collator should take account of the least things, we can hardly see the advantage of including among "unedited ancient scholia" the (surely late) elegiacs which have been written on a blank space of this as of some other MSS.:—*εἰπέ ποῦ ἡ χθρὲς ἔβη* [Papp. *εβη*, but?], *ἡ δ' ἄβριον* [*εἰπέ*] *ποῦ ἔστιν*, κ. τ. λ.

#### SCIENCE NOTES.

THE usual Christmas course at the Royal Institution of six lectures adapted to a young audience will be given by Prof. Dewar, on "Alchemy in Relation to Modern Science." Courses of lectures will be given before Easter of next year by Mr. R. Stuart Poole, Profs. M'Kendrick, Pauer, Tyndall, and Henry Morley, Capt. Abney, and others.

THE current number of the *Quarterly Journal* of the Geological Society contains a paper on the geology of the Trud by Mr. J. S. Diller, who was attached to the Assos expedition sent out by the Archaeological Institute of America under the direction of Mr. J. T. Clark. Two summers were devoted to the field-work, and the rocks collected by the expedition were

investigated in the laboratories of the University of Heidelberg. A map illustrating the structure of the Troad has been prepared by Mr. W. Topley, and accompanies the paper.

THE last number of the *Bulletins* of the Anthropological Society of Paris contains an interesting letter from Dr. Hyades, a naval surgeon attached to the French meteorological station at Orange Bay, Cape Horn. The letter gives acceptable information regarding the people of Tierra del Fuego, of whom we know really very little. It appears that out of a vocabulary of more than two hundred words collected during the voyage of the *Beagle* only about fifty are understood at the present time. Either the language must have undergone much modification during the last fifty years, or the Fuegians must have greatly deceived the *Beagle* party. Their disregard for truth is unfortunately a very marked characteristic. Dr. Hyades gives some amusing examples of their coinage of new words to express objects, such as photographs, which the meteorological mission has made known to them for the first time.

#### PHILOLOGY NOTES.

THE Right Rev. Dr. J. Hellmuth, formerly Bishop of Huron, and now assistant to the Bishop of Bignon, has issued the prospectus of a Biblical Thesaurus which he purposes to publish with Messrs. Hodder and Stoughton. His object is to give a literal translation and critical analysis of every word in the original languages of the Old Testament according to the order of the books, with an alphabetical Index. He claims to have paid special attention to the results of scientific philology. Such a comprehensive work will, of course, occupy many volumes; and it has been decided to issue the first volume in four parts, at the price of five shillings each. The first of these parts, consisting of 128 pages, will be ready early in January of next year.

THE Religious Tract Society has just published Prof. Sayce's new book, entitled *Fresh Light from the Ancient Monuments*. The volume is a sketch of the most striking confirmations of the Bible from recent discoveries in Egypt, Assyria, Babylonia, Palestine, and Asia Minor, and forms vol. iii. of the new series of "By-paths of Bible Knowledge." The book is illustrated with facsimiles from photographs of the Hittite monuments, &c. The society has also issued a popular sketch of Buddhism, by Bishop Titcomb, entitled *Short Chapters on Buddhism Past and Present*.

M. D'ARBOIS DE JUBAINVILLE, Professor of Celtic in the Collège de France, whose Catalogue of Irish MSS. we hope to notice shortly, has now in the press a fresh volume, upon the Irish Mythological Cycle.

M. J.-O. VOLLGRAFF, a pupil of Cobet, who was called from Leiden to Brussels to succeed M. James as Professor of Classical Philology, delivered his inaugural lecture last Wednesday week. He took as his subject "The Essence and Method of Classical Philology," and pointed out (among other things) the kinship that has existed between the classical scholars of England and Holland, citing Bentley, Porson, and Dobree; Hemsterhuys, Valckenaeer, and Cobet.

THE new number of Fleckeisen's *Jahrbücher* contains an article by M. Müller-Strübing on the first year of the Peloponnesian War, in which the writer, always a lively critic, makes a fierce attack on Prof. Jowett's *Thucydides* and on Oxford scholarship generally.

THE last number of the *Zeitschrift für d. österreichischen Gymnasien* consists chiefly of reviews; but a paper by Dr. Schenkl, on the projected reform of the Italian universities, is interesting. The change seems, put very

roughly, to be one from the English to the German system.

THE last three parts of *Bursian's Jahresbericht* contain reports on Plautus, Greek tragedy, Greek epigraphy, numismatics, and Roman history. The new editor is Dr. Iwan Müller, of Erlangen.

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 13.) PROF. FLOWER, President, in the Chair.—Mr. J. E. Price exhibited a selection of objects from ancient grave mounds in Peru.—Dr. Garson exhibited two iron lamps that he had procured from the Orkney Islands for the Oxford University Museum. They were very similar to the lamps of the Eskimo described by Dr. E. B. Tylor in his paper read before the Institute at the end of last session. Each consists of two flat receptacles, prolonged into a spout-like depression on the anterior portion.—Prof. Flower exhibited the skull of a young chimpanzee (*Troglodytes niger*), which had been sent to him from Lado, in the Soudan, by Dr. Emin Bey. It was the subject of acrocephalic deformity, associated with complete synostosis of the coronal suture, and partial obliteration of the sagittal suture, both of which are normally open long after the age to which this individual had attained.—The Director (Mr. Rudler) read a paper by Mr. Edward Palmer on "Some Australian Tribes."

ROYAL HISTORICAL SOCIETY.—(Thursday, Nov. 15.) JAMES HEYWOOD, Esq., in the Chair.—Mr. H. E. Malden read a paper on "The Local Distribution of Protestantism and Roman Catholicism in England in the Sixteenth and Seventeenth Centuries," in which he maintained that the change by which the public opinion of England was turned from Catholicism to Protestantism proceeded locally from the South eastwards towards the North-west of the country. London, Kent, and the Eastern counties were the seat of the greatest commercial activity, and the new opinions came in from abroad into these parts of the country. The distribution of the Marian martyrs bears this out. Six-sevenths of these perished in London, Kent, Sussex, Essex, Norfolk, and Suffolk. Of the remainder, one quarter were in or near the commercial centre of Bristol. The counties where there were no martyrs, or few, were in constant rebellion against Reforming governments. The distribution of the recusants who suffered death under Elizabeth and James bears out the same conclusion. The birth-places of priests ordained at Douai and of English Jesuits are also generally the Northern and Western counties. In the Civil Wars the same counties were the strength of the Royalist party; and of the members of the House of Commons who adhered to the King, by far the majority came from the counties where Catholic rebellions had been, and where Marian martyrs had not been—where the people were still recusants, or where they had returned to the Church, but had not yet drifted into Puritanism.—A discussion followed, in which Mr. R. H. Mason, Mr. C. Walford, and Dr. Zerfil took part.

#### PHILOLOGICAL SOCIETY.—(Friday, Nov. 16.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. A. J. Ellis read the first part of his paper on "The Dialects of the Lowlands of Scotland," dealing with the mainland only. In the division of the districts, he followed Dr. Murray's *Dialect of the Southern Counties of Scotland*, except in the southern boundary, which Mr. Ellis placed in the extreme north of Cumberland, and at the southern foot of the Cheviots. The Highland being Celtic, the Lowlands hold all the English-speaking inhabitants, and the boundary between them has been determined by Dr. Murray. Lowland differed from English pronunciation by calling "some house" *sum hoocs*, strongly trilling *r*, and habitually using the German *ch* guttural. South Lowland, in addition, called *he, how*, almost like English *hay, how*; North Lowland used *f* for initial *wh*; and Mid Lowland did neither. The last was divided by Dr. Murray into four dialects, three of which Mr. Ellis considered to be only slight varieties of the eastern form used in Fife and the Lothians. North Lowland falls into three

forms, which were more distinct. Mr. Ellis illustrated the whole from his own collections, his object being to supplement Dr. Murray's brief account of Mid and North Lowland.—Mr. Ellis's next paper in April will deal with Orkney and Shetland, which Dr. Murray has not touched. Mr. Ellis will begin his work on "The Phonology of Existing English Dialects" this month.

#### ROYAL ASIATIC SOCIETY.—(Monday, Nov. 19.)

SIR BARTLE FRERE in the Chair.—Mr. Habib A. Salmone read a paper on "The Importance to Great Britain of the Study of Arabic." After calling attention to the fact that the study of Arabic was greatly neglected in England as compared with what was done abroad (the Roman Propaganda maintaining a constant succession of pupils in various Eastern languages, Russia having its college for the same purpose at Kazan, Austria its college at Vienna, and France its "Ecole pour les Langues orientales vivantes"), he showed that the Queen of England sways over a far greater number of Mussulmans (whose rule of faith and code of laws is the Koran) than any other potentate. He then remarked that, when in the East, he had always noticed how much it pleased the natives to be addressed by a European in their own language—the inference being that a British official so qualified would more readily obtain important information, and would more favourably impress the people, than one unacquainted with their vernacular. A knowledge of Arabic, he thought, would have more weight with Orientals than that of French or Italian with Frenchmen or Italians. Again, after a military success had been obtained by military skill, a knowledge by the conquerors of the language of the conquered would tend to lubricate, so to speak, much of the friction which hostilities would naturally have engendered. Surely the readiest method of conciliating national prejudices is to secure the free communication of a common language between the ruler and the ruled. It seems, therefore, astonishing that England, with her vast and complex interests in the East, should be the last, instead of the first, to supply instruction in Arabic in her civil, military, and naval institutions. It ought never to be forgotten that Western learning owes much to the zeal of the mediaeval Arabs, who collected and translated the works of eminent Greek authors, from Aristotle to Apollonius; and, further, as Dr. Badger has observed, that many modern Oriental languages, such as Persian, Turkish, and Hindustani, are permeated by Arabic. In conclusion, Mr. Salmone remarked that a truth may be generally known without meeting with the consideration it deserves; and that, though the facts adduced regarding the importance of the study of Arabic are extensively known in this country, it is still desirable that such a recognition of admitted facts be obtained as may best lead to practical results. If (said Mr. Salmone) French is accepted as the general language of Europe, Arabic is entitled to be called "the French of the East."

#### FINE ART.

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*Italian Masters in German Galleries.* By Giovanni Morelli. Translated from the German by Mrs. Louise M. Richter. (Bell.)

THIS justly celebrated work, which, thanks to Mrs. Richter, now makes its appearance in the English language, has had an influence which has already been very widely felt, especially perhaps in Germany, but more or less in all art circles in Europe. By pursuing a method of study more systematic and rational than perhaps any other art student before

him, Sig. Morelli has arrived at conclusions strongly at variance not only with traditional views, but with those of such modern and learned investigators as Messrs. Crowe and Cavalcaselle. Moreover, some of the most important of these views—those, for instance, with regard to the authorship of the “Venice Sketch Book”—have met with wide, if not general, acceptance. In a word, Sig. Morelli has created nothing less than a revolution in art scholarship, and both by precept and example has given a remarkable impulse to sound knowledge and independent opinion. It would be difficult indeed to over-estimate the patience and skill with which this distinguished critic has laboured in the immense field of research which is now open to the investigations of the art student. He need not be suspected of any boast when he states that “My views and my judgment on the different painters are based solely on the study of their works, and not only of one work, or of a few, but of all I could possibly examine;” and the present volume, while immediately concerned only with the galleries of Munich, Dresden, and Berlin, shows intimate acquaintance with the existing drawings and pictures of the masters under discussion, not only in all the public galleries of Europe, but in numerous private collections. Moreover, notwithstanding the author’s belief that there is little to be learnt from books on art, he shows a singularly wide knowledge of art literature. Altogether, it may be freely admitted that among all art scholars there is none whose opinion is entitled to more profound consideration.

Though Sig. Morelli writes in German for the most part, and adopts a Russian *nom de guerre*, he has, for the study of Italian art, one qualification at least which cannot be acquired, and that is of being an Italian. For a foreigner—especially, perhaps, for an Englishman—to thoroughly understand a national temperament which more naturally seeks to express itself in pictorial than verbal language is a difficulty which only earnest study and a certain amount of imaginative sympathy can remove. Down to comparatively recent years no serious attempt has been made by critics, foreign or Italian, to approach the study of the Old Masters by endeavouring to acquire an intimate knowledge of the characters of the artists themselves and the circumstances under which they exercised their faculties. Although the most material and patent result of the writings of Sig. Morelli has been to disturb long-received opinions as to the authorship of different pictures, their profounder value seems to me to lie in the system, by no means purely mechanical, which he propounds for the study of old pictures and old artists. It cannot, I think, be too clearly pointed out that those purely mechanical tests which are so frequently and so closely associated with his name form but a comparatively small part of his system. By himself they are spoken of as aids to study only, or as a sort of *dernier ressort* in endeavouring to settle questions of disputed authorship. As aids to study they are undoubtedly of high value, but as means of identification they have their special dangers. In the hands of those whose faculties of comparison are themselves mainly mechanical, they degrade art criticism to the

level of chirography; and even upon critics of a higher order they are capable of playing tricks as shabby as those which, according to Sig. Morelli, enthusiasm played upon Otto Mündler.

Sig. Morelli’s acute perception of the errors of former critics who have been misled by sentiment, and his scorn of art philosophy founded upon imperfect knowledge, has induced him to express a contempt for aesthetic and philosophical views of art which appears inconsistent with some passages in this book. When his admiration is thoroughly aroused, he lapses into eloquence, sometimes almost into poetry, and he takes a more comprehensive view of art generally than his principles would seem to warrant. Nor are these the only inconsistencies to be observed in this book. Though upon one page he will produce the most “material” arguments in the most diffident manner, on another he will utter a positive opinion without the support of any argument at all; though frequently warning the student against views founded on the supposed influence of one painter upon another, he does not always seem to disregard such aids to the formation of opinion; and, though his book is an exposure of the folly of taking the opinions of others as authoritative in matters of art, he often asserts his own with something more than confidence.

I am not one of those who think that Sig. Morelli’s dream of a real science of art will ever be realised. The evidence necessary for exact reasoning is generally wanting where it is most needed, and judgment has to be given on a balance of probabilities which must always have different weight with different minds. But the writings of Sig. Morelli cannot fail to promote the study of the Old Masters in a more rational spirit and on a sounder system. The course which he recommends is long and arduous, but it is almost perfect in theory. This course would include the study of the locality in which the artist was born and of the race from which he sprung, of all well-ascertained facts of his life, his personal character and mental faculties, of the history of the time in which he lived, and of its forces, intellectual and spiritual; an examination, minute and comparative, of all the works of each artist, whether drawings or pictures, which the student could manage to see; in short, the course is exhaustive. The influence which this book may exert in inducing students to accept this as an ideal at which to aim will be of more importance than the renaming of a few pictures by the aid of mechanical tests, for it may be safely said that if all works which could not be identified except by these tests were destroyed the world would be little the poorer. It was his knowledge not only of the hand, but of the mind, of the artist that enabled Sig. Morelli to rediscover the lost “Venus” of Giorgione.

I do not think Sig. Morelli need be afraid, as by his Preface he seems to be, that his experimental method of investigating artists and their works will want disciples. It is too thoroughly in accordance with the scientific spirit of the age for any such fear as this. His call is sure to be followed, though it will be scarcely necessary that his followers should, to use his own words, “take up the

cross.” The only excuse for this extravagant image is not the fear of persecution, but the conditions which he himself imposes upon his pupils. I have mentioned some, but the most difficult of all is this—that, in forming views and judgment, the mind is to take account only of what the eyes have seen, and to be entirely uninfluenced by the opinions of others, whether written or spoken. This is the real “crux” of Sig. Morelli, and since he himself has uttered opinions it is more real than ever.

COSMO MONKHOUSE.

## CORRESPONDENCE.

### THE “APOLLO AND MARSYAS.”

London: Nov. 17, 1883.

The discussion which has arisen on the “Apollo and Marsyas” has taken such a divergent form that the real issue is almost forgotten. I must request a small space in the ACADEMY for a final word, in order that I may place before its readers the result of a test which I think, to most candid minds, must dispose of the Perugino theory. I was twitted by Prof. Colvin for having a “lofty disdain” of details. In the main, he is right. I have more than a disdain for such details as are included under the new and not euphonious title of “stylistics.” I assert again that it is style and character—the index to the artist’s mind—which alone can decide upon his work. I am happy to find that in this I am supported by Mr. Wallis; but that I should have expected from his knowledge and ability. There are, however, certain details which are useful for comparison between a variety of works, and will conclusively determine whether the same hand is seen in them. My test was made in our National Gallery, which, open to all, will enable anyone to follow me whose training and means make him capable. I may here premise that, having had the picture in question under my eyes during three consecutive weeks, I may presume to be better acquainted with details than any other who has written upon it.

There are two fine examples by Perugino in our national collection: one consists of a standing figure of the Virgin and Child, accompanied by St. Jerome and St. Francis; the other—a much finer picture—the “Virgin adoring the Infant,” with figures of the Archangels St. Michael and St. Raphael. The pose of the feet of the Virgin and of those of St. Francis in the first, and of St. Raphael in the second, is similar to that of the Apollo. They are executed to a receipt; all are weakly drawn, proportions inaccurate, and at the setting on of the ankle the tendon of the extensor muscle is not understood, and the left foot can hardly be said to perform its office. In the case of St. Raphael the figure stands badly, and is somewhat out of its centre of gravity; while the way in which the drapery is cast shows that no model has been employed, the indication of the knee being in the wrong place. But what are we to say of the small figures of angels in the central panel, two of which again repeat the same pose? It is hardly possible for them to be much worse, or to show a greater disregard for anatomical structure. Moreover, in scale they are close to the size of the Apollo—viz., eleven inches high. Let us now turn to the Apollo. First, the figure stands well, and none of the defects of drawing so patent in the five examples mentioned are visible. The anatomy is well understood, especially in regard to the tendon of the muscle alluded to. In making this comparison I trusted to no memory, but had with me an outline drawing made for Mr. Linton’s engraving, and was accompanied by an old friend and fellow-student, whose knowledge of the picture began in Christie’s



sale-room. There was complete concurrence between us; indeed, the facts are obvious.

No one has yet pointed out any work by Perugino which can stand beside the head of the Apollo. He, indeed, was not great in power of expression. In these two pictures, one of which may be referred to his best time, it is always weak, in some instances almost to fatuity. As a proof of this weakness, I shall select the figure of St. Michael—a direct plagiarism from that of St. George at Orsanmichele, Florence. But how wide is the distance! St. Michael, in the theology of the Middle Ages, was a most important figure—prince of the heavenly host, soul-weigher, the conqueror of Satan. What sort of conception have we here? A pretty, weak-looking Italian boy dressed in ponderous armour. The beauty of the execution must not lead us away from the poverty of the idea, and its utter want of dramatic power, above all when it copies the fine masterpiece by Donatello, in which this quality is so eminently displayed. The dramatic power here wanting is the very master-key to the “Apollo and Marsyas,” in which opinion Mr. Wallis will agree with me. No amount of argument can get rid of so important a fact; and it is difficult to understand how a gentleman is to be posed before us as a high “authority” whose opinions have wavered almost with the phases of the moon, and who now gives his verdict that this picture is an early work by Perugino. In that case he must inevitably confess that the best time of this artist was inferior in every respect, not only in conception, but even in the details of execution, to his early period. It is strange to me that Prof. Colvin should so rashly have raised the ghosts of departed “authorities” whose opinions he himself does not adopt. Who, really knowing the works of Lorenzo Costa, could for a single instant see his hand in the “Apollo and Marsyas”? His works at Bologna testify against him. That some relation to Perugino should be seen is natural, and agreeable to what we learn from Vasari in the Life of the pupil. But the vast gap between the pupil and the master can be nowhere better shown than in the two floating figures of angels in the first picture noticed here (which are also repeated in a picture at the Vatican) in comparison with those by Raphael in the Madonna del Baldacchino in the Pitti Gallery and those introduced with the Sybils in the church of Santa Maria in Pace at Rome. Tame, spiritless conventions in the one, figures instinct with life in the other. In fact, it is this dramatic power—so manifest in Raphael, so wanting in Perugino—which makes an impassable gulf between them. No array of authorities such as we are threatened with by Prof. Colvin will ever succeed in securing for Perugino the honour of the work. His inaccurate drawing alone dispossesses him; and as Lorenzo Costa and Timoteo della Vita have vanished from the scene, so also will Perugino follow.

In conclusion, I may now allude to a fact that some may think of importance—viz., a possible signature. To myself, who think that the style of the workmanship is the real test, it is of no moment. A signature would always be doubtful in an inferior work, and is not wanted in one which is superior. But as the “Apollo and Marsyas” has what I believe to be a signature (R V), pointed out to me by Mr. Morris Moore previously to making my drawing in 1850, I may leave the fact to be digested by those in opposition. J. G. WALLER.

#### SAN ALVISE AT VENICE.

Travellers' Club, Pall Mall.

In the church of San Alvise at Venice there is a picture of the Last Supper dated 1482. It

is said to be by Bonifacio, but both painters of that name were born subsequent to this date. Only Bonifacio Bembo was living and painting in this year. All the apostles, including Judas (with the exception of St. Philip, in whose place St. Matthias is inserted), are represented, and named by means of scrolls round their heads. Is it not very unusual for St. Matthias and Judas to be represented together, and is there any other instance of the omission of St. Philip? Judas is on the near side of the table, leaning across it with his hand in the dish. St. John's attitude is peculiar; he is on our Lord's right, his hands on the table, his head resting on them lengthwise, and the crown of the head towards the Saviour, whose hand rests upon his back. I do not know whether the picture, which is a very striking one, has been long in the church of San Alvise, or whether, like the Carpaccios in the same church, it is a recent acquisition. I have sought in vain in the works of Messrs. Crowe and Cavalcaselle, of Mrs. Jameson, and of Prof. Ruskin for the information which I trust some reader of the ACADEMY may be able to supply. If, further, they could tell me by whom the ceiling of San Alvise is painted I should be much obliged; it is said to be by Coletta, otherwise Canaletto (?), and is a wonderful effect of perspective. The church appears to be but little known, and I can find only the most scanty allusions to it either in works upon Venice or in Guide-books.

ALLAN H. DRUMMOND.

#### NOTES ON ART AND ARCHAEOLOGY.

MR. B. W. MACBETH, A.B.A., is far advanced with the work of an extremely important etching which he is executing for Mr. Dunthorne of Vigo Street. This is a free translation, such as an original artist of Mr. Macbeth's calibre could alone care to make, of a remarkable drawing by Pinwell. Pinwell, during the short course of years when his drawings were among the most legitimate attractions of the exhibitions of the old Water-Colour Society, made two designs suggested by Mr. Browning's “Pied Piper of Hamelin.” The more beautiful and expressive of the two depicted the piper piping the children away; and it is this subject, of which the weird and pathetic fancy was much in accord with Pinwell's genius, that has been chosen for the first occasion of Mr. Macbeth's essaying the translation of his art. We do not wish to say anything against the professional engraver, who is capable of doing excellent service, but it is without doubt a matter for congratulation when such an artist as Mr. Macbeth addresses himself to the task of rendering the conceptions of brother artists whom he is fitted to understand. And, if he should secure, as there is much reason to believe he will, as extraordinary a success with the “Pied Piper” of Pinwell as he did with the “Harvest Moon” of Mason, there will be added another to the yet scanty list of etchings which really render the spirit of the work they affect to reproduce.

THE December number of the *Magazine of Art* will contain an article by Mr. David Hannay on “Some Portraits of Carlyle,” which will be illustrated with engravings of paintings, etchings, drawings, and sculptures by Messrs. Watts, Boehm, Woolner, Legros, Whistler, and George Howard. The frontispiece will consist of a tinted reproduction of Mr. Burne-Jones's “Evening Star.”

THE illustrations by Mr. Frederick Villiers for Mr. Bradley's forthcoming book, *How we Defended Arabi and his Friends*, to which we referred last week, are to be reproduced in exact facsimile by the new process of the Photo-Mechanical Printing Company.

AN important event in the art-world will soon take place at Antwerp, when a collection of pictures discovered in the different charitable establishments in that town will be opened to the public. The result of a thorough search of the premises belonging to these institutions has, they say, been most fruitful. The search was instituted by the “Administrateurs des Hospices,” and the cleaning of the pictures has been effected under the surveillance of the Royal Commission of Monuments. Among the most important of the recovered works are fine examples of Rubens, Van Dyck, Holbein, and Coxie, Martin Peppyn, Otto Venius, Jean Matsys, Jordäens, Jacques Van Opstael, Van Erp, de Vos (a portrait of himself), Franz Hals, Francken, Van Noorde, Van Orley, Mostaerd, and Cornelius Schutt. About one hundred pictures will thus be added to the museum of the town. For the present they will be placed in the ancient “Maison des Orphelins.”

THE cathedral at Florence, which has been closed since April for repairs and restorations, has been re-opened. Among the most important alterations are the renewal of the marble pavement, the removal of the ceiling in the old sacristy, and the restoration of the wood-carvings by Donatello and of the *intarsiatura* by Benedetto da Maiano in the nave. It is expected that the façade will be uncovered during the present month.

THE opinion of Dr. C. Lange, recently published in the *Zeitschrift für bildende Kunst*, that a sleeping Cupid in the Museum of Antiquities at Turin is the lost Cupid of Michael Angelo, is supported in a pamphlet published by Prof. Fabretti, the director of the museum.

WITH funds left for that purpose by M. Forney a library of works on industrial art is to be founded at Paris for the special use of artisans.

M. LOUIS FOULD has founded a prize of 20,000 frs. (£800) at the Académie des Inscriptions for the best work on the history of the arts of design in early times down to the age of Pericles.

THE friends of Mrs. Redfern, widow of James Redfern, the sculptor, whose desire to bring her case under the notice of Government was made public last summer, have received expressions of good-will and sympathy with their object from the Earl of Crowe, Sir Gilbert Elliot, Mr. L. Alma-Tadema, Mr. J. E. Boehm, Mr. Frank Holl, Miss Swanwick, the Bishops of Gloucester and Bristol, of Salisbury, of Exeter, and of Winchester, the Primus of Scotland, the Deans of Oxford, Worcester, Ely, and Salisbury, &c., &c.

#### THE STAGE.

##### THE “GLASS OF FASHION” AT THE GLOBE.

MR. SYDNEY GRUNDY'S “Glass of Fashion” is in many ways one of the best deserved of recent stage successes. It is written with brightness, acted with point, and its satire is directed at social weaknesses of the day. Against these virtues it may have to be remembered that a measure of the laughter it evokes is aroused by action and invention such as belong rather to farce than to comedy, and that its serious interest is somewhat subordinated on the stage to its comic; but this is an affair of the acting, and for it Miss Lottie Venne is responsible. She amuses us so much that it is impossible to take quite seriously any scene in which she appears. She approves herself to us as a comedian who has almost, though not altogether, forgotten that she was sometime an actress of burlesque. The lady has more than once since she ceased to be in chief a burlesque actress displayed signs of individual inventive-

ness and of spontaneous talent in comedy; but certainly her part in Mr. Grundy's latest piece affords her the most complete occasion she has yet enjoyed for impressing the public with the excellence of her performance in comedy. Her effective demureness and her studied quietude are at many moments beyond praise. The part of the more serious heroine falls to the lot of Miss Lingard. She is an actress in some respects of more assured methods than Miss Venne. When she first came over to England, and played in the "Dame aux Camélias" at a *matinée* at the Gaiety, we had the pleasure to record an immediate impression that we had been in the presence of a trained and fully developed artist. But we cannot say that Miss Lingard is quite as satisfactory in the part of the young woman who loses her money, and is like to lose her honour, at play, as in the part of the young woman who has nothing whatever left to lose save the love of her latest lover. In a word, Marguerite in the "Dame aux Camélias" remains about the best thing that this distinctly skilful, if not very spontaneous, actress has yet done. A third character as important as the parts of the two ladies on whose efforts we have commented is that of the foreign prince, it may be of uncertain nationality, played by Mr. Beerbohm Tree. Here is afforded a fairly complete study of a character in itself undesirable, not to say villainous. The part of Mrs. Trevanion's husband is well played; nor is anything to be said against the performance of the character of the unfortunate tradesman who becomes the proprietor of the Society newspaper. Much of his action is necessarily farcical, but that is the affair of the writer. Again, too much is made of the business with the dog. It belongs rather by right to the charade, which we view with indulgence, than to the comedy, which it is our business to criticise. Indeed, this is not the only feature which, on severe examination, might be condemned in Mr. Grundy's piece; but we have no desire to judge with severity what, after all, are matters of detail in a piece ingeniously conceived, smartly written, and brightly, as well as carefully, acted. One can be much amused by spending an evening at the Globe, though there are two things which we would yet recommend the manager to speedily accomplish. He should abolish the system of tips for programmes; and he should cause to be in some part repainted that prettily invented drop-scene which depicts—appropriately enough for the Globe Theatre—the loves of Shakspeare and Anne Hathaway at a moment so early that as yet no discord had crept in between them.

#### STAGE NOTES.

THE retirement of the lady who, until the end of her career, elected to be known under the name of "Mdlle. Anaïs Fargueil" cannot pass without notice. It is said that she first appeared on the stage in 1835; but, if this was so, it must have been when she was almost a child, for eight-and-forty years have passed since that remote date, and Mdlle. Fargueil cannot even now be more than sixty-two or three. She has failed of late to arouse that interest in her performances which of old seemed of right to belong to them; but only ten years ago her creations were admittedly among the most powerful ever presented on the Parisian stage. She had not, like Mdlle. Favart, been great as the *ingénue*, but she had been great as the woman of the world, and almost equally great, to many people's thinking, in comedy and pathos. To our own minds, she was greatest in scenes of passion; she was wont to present upon the stage scenes of prodigious excitement at a time when the declamatory and

Kemble-like methods of acting were more in vogue, and when, if excitement was aroused at all, its sources were most frequently to be discovered in merely sensational adventure. But "cette grande artiste qu'on appelle Fargueil"—the phrase was written of her now eighteen years ago—was a genuine student of human passion. That was true of her which is true of Mrs. Kendal to-day—that, deprived of the opportunity of emotion, the part she played lost three-fourths of its charm. Fargueil, though always without positive beauty and long without youth, was a sufficiently fascinating personality. She held you neither by the attractions of the *physique* nor by those of moral sweetness, but by the vivacity of her intellect and its lightly sympathetic quality—she seemed to think with quickness and speak with brightness. Also, there was in her that indescribable something which, in a woman of society, constitutes social charm. In her presence, things were not so dull as they would otherwise have been. Thus it was that she made possible on the stage the success of such a piece as "Pattes de Mouches"—the very earliest of the successes of Sardou; the piece gave her singularly little opportunity for being dramatic, but her social ease, her large tolerance of the world and its faults, her *bonhomie*, permitted us to endure it. Still, as we said earlier, when emotion was wanting to the piece or the part, the best gifts of Mdlle. Fargueil were of necessity suppressed. She has now retired, thereby confessing that her brilliant day is needs past, and therefore it is no longer brutal to tell her that she was long ago too old to play the heroine of "Nos Intimes"—a piece in which it was ridiculous, if it was not revolting, to see a silly young man make violent love to her. She was so clever and adroit that even when she was past fifty she played the part well, but she could not possibly look it. But when the present writer first saw her in Emile de Girardin's "Deux Sœurs"—the drama which was written to prove, if it could, that Emile de Girardin, and not Dumas, must needs have had the lion's share in "Le Supplice d'une Femme"—she was certainly great, and was fairly fitted with a character. In it she used to the best advantage that particular *tic* or spasm of emotion which was much associated with her method. Her method included surprises—sudden effects. It was by these more than by her level performance that she asserted her power. The French stage possesses at this moment no actress who can do precisely what Mdlle. Fargueil did a few years ago, but the Fargueil we have quite lately known was a lady whose powers were inevitably on the wane. She thus did not follow to the full the admirable example of Mdlle. Arnould Plessis, and retire while her powers were yet perfect—her last performance not a whit inferior to those that had established her fame; yet it can hardly be said that the veteran whose withdrawal we now chronicle "lagged superfluous," for there was no one to do her work.

#### MUSIC.

##### RECENT CONCERTS.

MR. HENRY HOLMES commenced his series of concerts at the Steinway Hall on November 7. We have on former occasions spoken of the excellent interpretations of classical works given by this talented violinist and his associates, Messrs. Parker, Gibson, Hill, Howell, and Ould. Playing and practising together, as they do, season after season, their performances are most satisfactory, both as regards finish and *ensemble*. Mr. Holmes seeks to attract the musical public by standard classical works rather than by novelties. For the fourth concert, however, he announces a new Quartett for strings of his own composition; and on the same evening will be

given Spohr's seldom-heard *Nonetto* for strings and wind. At the second concert, on November 14, Brahms' Quartett in B flat (op. 67) was performed, and this difficult, but interesting, work was interpreted with great care and intelligence. Of the four movements, the slow one is the most attractive. The rest of the music is thoroughly characteristic of its author; but, in spite of all its interest and ingenuity, it fails to touch the heart and awaken the sympathy of the listener. We may mention that this work was first heard in England, at one of Mr. Holmes's musical evenings, six or seven years ago. Mdlle. Haas played Beethoven's Sonata in E minor (op. 90), and was well received; for an *encore* she gave "Träumerei" from Schumann's Album. Her reading of the Sonata was unequal: the peaceful *rondo* suited her better than the passionate *allegro*. The programme concluded with Schubert's Quintett in C (op. 163).

The sixth Palace Concert (November 17) opened with Mr. Harold Thomas's pleasing Overture, "Mountain, Lake, and Moorland." This was followed by two of the *airs de ballet* from Gluck's "Orphée et Eurydice"—the "Dance of the Furies" and the "Dance of the Blessed in the Elysian Fields." The music is charming, but not of sufficient interest to prove effective apart from the stage. The programme-book speaks of the production of Gluck's Opera at Paris in 1774; it was, however, only an adaptation of the "Orfeo" brought out at Vienna in 1762. Miss Griswold, from the Grand Opera of Paris, made her first appearance in England, and sang Orphelia's *scena* from Ambroise Thomas's "Hamlet" with great dramatic power and expression; every word was uttered with wonderful distinctness. The lower notes of her voice are at present rather weak. M. Vladimir de Pachmann performed Chopin's Concerto in F minor; it was splendid pianoforte-playing. M. de Pachmann achieved a brilliant success. The music thoroughly suits him; and his rendering of the slow movement seemed more like an improvisation than an interpretation. Later in the afternoon he played some Solos by Schumann and Henselt. The programme included Schumann's first Symphony and Wagner's overture to "The Flying Dutchman."

M. de Pachmann was again the pianist at the Popular Concerts last Monday; and, for solo, he played Chopin's Sonata in B flat minor (op. 35). It is impossible not to admire his smooth and delicate playing of the Funeral March and the wonderful agility of his fingers in the extraordinary *finale*, but we do not think that he thoroughly realises the composer's conception in the first two movements; also, the trio of the March was at times so *piano* as to be scarcely audible: the pianist was seeking to produce an effect, and forgot for the moment the maxim "Ars est celare artem." It was the naturalness which gave the special charm to his playing at the Palace two days previously. For an *encore* M. de Pachmann chose Chopin's *Berceuse*. Sig. Piatti played for the first time a movement from a Sonata by Gemmiani with pianoforte accompaniment arranged by himself. The composer, an Italian violin player of the early part of the eighteenth century, wrote many Solos for violin and violoncello, but is principally known as the author of the *Art of Playing the Violin*, published six years earlier than Mozart's *Violinschule*. The movement from the Sonata played by Sig. Piatti is entitled "Follia" (an old Spanish dance). It is stately and quaint, but not striking. Full justice was done to it by the eminent soloist, but Sig. Romili, the accompanist, did not make the most of his part. The concert commenced with Spohr's Quartett in E minor, led by Mdlle. Néruda, and concluded with Beethoven's Pianoforte Trio in D (op. 70, No. 1). Miss Santley was the vocalist. J. S. SHEDLOCK.

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## LITERATURE.

*Indian Idylls.* From the Sanskrit of the Mahābhārata. By Edwin Arnold. (Trübner.)

THE Sanskrit scholar who takes up the translations which Mr. Edwin Arnold has made from the Mahābhārata will first ask himself how far the Anglicised version corresponds with the phraseology of the original; but the literary critic who cannot claim acquaintance with the prodigious poem that epitomises the antique Hindu world will first ask himself how far the net result of the translation as he finds it is an addition to the store of English poetry. The philological test is of course a good one, and the translation must stand or fall by it; but the poetical test is higher still, for he who undertakes the arduous task of transmitting poetry into poetry from language to language plays the dual part of translator and poet. The translation, as such, may go down, and the poem may remain. The philologist may prove against Mr. Arnold that the episodes he has selected for translation have not been extracted from the simpler and nobler sections of the poem that are of the greatest antiquity; but, if the critic of poetry can show that the stories are a gain to English literature, it surely matters very little that they come from that part of the entire compilation which was interpolated in Brahmanic or post-Buddhist times. Or the philologist may prove that Mr. Arnold has missed some niceties of style in the original, that he has not quite caught the genius of form in Sanskrit poetry, that some sententious parallelisms, some moral depths of antithesis, have escaped him; but, if the critic of poetry can show that the poet has produced a poem whereof the language is in harmony with the visions it embodies and with the genius of English prosody, it surely matters not at all that he has hardly coped with those difficulties of style in a little-known language which few can master in their own familiar tongue. A translator from the Sanskrit appears to encounter difficulties of speech which resemble the difficulties of motion in the Greek tragic dance, and the same pleasure is derived from both exhibitions of sublety and of strength; the more the difficulty, the livelier the curiosity to see it overcome. But there are difficulties which it is no merit to encounter and no misfortune to sink under. Blondin crossing the tight-rope and Webb attempting to swim the rapids of Niagara were probably no more irrational in their enterprises than the poet would be who sought to communicate to English poetry the niceties of Sanskrit verse.

What is here said is not intended to denote

any shortcomings of which the present reviewer is at all conscious, although objections of the kind indicated have been urged against Mr. Arnold's previous Oriental transcripts, but to establish the position that the first necessity of a poem is that it should be poetry, and that, if it meets this test, the other tests are secondary, whether they come of philology or philosophy, and whether the poem be a translation or an original conception. But since Mr. Arnold has given us not only his Idylls based on the episodes of the Mahābhārata, but a prefatory comment on the book itself, it would have interested the English reader to learn something more of the sacred book than concerns the odour of sanctity that adheres to it in the daily ideas of the devout Hindu people. The poem was unknown to Europe until Sir William Jones published his *Poëseos Asiaticæ Commentarium* (Oxford, 1774); and, though Milman rendered certain passages from it long ago, the knowledge of it as a literary production is sparse. Mr. Arnold's transcripts are, we believe, the most considerable renderings yet made; and still we seem to be without the materials by which we may judge of it from a poet's point of view and by a purely literary standard. The superstitious reverence with which the intelligent Hindu regards it probably suppresses in him all merely poetical relish of its beauties; but a poet who is uninfluenced by any faith in its moral virtues can surely tell us what the place is among the epics of the world of this mighty work, which is sevenfold greater in bulk than the *Iliad* and the *Odyssey* together. A poem to be an epic must have not only a personal interest, but an interest for its subject as well, and one or other must be dominant—that is, it must have a hero whose fortunes are followed throughout, with only passing, occasional, and even then relative, episodes, and it must also embrace an event that is in itself sublime. An epic must, as a critic has said, be either national or mundane; it must concern a nation or touch the interest of mankind in common. An epic must be what is called an objective utterance; everything must be external to the poet, and he must be a mere voice. This may seem a narrow definition, but it will be found to be true to, because it is based upon, the three greatest epic poems of which the world has yet acquired knowledge. Now, is the Mahābhārata in this sense strictly an epic? The transcripts we have hitherto had from it point clearly to the conclusion that it is a combination of legends with only the slenderest thread of personal interest penetrating it, with no dominating personality, unless it be the Divine personality, and no dominating event. If this be so, we have no more right to call the Mahābhārata an epic than to give that name to the Bible or the Koran, or, among secular works, to Mr. Tennyson's Arthurian idylls or—not to say it flippantly—Moore's "Lalla Rookh." This is a problem in criticism that does not seem to be solved by anything yet put forth by students of Sanskrit. It is a problem that Mr. Arnold in his Preface might fittingly have dealt with.

In any case, Mr. Arnold's book is rightly named; and, when we bring it to that first test to which we think it fairly liable, we

have no difficulty in saying that it is a valuable addition to the store of English poetry. The fables which Mr. Arnold has reproduced are not in the highest degree imaginative. In the largest sense, we cannot see that either the Hindu or the Arab people were imaginative, though they had abundance of fancy and, in common with the Persian people, great understanding. Imagination of the highest order appears to have belonged to the Hebrews alone among the peoples of the ancient world, for only in Hebrew literature can we find those loftiest conceptions of things quite outside and altogether above human experience which we call the sublime. Austere and grand, certainly, are the conceptions of the Greek intellect, but the austerity and grandeur are, after all, purely material, and may be described as human experience pushed up yet farther than it has ever gone. And this is the character of whatever there is in the legends rendered by Mr. Arnold that has the look of sublimity, and therefore of great imagination. We might instance the most imaginative of these idylls, "The Birth of Death," a beautiful but imperfect conception, which fulfils its mission of removing the dread of death, but takes no count of the gigantic stumbling-block it raises in making it appear that those who die are slain of their own sins. Contrast with this imperfect phantasy Milton's marvellous way of overcoming a similar difficulty. After all, we are justified in saying that there are only two literatures in which the highest order of imagination, whether epic or dramatic, has yet been seen.

We cannot better describe these legends than to say they are works of fancy and understanding. There is elation and grandeur in them here and there, but the great body of them do not rise above the level of ordinary common-sense, rendered beautiful by gleams of that faculty—fancy—which finds parallels of imagery and antithesis of phrase. Indeed, sometimes they descend to a low level of conception, as in "The Night of Slaughter," an idyll which has no appeal for our modern life, the fable teaching its curious lesson of wisdom by representing an eagle-owl falling upon a company of crows asleep. This, as Coleridge once said of a kindred conception, is the sublime dashed to pieces by cutting too close to the fiery four-in-hand round the corner of nonsense. The legend entitled "Sāvitri," which embodies a story of self-sacrifice, is by much the most beautiful in the book. "The Great Journey" is also full of charm. Rich as the stories are in allegory and parable, they have little of that pomp of imagery which constitutes one of the sublimities of the Hebrew scriptures. But they have something of the Hebrew simplicity of phrase. It was Milton's rule of poetry that it should be simple, sensuous, and impassioned. The first two of these conditions Mr. Arnold's Idylls fulfil, but they fall short of the last. To touch for a moment on their intellectual substance, we may say that there is certainly no pantheism in these legends from the sacred poem of the Hindu people. Even the miracles recorded in them have nothing of what we call the providential, but are sheer miracles wrought for their own sake, and to show that the one holy, im-

mutable, and true God, who is Krishna, is ruler of the universe. The Deity of the Mahābhārata is not a stern and jealous god, and he lacks some of the human attributes assigned to the Deity in the Bible, but he is a passionless, Omnipresent Power, who has no affection and no pity for humanity. Man is no more than the creature of his hand. The Mahābhārata is essentially different from the Mosaic books in tone. It has no gift of prophecy; it looks back, not forward; it does not convey the idea that the Hindus had any notion of a fall of man, or yet of his gradual degeneracy, but it gives (see "The Entry into Heaven") a curious hint of purgatorial punishment.

That this book should have been unknown to Europe down to one hundred years ago, and that it should still remain practically inaccessible, constitutes a loss to the poetry of the Western world only equal, perhaps, to that of the Milesian tales, which may have been the Decameron and Heptameron of antiquity, and yet possessed of a title to the gift of poetry if not to the gift of morality. Nevertheless, it is difficult to say what the whole sum actually is of the addition which Mr. Arnold has made to our store of all beautiful things: so much of the essential spirit of a poem lives not in books, but in the air, and passes from language to language without direct translation, or seems independent of the medium of words. The student of the Bible who has gone to it for the love of its literary beauties as well as for its higher qualities will probably be struck by its parallel passages with the Mahābhārata, for which Mr. Arnold claims an earlier origin. Not that phrases in the Bible are reproduced, though this sometimes happens, as in the line

"It is appointed that all flesh see death"—a noble line, acquired no doubt in translation. But the Hindu book has often the Hebrew eye for natural objects, and not the Arabian eye. The evidence here is too recondite for citation; but, whatever the external proofs that the Sanskrit language is of earlier origin than the Hebrew, the internal proofs that the Hebrew literature is of earlier origin than anything that has yet reached us from the Sanskrit are so convincing as to make the pretensions put forth for the Sanskrit seem almost absurd to the critic who is a literary critic simply, and who compares the Mahābhārata and the Mosaic books as he would compare Chaucer and the early French poets or Fielding and Cervantes. Mr. Arnold speaks of the verse of the Hindu poem as oftentimes as musical and as highly wrought as Homer's own Greek; but he has made a wise choice in rendering it in simple and direct language. Indeed, if instead of his vehicle of blank verse he had selected that lowest but purest medium employed by Bunyan in *The Pilgrim's Progress*, he would have been fully justified; for, whatever the occasional elaboration of diction in the Oriental original, in our own sterner tongue the reality of the visions alone must have sustained them, and where the realism of conception is greatest there might have been the extremest simplicity of phrase. Mr. Arnold's blank verse is often varied and graceful, and always smooth, and his lyrical interludes are sometimes very musical. He re-

produces with singular felicity those magical—that is, definite but indescribable—touches of simple imagery which are found in primitive poetry alone—in Moses and Isaiah, Homer and Aeschylus, and most of all, perhaps, in the Sermon on the Mount. Of such kind are

"She came again, the girl,  
Silently shining through the trees;"

and  
"Thereat there spread in heaven  
Silence a space, whilst Death, for love of men,  
Gazed on the face of God."

The following is a good example of Mr. Arnold's verse:—

"So, being permitted of them both, she went,  
That beauteous lady, at her husband's side,  
With aching heart, albeit her face was bright.  
Flower-laden trees her large eyes lighted on,  
Green glades where pea-fowl sported, crystal  
streams,  
And soaring hills whose green sides burned with  
bloom,  
Which oft the Prince would bid her gaze upon;  
But she as oft turned those great eyes from them  
To look on him, her husband, who must die,  
(For always in her heart were Narad's words);  
And so she walked behind him, guarding him,  
Bethinking at what hour her lord must die;  
Her true heart torn in twain, one half to him  
Close-cleaving, one half watching if Death  
come."

There is ease, grace, and variety in blank verse such as this. T. HALL CAINE.

*The Life of Sir Henry Durand.* By H. M. Durand. (W. H. Allen.)

It was well said by Lord Lytton that the great Indian competitive examination had now been going on for about one hundred and twenty years. It has occupied the whole working life—as he pointed out—of generations of men as bold, hardy, and honest as ever served any country. "The principal subjects of it are the four cardinal virtues—justice, benevolence, fortitude, and temperance." Some of the successful candidates have been men whom the suffrages of mankind have elected to the highest place; others—only less distinguished—have been persons who, perhaps, without those peculiar conditions, might have only been remarked in their native land as possessing in an unusual degree the qualities of a good citizen, but in the forcing atmosphere of Imperial duties showed that those qualities are capable of almost unlimited development. Of this latter class was Durand. He cannot be ranked among the great Soldier-Statesmen with Wellington, Clive, Munro, or Malcolm, for he established no new principles, performed no startling exploits; but he proved himself an efficient officer, and he has left a bright example of character to future public servants.

Distinguished by boyish proficiency at the Addiscombe Academy, and recommended to the protection of Lord Fitzroy Somerset by the head of that institution, Durand entered the service of the Company as Lieutenant of Bengal Engineers in 1829. During his first year he was employed as an architect, in which capacity he designed the church at Meerut and the convalescent depot buildings at Landour. From these duties he next passed into the department of irrigation, and was employed, under Col. Colvin, on the Western Jumna Canal. He availed himself of his scanty leisure to study

Persian and Hindustani; he also gave some time to the subject of geology, and was instrumental in the discovery and description of the fossils of the Siválík Hills. His future civil career was at this time foreshadowed by the offer of the secretaryship to the Board of Revenue in the North-West Provinces. This post—never before or since held by a military man—he did not accept; but the offer shows that he was thus early noted as a man suited for exceptional employment. The fact seems inconsistent with the view (taken by himself and partly endorsed by his biographer) that he had to contend against bad luck and a want of appreciation on the part of superior authority. Indeed, it was one of Durand's few weaknesses that he was never satisfied with his fortune. He seems to have thought that he had claims to every sort of post, and was apt to be irritable and despondent if he did not get all he wanted at once. From 1838 to 1840 Durand was engaged as a field engineer with the force in Afghanistan. His services were valuable, especially at the storming of Ghazni. Arrived at Kabul, he gave proof of the independent spirit that was so often afterwards to bring him into trouble, by quarrelling with Maonaghten and Burnes, the "political" officers; and, soon after, he resigned his appointment and returned to India. In 1841 he revisited England, and made an unavailing attempt to become a clergyman. He now formed the acquaintance of Lord Ellenborough—that connexion which was henceforth so powerfully to affect his career for good and evil. It was not a very good school; and, after two years of service as Private Secretary, Durand was left suddenly unprovided for on the recall of his erratic patron. In 1844 he was appointed Commissioner of the Tenasserim province, a post from which he was removed for alleged illegal conduct some three years later. Perhaps Henry Lawrence's is the best comment on this occurrence:—

"When appointed, no man in India of his standing bore a higher character for talent, application, and business habits; and even those who have since condemned him find him guilty mainly of errors of judgment."

After this, Durand had a taste of the bad luck of which he so often complained, and which in some cases becomes chronic. In his, however, it was not of long duration. The fateful year 1857 found him already in a conspicuous position. He held the post of Resident at the Court of Holkar, a very fair advancement to be obtained by a field-officer of twenty-seven years' standing, and one that—in such times especially—held out great opportunities of distinction. He did better than would be supposed by readers of Kaye, though without great brilliancy, or fertility of resource; and he was made C.B. The rest of his public life was what would be generally considered prosperous. He gave up a seat at the Council Board in London to take up the onerous and lucrative, if somewhat subaltern, duties of Foreign Secretary to the Government of India; he then got into the Viceroy's Council; and, on the retirement of Sir Donald Macleod, he was appointed Lieut.-Governor of the Punjab. He only held the post a few months, when his death, by an accident, cut short a promising and honourable career.



It is to be regretted that Durand's life could not have been related by some old comrade like Col. Henry Yule. Not that Mr. H. M. Durand's work betrays any lack of the due literary qualifications. But the peculiar point of view of a son is a trial, both for the writer and for the reader of a biography. Mr. Durand says, in explanation of the "uselessness of an attempt to describe his father's character," that "all men seem small to him in comparison." Now this frame of mind would unfit a man for writing the biography of Cromwell, Washington, or Shakspeare, let alone that of Durand. He was in truth not an exceptional man at all, but only a favourable specimen of the type of officer that used to be produced by the old Indian services—brave, upright, and devoted to duty.

With the second volume we would have no one meddle. It contains Durand's literary remains in large quantities. His writings are on topics that have been disposed of, his style is not lively, and his intellectual culture (of which one hears much in the *Life*) is not very apparent. It may be taken as characteristic that he disapproved of teaching Milton and Shakspeare to Babus, but saw no harm in giving the natives a sound, Christian education. On military matters he is always suggestive, and writes clearly and with authority; but on ordinary subjects there is a want of light in his opinions, and a good deal of dogmatism in what is meant for their exposition. His manner of writing is dry and unsympathetic; and his minutes have the additional drawback of having been mainly on the wrong side, so as to have been falsified by events in many instances. Thus, for example, he was opposed to the employment of officers of the Civil Service in Non-regulation Provinces, to more than a certain limited extent; he was opposed to the occupation of Quetta; he was opposed to Financial Decentralisation (which has done more to promote economy and efficiency of administration than any single measure ever introduced into the Indian system); he was likewise opposed to the reduction of the Salt-Tax, and also to the closing of the studs, or Government horse-breeding establishments—all which things have since been done, and apparently with success.

In a word, Durand was an able and efficient executive official rather than a great statesman. Indeed, his own strongly avowed bias was for the life of a soldier; it was the great grievance of his existence that he missed a military career; and on this account, in spite of his great successes in civil life, he died, ruler of the Punjab, it is true, but a disappointed man. Lord Mayo seems to have taken his measure pretty accurately. When lamenting that Durand had refused a high political post that was to have been created for him, Mayo wrote:—"He possesses the qualities which enable him to govern and direct men by personal influence, which are much more rare than administrative or judicial talent." It was, perhaps, a waste of power to take this towering, intrepid leader of men away from the path for which, alike by Nature or by early training, he was best qualified. But, so far as his own interests were concerned at least, it does not appear that Durand had sufficient cause of discontent. An officer who, starting in the "Sappers," becomes

Private Secretary, Commissioner, Agent to the Governor-General, Foreign Secretary, Member of Council, and Governor of a great Province must be allowed to have had his share of the smiles of Fortune. That he should have murmured to the last shows how difficult it is for any of us to measure our own claims.

H. G. KEENE.

*The City in the Sea: Stories of the Old Venetians.* By the Author of "Belt and Spur." (Seeley.)

THIS is a gift-book, which makes its appearance suitably at this period, when the question of Christmas presents is beginning to beset us. The book recommends itself at once by its outside. Its cover, with the two painted sails, the piles of the Venetian lagoon and the campanile of St. Mark in the distance, is one of the prettiest we have seen. Inside, the book has fifteen coloured illustrations; some of these, the Crusaders at Tyre, for instance, and the siege of Chioggia, with the Doge's galley displaying the standard of St. Mark and the Contarini ensigns, are quaint and interesting. The type and paper are excellent, and the volume of a most convenient size; in short, the publishers have succeeded in producing a very pretty book.

As to the contents of the volume, the Preface informs us that "these stories of Venice are gathered from the Venetian Chronicles, being generally simple translations." It was not a bad idea to make a collection of stories from the chronicles of "the city in the sea." The field is a rich one, both in extent and in picturesqueness; few cities possess a larger number of ancient authors than Venice does. Accurate and critical history is not to be expected in a book of this sort. That does not come within the scope of the author, which is simply to select and narrate the most vivid and interesting stories to be found in the chronicles; and those stories are often, as everyone knows, far removed from fact. A book like this must be judged entirely upon its interest as a collection of stories, and that interest will depend upon three points—the events selected for narration, the chronicle followed, and the manner in which the antique flavour of the originals has been preserved.

As to the events selected, the table of contents is very satisfactory, and shows us that the author has touched on most of the brilliant episodes in Venetian history. To our mind, the closing of the Great Council and the conspiracy of Tiepolo should have found a place, as being at once more dramatic and of more real importance than several of the events related; but this is the only serious omission. When we turn from the contents, however, to the stories themselves, we must confess ourselves disappointed. The author has adopted an unfortunate method. Though in no case is the name of the chronicle given, yet it is clear that the author has, as a rule, chosen one chronicle for each event, and followed that only, thereby sacrificing the picturesque variety of detail which might have been obtained by the selection and combination of several writers. The account of Pepin's attack on the lagoon,

with all the story which precedes it, the journeys, the adventures, and intrigues of Fortunatus, Patriarch of Grado, might have been worked up and presented in a more full and lively manner by the help of Sagornino, the *Cronaca Altinate*, Martino da Canale, and Dandolo, supplemented by Eginhard and Constantine Porphyrogenitos. We miss the story of the old woman of Malamocco, which the author refuses to give; and still more do we miss Canale's wonderfully graphic account of how "Roi Charle tenoit un spleut en sa main mult grant," and acknowledged his defeat by hurling it into the lagoon. It is not history, it is true, but it is a story from one of the earliest and one of the most charming of Venetian chroniclers. For the story of Marino Faliero the author has relied on Sanuto alone, and the result seems meagre. The conquest of Padua and the romantic adventures of the Carraresi, for which there is such abundant material in the chronicles of the Gattari, father and son, have not received adequate treatment. The death of Francesco Novello in the Venetian prisons is not even mentioned. So, too, the tragedy of Carmagnola, the touching story of Caterina Cornaro, with the chronicle of Malapiero and the documents collected by Mas Latrie for material, and, finally, the alleged attempt on the part of the Spaniards in Italy to destroy Venice, with Daru and Ranke to indicate the authorities—all these might have been better told as stories, and in the better telling they would have gained as history. In fact, these striking episodes in Venetian annals cannot be properly narrated as detached stories unless the dramatic interest is made to centre round the principal actors, and those must be either the persons who figure in the story or Venice itself. Our author does not lay sufficient stress upon the one or upon the other. The story of the translation of St. Mark's body from Andrew Dandolo, and the legend of St. Mark's ring from Sanuto, are both well done. The best story in the book is the account of the third Crusade, where the author has followed the splendid and graphic narration of Ville-Hardouin. It was a happy idea of the author, and shows that considerable pains have been taken in selecting materials, to translate Luigi da Porto's contemporary letters on the League of Cambray. Considerable interest attaches to da Porto as the author of the novel *Romeo e Giulietta*; and these letters are as interesting as any part of the book.

The antique flavour of the chronicles will as little bear transportation as poetry or wine; the bouquet is apt to vanish in the process. The author has, however, preserved a uniform style throughout these stories, with quite enough of the old-world flavour about it. In places where the story itself flows freely, as in the translation of Ville-Hardouin and the account of the battle of Lepanto, the style rises to a high level.

Perhaps we have taken the book too seriously, and expected too much from what professes to be only a story-book; yet we cannot help feeling that justice has not been done to the picturesque interest of the Venetian chronicles, and that from so rich a garden a rarer nosegay might well have been gathered.

H. F. BROWN.

*The Theory and Practice of Teaching.* By the Rev. Edward Thring. (Cambridge: University Press.)

No better result could possibly accrue from the establishment of a Teachers' Training Syndicate at Cambridge than that it should encourage the production from time to time of the best thoughts and the ripest experience of eminent schoolmasters about the principles and practice of their art. Already the Pitt Press has published lectures which have been delivered before the university by Archdeacon Farrar, Dr. Abbott, Mr. Eve, and Mr. Poole; and in this way a beginning has been made in the provision of a body of educational literature of the highest practical value. The present volume, by one of the most accomplished and successful teachers in England, does not, it is true, consist of lectures actually planned under the sanction of the Syndicate; but its publication by the University Press, and its dedication to Mr. Quick, himself the first and ablest promoter of the whole movement, clearly indicate that Mr. Thring feels himself to be taking a part in that movement, and desires its success.

The first thing that strikes even the most superficial reader is the lavish use of metaphors in the handling of a subject not usually susceptible of decorative treatment. One might almost apply to the author the old criticism—

"he could not ope  
His mouth, but out there flew a trope."

The very titles of the chapters are all figures of speech of a more or less startling kind. Here are some of them:—"Coelebs in Search," "Legs not Wings," "The Auctioneer's Hammer and the Swineherd's Horn," "Grinning Eyes," "The School-boy's Briar-patch," "The Furniture Shop and the Skilled Workman." Sometimes the effect of the author's active fancy is to give freshness and force to truths of considerable value, as when he says respecting much futile school-work:

"It is useless pumping on a kettle with the lid on. Pump, pump, pump. The pump-handle goes vigorously, a virtuous glow of righteous satisfaction and sweat beams on the countenance of the pumper; but the kettle remains empty; and will remain empty till the end of time, barring a drop or two which finds its way in unwillingly through the spout."

Of remembering he says, "Memory has no more to do with true power than the cart which carries the seed-corn to the field has to do with the growth of the crops." And the need for a heedful and sympathetic study of boy-nature on the part of a teacher is enforced with curious felicity in such sentences as these:—

"Rigid, formulated, square statements cannot find their way with their corners into the little tortuous windings of the little mind, with all its blind mazes passages that lead to nothing, obstructions of previous ideas, mobs of small idolatries—idolatries of play, idolatries of day-dreams—combined with absolute incapacity to bear the unyielding thrust of logic in its finer tissues."

On the other hand, it must be confessed that the author's wealth of illustrative analogies sometimes has the effect of obscuring his meaning, as when he says, "The

simple rule, 'Fix on your goose and run him down,' is of marvellous practical power." More often it lends itself to exaggeration of statement. The habit of distinct vocal enunciation is no doubt a great help to clearness of thought; but one is hardly prepared, on reading the chapter entitled "The Blurred Chromograph," to find, after a preamble about the superior importance of the cardinal rule of teaching which is "to revolutionise the whole world of tuition," this sentence:

"What, then, is this talisman, this Columbus's egg, this simple magic and magic simplicity, this Aladdin's lamp which is to whisk everything into place and create half a lifetime for all? Articulation. Nothing more than a rigid, absolute, unfailing exacting of articulate speech, and the pronouncing the final syllable of each word firmly, distinctly, and unmistakably."

The most notable feature of the book is the emphasis with which the author enforces and illustrates the fundamental difference between teaching and training. "The distinction," he says, "between mechanic work and life work, and between force and true power, forms the basis of educational science." And this distinction is traced by Mr. Thring with much subtlety and skill through many of the departments of school-work. It is not the acquisition of knowledge on which he insists most strongly, but the development, in the learner, of power, of life, of an interest in the thing learned, of high aims, and of sympathy with what is in itself right and noble. It is this view of a teacher's work which is in constant danger of being obscured in the stress and effort of a scholastic life; and it would be difficult to name any book, ancient or modern, which places the supreme importance of training in a clearer light. The book abounds with terse, pregnant sentences which might usefully pass into current circulation among schoolmasters and their assistants as proverbs or "common forms" to be learned by heart. Here are some of them:—

"Attention is a lesson to be learned, and quite as much a matter of training as any other lesson." "A dull boy's mind is a wise man's problem." "The teacher makes the taught do the work, and occupies himself in showing them how to do it, and taking care that they do it." "The beginning of teaching consists in rousing some intelligent appreciation of what is already known by rote, or daily seen by eyes that see not, and daily done without understanding, and despised because not understood." "No one ever yet in all the worlds wrested a truth worth having from an unloving and unloved owner." "The transmission of life from the living, through the living, to the living, is the highest definition of education." "The limits are narrow indeed within which the whip is master." "Genius is an infinite capacity for work, growing out of an infinite power of love." "Half the bad work of the world arises from want of hope, not from want of vigour." "The beginning of all true power lies in getting closer and closer by living observation to that which has to be known." "Glory to the strong, on the reverse side of the shield, is oppression to the weak."

This last passage occurs in the course of an argument directed earnestly against the system of prizes and of competition, and intended to vindicate the rights of the weak, the commonplace, and the average scholar to a

larger share of the advantages of a good school than he at present receives. Those of Mr. Thring's readers who know most of the condition of modern schools, while granting that his protest is needed in some cases, will be unwilling to admit the truth of his comprehensive and sweeping censures. No doubt in modern schools, as in those of all times, teachers have a natural preference for clever pupils, and are fain to give special attention to those who are most likely to win credit and distinction. And as regards admission into great public schools, which are already well filled, it is inevitable that there should be a competition among masters to secure scholars of the highest promise. But this does not imply that the weak are neglected. Modern enquiries and improvements in education have had far more influence in promoting the general usefulness of schools and in multiplying the chances for boys of different tastes and aptitudes than in encouraging the special devotion of teachers to a small minority of prize scholars. Mr. Thring seems to take little or no account of the stimulating and encouraging effect, even on those who never rise above the dead level of mediocrity, of the presence of a few schoolfellows who rise conspicuously above that level. Nor does he recognise the undoubted fact that in our days there is a wakeful public interest in relation to schools, which is shown quite as eagerly on behalf of the weak as of the strong. It may be doubted, indeed, whether there has been any time in our school history when the average boy with moderate abilities and no ambition received more attention, or when any neglect of his interests on the part of a public school would be more promptly discovered and corrected. It is at least consoling to reflect that in one department of modern education—that of the elementary schools, which provide for four millions of English children—the prize and competitive system is well-nigh unknown, and that over the whole of that vast area which is in part controlled by the State there are no inducements whatever to teachers to overlook the interests of the rank and file for the sake of the best scholars. The sole measure of success applied to their work is dependent on the number of the pupils who are brought up to a certain modest standard of attainment, and on the efficiency, orderliness, and intelligence of the school considered as a whole.

As regards the material and method of instruction, Mr. Thring confines himself exclusively to the department of language, and almost exclusively to the teaching of Latin and Greek. "Language," he says, "is the material ready for the training of the whole world." He would have the common principles of sentence-structure and universal grammar learned in the learner's own language; "after that," he thinks, "all fair difficulties become an advantage, not a disadvantage;" and he proceeds to point out the "stupendous advantages" which, owing to the fact of their being no longer spoken, belong to the study of Latin and Greek. Except in a single sentence in which he speaks of the usefulness of Drawing as an art, and one casual sympathetic reference to the study of Botany, there is hardly a hint

in the book of any other subject of instruction than grammar and its cognate studies. All his illustrations of method, all his suggestions in reference to the way of finding access to a young mind and bringing it into discipline, are drawn from the form work of a public school, from construing, translating, and composition. To say this is not to censure the book, but simply to indicate the necessary limitations of its range. It is in effect to say that Mr. Thring writes of that which he understands best, and gives his readers such theories only as are suggested by actual experience. And this, if we are ever to have a body of educational literature worthy the name, is the only way in which it can be produced. The student who is on the look-out for a complete manual of pedagogy, the teacher of mathematics or of natural science, the head-master who desires to organise a school and to reconcile the conflicting claims of modern life and modern subjects with those of the ancient linguistic discipline, will not find in the book the help he wants. But he will find something much better. He will find himself in the presence of a teacher of keen insight, profound sympathy, and large experience, and will learn from him what are the aims which a truly liberal education ought to contemplate, what is the sort of influence on human character and life a true teacher, whatever be his especial subject, ought to exercise, and in what spirit the schoolmaster's work—if it is to be worthy and fruitful work—ought to be undertaken.

A word or two may be fitly added respecting the mournful vaticinations which conclude this volume. In a chapter entitled "The Dead Hand and the Shadow of Death," the author complains, not, indeed, of the restrictive ordinances of pious founders or of the ineffable deadness and decay which have been brought about by feebly trying to obey them, but of the pitiless iron grasp of modern legislation, of the Philistinism of new governing bodies, and of the incursion into the scholastic domain of commissioners and examiners. It may be freely admitted that school governors in the present as in the past have often formed a low and ignoble conception of what a school ought to be and to do. But it is some compensation to reflect that, after all, they form the class for whom and for whose children the schools exist; and that it is the habit of such bodies, when they have been so fortunate as to secure a head-master of ability and zeal, to let him work out his own plans, and realise his own ideal in the way which seems to him best. And it may be permitted to one who has had occasion to study with some care the history of foundation schools in England, and who has personally known and visited a great number of them both before and since the Endowed Schools Act of 1869, to express his conviction that there has never been a time in our history in which the endowed grammar schools of this country presented a greater variety of types of excellence than at present. There has certainly never been a time when earnest and original teachers were freer to carry out their own methods, or when such high-toned and valuable work as has long distinguished Uppingham was more sure of honourable recognition. J. G. FITCH.

## NEW NOVELS.

*Gladys Fane.* By T. Wemyss Reid. In 2 vols. (Fisher Unwin.)

*Rossmoyne.* By the Author of "Molly Bawn." In 3 vols. (Smith, Elder & Co.)

*Ephraim.* From the German of A. Niemann. By Christina Tyrrell. In 3 vols. (Bentley.)

*Jonathan Swift.* In 3 vols. (Hurst & Blackett.)

*A Woman of Honor.* By H. C. Bunner. (Trübner.)

*Nelly Channell.* By Sarah Doudney. (Hodder & Stoughton.)

*Gladys Fane* is the first serious venture of its author in fiction; and, as such, it is highly creditable and promising. In any case, Mr. Reid's readers will be grateful to him for introducing them to a very charming heroine, and to a company of Englishmen and Englishwomen of the present day who have the air of reality about them, and who live as if they believed that conduct were three-fourths of life. *Gladys Fane* is a singularly unconventional girl. In the first chapter of her history she plays an amusing practical joke on one of her lovers, a worthy, though not very brilliant, peer. Farther on, she crows openly over the defeat in an election of her second lover, who happens to be the opponent of her father. She rebels against her stepmother and flies from her home. She does all this, however, in such a way that even commonplace people who are not devoid of sense cannot help becoming her champions or adorers. She is thoroughly original; her portrait is carefully finished; and it may safely be said that, if Mr. Reid has a few more characters like this in reserve, his success as a novelist is assured. Rex Mansfield, *Gladys's* lover and "fate," is also a fresh and vigorous personality, though not quite so satisfactory as *Gladys* herself. He is a physically and morally robust and deep-voiced Englishman of the George Warrington type. Like Warrington he smokes hard, writes hard for journals, is the soul of honour, and has—or, rather, believes he has—an unspeakable wife in the background, which fact prevents him from avowing his growing love for *Gladys*. All this is not far-fetched, nor is there anything out of the way in his tragic death from bursting a blood-vessel after saving *Gladys* from a fire. But Mansfield's duel with that wretched *vaurien* the Roumanian Prince Bessarion is decidedly improbable. No honourable Englishman would have fought with a man who had enticed a young lady into an ambiguous position at Monte Carlo, and had even so far revealed himself as to pour forth a torrent of vulgarly bad language; he would have let such a creature severely alone, or handed him over to the police—if there be any in those parts. The minor characters in *Gladys Fane* are almost all well drawn, more particularly Mrs. Carmichael, with whom *Gladys* lives in Paris; Mrs. Lorrimer, a lively *Américaine*; Mrs. Wybrowe, an eccentrically sensible English lady of the old school; and dull, patient Lord Lostwithiel, whom it may be presumed *Gladys* marries when Père la Chaise, the narcissus, and Rex Mansfield have become memories.

Lady Jane is a rather commonplace and wooden stepmother; but *Fane* himself, as a pompous and Trollopian father with gentlemanly instincts and an indifferent brain, is a good sketch. There is abundance of action in *Gladys Fane*: the scene changes from London to the North of England, thence to Paris, Mentone, and Monte Carlo; thence to Constantinople, and finally to Paris once more. But the descriptions interfere in no way with the story, and are of the nature of instantaneous photography. An account of a North-country election in 1874 is exceptionally well done. Mr. Reid might have spared us a little essay on Circumstance with which he opens one of his chapters, some digressions on journalism, and especially "society" journalism, and perhaps also one or two *Club "interiors."* The tragedy with which *Gladys Fane* closes is rather hurried, and looks like the work of a level-headed and kind-hearted Englishman who, being forced to do some killing, does it as quickly as he can. The book, however, merits minute criticism of this kind because it can stand it. It is a sound piece of work, and, above all, it is very enjoyable reading.

The new story by the author of *Molly Bawn* disarms criticism. It is simply a three-volume account of the loves of Irish "boys and girls gone out to play." There is no plot to speak of, for the family feud between the Desmonds and the Beresfords which prevents the chief pair of lovers from marrying in the second chapter of the first volume is a childish and even preposterous one. Ulic Ronayne, and even Kelly and Brian Desmond, are perhaps what Mr. Gilbert would style "lawn-tennis young men;" but they have the good taste not to indulge either in "tragic passions" or in "comic breakdowns," and so they are more than tolerable. Monica Beresford is a very pretty example of Irish *naïveté* dissociated from shillelaghs and potheen; and there is true humour in the conception of Kit, her sister, who conducts the love affairs between Monica and Brian on the lines of the novels she reads. The Land League is, of course, introduced into *Rossmoyne*, but not with much success. Some of the jokes in the book have a Joe Millerish look.

There seems no good reason why the German novel which bears the title of *Ephraim* should have been translated, unless the translator's purpose has been to prove that Berlin *savants* and members of the Reichstag have a great weakness for prosing and for breaking the Seventh Commandment. As a combination of absurd metaphysics, crude politics, and shameless sensuality, it surpasses even our "high life" fiction of the "Fashionable Marriage" type. When it is suggested to Dr. Stahlhardt, an old pedant, that he might make ten thousand thalers by dabbling in political pamphleteering, he reflects, "I might keep a lady, but I should hardly like to bring this trouble on myself or on my Clara." In the next chapter we find his brother-in-law, Dr. Irrwisch, the eminent politician, visiting Frau von Blankendorff; in the end "she sank upon his breast and twined her supple limbs like coils about him." This personage is unfaithful, not only to her

husband, but also to the eminent politician, although she has a daughter by him. She accepts a copy of *Nana*, and love, from an Italian Prince. He, for his part, marries a Spanish singer with a passion for "extremely low-cut dresses," who is murdered while eloping with the son of the pedant. Even the good boy of the story spends his time, when he is comparatively sane, almost equally between kisses and geometry. *Ephraim* may be interesting as a study in psychology, or, if the author will have it so, in German "society." The English reader will find it difficult to say whether the philosophy or the morality of the book is the more disagreeable.

The "new hand" who has tried to write an historical romance with the author of *Gulliver* for his hero cannot be congratulated upon anything but good intentions. He (or she) would have done well, before beginning to write, to have studied certain works by Thackeray and Harrison Ainsworth. In these Swift, St. John, and even the murdering De Guiscard act, to say the least, like intelligible human beings. Here they are simply grotesque marionettes. Swift obtains from the author an impossible sister, with whom Matt Prior and De Guiscard, not to speak of an infatuated butcher of the name of Pringle, fall in love. Yet her mysterious disappearance is the only incident in the story that is told with anything like power. As for Swift, his "secret" is that he is in reality a maniac with lucid intervals, which he employs chiefly in writing and intriguing. Stella, who, by-the-way, is made the daughter of Sir William Temple, discovers this "secret," and, in consequence, resolves to live near Swift, but not to marry him; and, of course, all ends unhappily. This theory may be interesting to Mr. Craik and other students of the Dean, but it is not romance. Its author has evidently strong views on politics. Indeed, an exclamation on the subject of the Transvaal Convention is the most "real" thing in the three volumes.

*A Woman of Honor* evidently belongs to the modern "expansion" order of literature, the original "skeleton" being a comedy of errors, the scene of which is laid in New York. The dialogue is everything; the plot nothing. The following, between Adelaide Swift, a married lady who adores her husband to jealousy, and John Carnegie, her former lover, who loves somebody else, and has given her back her letters, is fair "stage business" of the Robertsonian kind:—

"'Dear,' she said, 'these letters seem like a tomb over our dead love.' 'I knew she'd get that off,' groaned Carnegie to his soul. 'Don't let that tomb be too endearing,' he answered aloud; 'burn it!' 'Don't jest,' moaned Adelaide, 'I can't bear it. We seem to be standing on the grave of the past. Do show some feeling.' 'I've no particular objection,' he answered, 'to shedding a tear over the grave; but I positively decline to go into the resurrection business.'"

A good deal of "fun" is got out of the misunderstanding occasioned by the visits of two ladies to Carnegie's study. Faith Ruthven, the "woman of honor," is a pretty sketch; while her rather priggish father and "Megilp," Carnegie's comic Irish model, are original

studies. The real hero of the story, Cecil Kent, bears, like Mr. Reid's Rex Mansfield, a strong resemblance to George Warrington; and, indeed, the chief fault to be found with *A Woman of Honor* is that it is not distinctively American.

Miss Doudney's new story is quite as good as its predecessors from her own standpoint, and a great deal better than some of them from the ordinary secular point of view. The majority of the folks (commendably few in number) who figure in *Nelly Channell* live, indeed, on and for texts; but there is in it none of the unwholesome sentimentality of *What's in a Name?* Rhoda Farren, who becomes Nelly's stepmother, has some character, at all events in her unregenerate days, and before she marries the man against whom she had very naturally "hardened her heart;" and her silly extravagant cousin is rather effective as a foil to her. Nelly Channell herself is a conventional heroine of the almost forgotten "book muslin" type; but one is rather glad she is saved at the end of the story the misery of a marriage with Morgan Foster, as thin-blooded a curate as ever figured in a religious novel, or had a craving for "soul"—and three thousand pounds.

WILLIAM WALLACE.

#### GIFT-BOOKS.

*Treasure Island.* By Robert Louis Stevenson. (Cassell.) Mr. Stevenson has treated a well-worn theme with freshness. His story is skilfully constructed, and related with untiring vivacity and genuine dramatic power. It is calculated to fascinate the old boy as well as the young, the reader of Smollett and Dr. Moore and Marryat as well as the admirer of the dexterous ingenuity of Poe. It deals with a mysterious island, a buried treasure, the bold buccaneer, and all the stirring incidents of a merry life on the Main. Mr. Stevenson's buccaneers are not of the heroic age that Kingsley sang; they know nothing of pleasant isles in the glowing tropic seas; their traditions are not of good Queen Bess and the hated Spaniard; they do not swagger in picturesque attire and drink canary; they belong, in short, to the more prosaic era of the Georges. But they are no less individual and rather more entertaining. They are, for the most part, superlative and consistent villains. They cannot inspire the most enthusiastic youth with a desire for the return of the glorious age of buccaneering. Their profession is not set forth in a dangerous halo of romance, nor are their deeds made alluring through a familiar moral process by which crimes are mitigated with the milk of sophistry. Mr. Stevenson deserves praise not alone for this. He has dared to depict an island the sole attraction of which lies in its hidden treasure. With a healthy realism he has avoided that false and specious luxuriance which denaturalises the action of a story by placing its actors out of harmony with their surroundings. His island is no garden of Eden, where all the products of all the zones thrive in happy ignorance, and where the modern representatives of the Swiss Family Robinson may find all to their liking and life certainly worth living. It has its drawbacks as well as its piratical hoard, but it is portrayed in several vivid pictures with the truth and precision of nature. In the opening chapters only may be detected a discordant touch. Here the events are a little too melodramatic and the narrative somewhat strained. The affray with the revenue officers and the discovery of the chart of the

island are cleverly managed and form an ingenious prelude. The blind sailor, Pew, is an exception to the author's otherwise excellent delineations. After we have recovered from the thrilling shudder he causes, we feel that he is an anomaly, monstrous, irrelevant—a transitory spasm of nightmare in a coherent story. This, however, is a slight matter. The dramatic *verve* of the narrative is not less striking than its unflagging spirit. The invention is rich and ready, the dialogue abounds in pith and humour, while the characters—particularly the sailors—are drawn with great force and distinction. Among these is one who stands out with the prominence of one of Cooper's or Marryat's heroes. Long John Silver is a creation. There is not so much of the salt about him as might be desired, but there is no gainsaying his merit. We may long to hang him, or wish him a bad end, in the final chapter, but it is impossible not to be interested in him. With all our knowledge of this abandoned ruffian, of his treachery, his craft, and his abominable wickedness, it is surprising how his humour and cynicism move us to admiration. There is not a false touch in the portrait; the character has all the complexity of a humorist, and is painted with unerring consistency. The scheme by which this cold-blooded villain seduces the crew to mutiny is detailed with admirable irony and humour. The owner of the ship treats his men with a leniency that almost parallels that of Capt. Reece, commander of the *Mantelpiece*. How their ingratitude and criminal designs are divulged—how the island is reached, and becomes the theatre of the most exciting events—and how Long John eventually comes off—the book must tell. We can only add that we shall be surprised if *Treasure Island* does not satisfy the most exacting lover of perilous adventures and thrilling situation; he can scarcely fail to share in the anticipations of Jim Hawkins, the relater of this sea yarn, when he finds himself on board the *Hispaniola*, "with a piping boatswain and pig-tailed singing seamen, bound for an unknown island and to seek for buried treasure."

*With Clive in India; or, the Beginnings of an Empire.* By G. A. Henty. With Twelve full-page Illustrations by Gordon Browne. (Blackie.) Among writers of stories of adventure for boys, Mr. Henty stands in the very front rank; and Mr. Gordon Browne occupies a similar place with his pencil. It is due also to Messrs. Blackie to add that no firm of publishers turns out this class of literature with more finish. We refer not only to the novel tinting of the illustrations and the richness of the cover, but more particularly to the solidity of the binding—a matter of great importance in boys' books. Of the story before us it is not necessary to say very much. It includes the defence of Arcot, the tragedy of the Black Hole, the Battle of Plassey, and half-a-dozen minor engagements in the South of India which are known only to readers of Orme and Col. Malleon. The two subordinate characters of Tim and Hossein are made more interesting than the hero himself, Charlie Marryat; while Clive only appears now and again as a shadowy personage. Despite a certain number of inconsistencies and anachronisms, it is evident that Mr. Henty has read up his subject carefully. Indeed, our chief complaint against him is that he has felt compelled to retail all that he has read. The thread of the story is broken more than once in order to introduce episodes that would be more appropriate to a regular History. Nevertheless, our final verdict is that those who know something about India will be the most ready to thank Mr. Henty for giving them this instructive volume to place in the hands of their children.

*Laila; or, Sketches from Finmarken.* By J. A. Friis. Translated from the Norwegian by



the Earl of Ducie. With Illustrations by Wilh. Peters. (S. P. C. K.) This dainty little volume has the double merit of presenting a faithful, if somewhat idealised, picture of one of the most interesting races in Europe, in the form of a singularly attractive story abounding with incident and pathos. Every traveller in the northern parts of Norway must have seen something of the Mountain Lapps—those good-natured, harmless little beings, with strange faces, strange garments, and still stranger language, who come down to the coast in summer with their reindeer and their dogs to bask in the warmth of the midnight sun. But, as they say themselves, "no one knows the hard lot of the mountain people;" and their patience and gentleness under a complication of adverse circumstances that might well have cowed a stronger and more enlightened race can only be appreciated by those who have shared in the hardships of their winter life on the "fjelds." Prof. Friis has done more than almost any other writer to make us acquainted with their peculiar traditions and customs; but hitherto his works have only been accessible to the limited circle of readers who understand the Norwegian language, and Lord Ducie is therefore entitled to our warmest acknowledgments for his graceful translation of this charming tale from "the true and tender North."

*The Will-o'-the-Wisps.* Translated from the German of Marie Peterson by Charlotte I. Hart. With Illustrations. (Chapman and Hall.) Though it is, perhaps, not unworthy of being translated, we cannot anticipate for this book the thirty-four editions which we are assured it has run through in Germany. The device of calling up a long succession of will-o'-the-wisps (the plural is probably correct) in order to reveal to a boy the true history of his father and mother does not commend itself to us as a very happy one. That history is indeed pathetic, but not such as young children will either follow or appreciate. The telling of it would be improved by a little more simplicity, and a little less attention to the machinery. The pen-and-ink illustrations, which have been reproduced by some kind of photogravure, are more than fairly good, as regards both landscape and figure; but there is nothing in them characteristically German.

*Tom Telfer's Shadow: a Story of Every-day Life.* By Robina F. Hardy. (Edinburgh: Oliphant, Anderson and Ferrier.) All who have read *Jock Halliday* will be glad to hear of another Edinburgh story by the same author. Like that, this is touched with genuine pathos and illuminated by the freshness of Scottish home life even in a city. Every character is made to stand out well, though the canvas is somewhat crowded. We should like to meet the author in a more ambitious field.

*Queer People: a Selection of Short Stories from the Swedish of Leah.* By Albert Alberg. (W. H. Allen.) These tales have been collected from the works of M<sup>me</sup>. Josephine Wettergrund, who has written for many years in Sweden under the nom de guerre of "Leah," and who enjoys a popularity such as has fallen to the lot of no Scandinavian authoress since the days of Frederika Bremer. The stories in these two volumes have been rendered into good idiomatic English, and, as they give lively and faithful pictures of Swedish life, are well worth reading. But M<sup>me</sup>. Wettergrund is an authoress whose merits would arrest attention in countries much better provided with writers of fiction than Sweden. She excels in short tales, where her quick eye for the shades of character enables her to fill in a small frame a picture finished with all the care of a Dutch interior. She delights in painting the more amiable features of the humble classes; and her sketches of peasant life, genial yet true, will

always remain a landmark in the literary history of Sweden. "Leah" is essentially a feminine writer, but her ideal of a man's happiness is not bounded to a cheery fire and a good cup of tea. In the present collection "Alma Mater," "The Price of a Bonnet," "Ugly Kate," and "The Old Mill" are tales which should by all means be read. The two volumes are illustrated with wood-cuts the very reverse of ornamental.

*Friends, though Divided.* By G. A. Henty. (Griffith and Farran.) This treats of the great Civil War in England, and how two lads, taking one the Parliamentary side and the other that of the Cavaliers, were, notwithstanding, friends all through. The volume has some good illustrations appropriate to the tale, and is nicely bound. Altogether we have found it, after submitting it to a juvenile audience, just the book for the Christmas holidays.

*London Town.* Designed and Illustrated by Thos. Crane and Ellen Houghton. (Marcus Ward.) No higher or truer praise can be given to *London Town* than to say that it is absolutely suited to those for whom it is intended. The sights of London—its buildings and its characteristic people—are an endless source of pleasure to children, even to those who are town bred. Here they will find it all, told in a running rhyme, and painted with a pencil that is deliciously graceful twenty times for once that it tends to become commonplace. The book is a worthy companion to *At Home and Abroad*.

*The Forging of the Anchor.* By Sir Samuel Ferguson. Illustrated. (Cassells.) Whether this spirited poem has ever been published before, we do not know. From one point of view we should like to be able to read it without the interruption of wood-cuts. Not that we intend any disrespect to the illustrations, which contribute their share to the best "illustrated poem" we have seen this year. The model, of course, is American; but it is very gratifying to find that English artists and English engravers can hold their own so well. The weak point of the American school is that they fail to add to what they illustrate. They are too often content with a pretty bit of landscape, or a single figure, that would be equally fitting elsewhere. But here the pictures in almost every case not only embody the words of the poem, but also carry them to a greater fullness, such as one feels sure the poet himself might have approved if he had worked on a larger scale. We had thought of mentioning particular cuts, but we do not like to select when all is so evenly good.

UNDER the title of "The Golden Floral Series," Messrs. John Walker and Co. have published a series of illustrated poems, half book, half Christmas card, which is manifestly of American origin. Three of them are now before us—*Abide with Me*, *Curfew must not Ring To-night*, and *The Breaking Waves Dashed High*. Of the first we must make a few comments from the bibliographer's point of view. The illustrations are substantially identical with those in a reprint of the same poem noticed in the ACADEMY a fortnight ago. Nothing will make us like them as designs; but it is right to record that the very worst in that edition has here been replaced by one above the average, and that the engraving in this case is beyond all comparison better executed. The second we have also met with in book-form, last year; and we thought the illustrations better than the poem. The last, the present generation probably require to be told, is a poem by Mrs. Hemans. The wood-cuts, which are the only ones altogether new to us, seem somewhat better than in the first and not quite so good as in the second.

*Cheep and Chatter; or, Lessons from Field and Tree.* By Alice Banks. With Fifty-four

Illustrations by Gordon Browne. (Blackie.) If only the authoress had curbed her inordinate fondness for moralising, we should have nothing but praise for this book. Some of the fables are almost first-rate of their kind, such as "The Self-Deceived Magpie" and "The Tender-Hearted Ant," though even here we regret that the incidents were not allowed to point their own moral. But the real charm of the volume lies in the illustrations. We have more than once approved Mr. Gordon Browne's pencil. Here we can give it unstinted admiration. His strong point is in the comic—which all think they can do, and where failure is most deplorable. Now, of these fifty-four illustrations every one is a success. With birds and mice and insects the artist is equally at home; but his birds, above all, are inimitable.

*The March Hares and their Friends.* Illustrated by Arthur S. Gibson. (Griffith and Farran.) If we are not mistaken, this is a sort of continuation to a similar volume of last year that had "Mister Pig" for its hero. We will not say more than that Mr. Gibson is unfortunate in coming under our notice after Mr. Gordon Browne.

*The Court and the Cottage.* By Emma Marshall. (Griffith and Farran.) A bright tale for girls, in which the philanthropic nobleman of modern days is a conspicuous character. The motto which he quotes and up to which he lives—"Do the Next Thing"—is a capital one for boys as well as girls just entering on life. In *Poppies and Pansies* (Nisbet), by the same authoress, a younger audience is addressed, and a more distinctly religious tone adopted. The leaves from Pansy's Thought Book suggest the idea that we might perhaps write other people's diaries with greater truth than we write our own.—*Chums* (Griffith and Farran) is far too long for the little readers for whom it is presumably written.—*Madge's Mistake* (Blackie) will please the eye and the fancy of girls, for its illustrations are as excellent as its letterpress.—*Baby* (Burns and Oates) is described by its authoress as "a true study of baby life and thought," and Miss Kershaw seems to have caught the tone of the nursery very cleverly. The names of the children—Osyth, Magdalen, Guthbert, Aloysius, Caryl, &c.—are enough to show that the household was not a Protestant one.—*Noble, but not the Noblest* (Hodder and Stoughton), is, on the other hand, Protestant enough for anyone. It reminds one of some of Mrs. Webb's well-known tales. "Murius, the Roman general, sat in the *nymphæum* of his house," sounds very learned, but then other expressions occur which suggest doubts as to the depth of Miss Hall's classical knowledge.—*Daisy Dimple's Scrap Book* (Cassells) is charming. Of course, many of the wood-cuts—perhaps all of them—have done duty elsewhere, but in their present combination they form a storehouse of new delights.—*Alick's Hero* (Shaw) is somewhat too "goody" for boys of the present day.—The cheap editions of *Scamp and I* and *Mistress Margery*, which the same publishers issue, have already obtained the popularity they deserve.

#### NOTES AND NEWS.

M. MASPERO left Paris for Egypt early this week, after having seen through the press his new Catalogue to the Boolak Museum. He has written a highly favourable notice of Prof. Sayce's *Herodotus*, to accompany the presentation copy of the volume to the Académie des Inscriptions.

THE new weekly *Home Chimes*, the object of which is to furnish, at a penny a-week, literature of a superior order, is to make its appearance on January 2. Among the contributors to the first number are Mr. Swinburne (who

sends a poem), Mr. Phil Robinson, Mr. Sime, the Author of *Mrs. Jennings's Journal*, and the editor, Mr. T. W. Robinson. Mr. Theodore Watts has written a Sonnet of Greeting.

MESSRS. REEVES AND TURNER will issue immediately a new volume of poems by the late James Thomson, called *A Voice from the Nile, and other Poems*. It will include all the poems written during the last year of the author's life; and a number of early pieces, some of which were written as far back as 1855. Among the latter is a very striking poem called "The Doom of a City." It is founded upon a story in the *Arabian Nights* which relates how the inhabitants of a city were all turned into stone. It is remarkably different in spirit and manner from "The City of Dreadful Night." A portrait of the author, etched by Mr. Arthur Evershed, will be given with the volume, which will also contain a Memoir in which the story of Mr. Thomson's unhappy life is told for the first time.

PROF. JOHN H. HALES is preparing for the press a collection of articles by him that have appeared in various serials—the *Cornhill Magazine*, *Fraser's*, the *Quarterly Review*, &c. The volume will be published by Messrs. Bell and Sons.

TRANSLATIONS into Swedish of Mr. Justin McCarthy's novels, *Dear Lady Disdain*, *Miss Misanthrope*, and *Donna Quixote*, have lately been published at Stockholm, and have met with great success among the Northern reading public. Mr. McCarthy is now dramatising his last novel, *Maid of Athens*; and arrangements are being made for an early representation of the play.

WE hear that Mr. Charles Reade has just finished a new novel which will be published as a serial—in this country by the provincial newspapers, which have arrangements with Messrs. Tiltotson, of Bolton; and in America and Canada by Messrs. Harper. In *Harper's Magazine* there will also appear during the coming year a series of "Bible Characters" by Mr. Charles Reade.

A NEW weekly newspaper, entitled the *Pioneer*, and described as "a Record of Social Progress and of Friendly and Industrial Association," is announced to appear on December 15. Among the contributors to the first number will be Mr. Samuel Smiles and Mr. Frederic Harrison. The *Pioneer* will not identify itself with any political party, its object being solely the promotion of the social, moral, and material welfare of the people.

A SHORT account of the early life of the Prince Consort by Miss F. L. Clarke, entitled *The Childhood of the Prince Consort*, will be published in a few days by Messrs. W. Swan Sonnenschein and Co.

AN article on Adam Lindsay Gordon, the poet of the Australian bush, will shortly appear in *Temple Bar*. The author is Mr. Arthur Patchett Martin, founder and sometime editor of the *Melbourne Review*.

MR. S. L. LEE is again preparing for the next *Jahrbuch* of the German Shakspeare Society a bibliographical account of the fugitive Shaksperian literature of the present year. He would be grateful for additional information as to articles that have appeared in provincial or American journals. Mr. Lee's address is 26 Brondesbury Villas, London, N.W.

A NEW illustrated magazine, entitled *The Link*; or, *New Light on Old Paths*, will be published by Mr. Elliot Stock during December.

MESSRS. W. SWAN SONNENSCHN AND CO. have in the press a work by Mr. James Stanley-Little, entitled *South Africa: a Sketch-Book of Men and Manners*. The object of the book is to show how much these colonies

have been neglected and maligned, and how many opportunities have been thrown away in our dealings with them.

*Father Christmas* will consist this year of a complete story for children, written by Mr. Horace Lennard, entitled "The Man in the Moon; or, Robin and Blossom and the Nut with the Silver Kernel." The illustrations, as in previous years, will be by Mr. George Cruikshank, sixteen pages being printed in colours. The Supplement will consist of a large coloured plate entitled "Who Invited You?" by Mr. C. Burton Barber.

FOLLOWING, we believe, an American precedent, the *Journal of Education* offered in November a prize for the best list of the ten greatest living English men of letters, with the best work of each. The number of competitors was over 500, and the results of this literary *plébiscite* are thus tabulated in the current number:—Tennyson (501), Ruskin (462), M. Arnold (453), Browning (448), Froude (391), Swinburne (262), E. A. Freeman (241), Herbert Spencer (235), Newman (192), John Morley (187). Mr. Gladstone stands thirteenth on the list. Among the novelists, W. Black and Shorthouse come first, each gaining 50 votes, and just distancing Blackmore. The two last brackets in the list are strange triplets—W. Besant, E. Dowden, W. H. Mallock (11), and T. Hardy, Sir John Lubbock, G. A. Sala (10).

A LOCAL notes and queries column was started in the *Leicester Chronicle and Mercury* of November 10, under the title of the "Leicestershire Gleaner." A well-known Midland antiquarian writer is the editor.

AT the meeting of the Clifton Shakspeare Society on November 24 a general discussion took place on "Coriolanus." This was introduced by the reading of a portion of Prof. Dowden's chapter on the play from *Shakspeare, his Mind and Art*.

THE long-expected continuation of the *Bullarium Romanum* is about to be published at Naples. The Turin edition, a simple reprint of Mainardi's, only brought the work down to Clement XII. The present series begins with Benedict XIV., and will be continued to the present day. A full prospectus may be had from Mr. D. Nutt.

TO the *Ποικίλη Ἔκδοξ*, an annual of Athens now in its fourth year, which will be published early in December, Mr. Loverdo contributes a Greek version of Burns's "Highland Mary."

THE *Revue critique* of November 19 contains reviews of Prof. Sellar's *Roman Poetry of the Augustan Age*, by M. R. Lallier; and of Miss Phipson's *Animal Lore of Shakspeare's Time*, by M. James Darmesteter.

ONE curious fact to be learned from Mr. C. J. Robinson's valuable *Register of Merchant Taylors' School* is the large number of men connected with journalism who were brought up there. Excluding men who still write or edit, we may mention John Walter, the founder of the *Times*, and his son of the same name who brought that paper to the highest rank; William Scott, one of the original contributors to the *Saturday*; Simpson, who, with Lord Acton, established the *Home and Foreign Review*; Mr. George Smith, the projector of the *Pall Mall*; Albert Smith (no relation of the preceding), who edited several minor things; and J. G. Nichols, who brought out in succession a number of antiquarian and genealogical publications.

*Correction*.—In the review of Mr. Morfill's *Slavonic Literature* in the ACADEMY of last week (p. 344, col. 3, l. 40), for "Cosmos Indicopleustes" read "Cosmas Indicopleustes."

## AMERICAN JOTTINGS.

AN edition of the Letters and Poems of Keats is announced by Messrs. Dodd, Mead and Co., of New York, almost simultaneously with the publication in this country of Mr. Buxton Forman's "Variorum Library Edition." It will be in three volumes, one for the letters and two for the poems. The letters, which have been prepared by Mr. John Gilmer Speed, a grandson of the poet, will include several written by Keats to his brother George in the United States never before published. The text of the poems is that of Lord Houghton. There will be portraits of the three brothers, John, George, and Tom, reproduced in colour from the original paintings in oil by Severn; also an etching of the poet's grave, the *silhouette* of Fanny Brawne, the head of Keats drawn by Severn in his last illness, and the life-mask by Haydon. The edition will be limited to 350 copies, at 15 dollars (£3). The specimen page we have seen is a handsome example of typography, but contains a lamentable misprint.

A NUMBER of amateurs at New York, who style themselves "The Book-Fellows' Club," have had printed, by Mr. De Vinne, as their first volume, a dainty edition of Mr. Frederick Locker's *London Lyrics*, with an etching of the author, and wood-cuts by Mr. Randolph Caldecott and Miss Kate Greenaway. A copy on vellum has been sent to Mr. Locker, who wrote the following lines as an introduction to the volume:—

"Oh! for the poet voice that swells  
To lofty truths or noble curses—  
I only wear the cap and bells,  
And yet some tears are in my verses.  
Softly I trill my sparrow reed,  
Pleased if but one should like the twitter,  
Humbly I lay it down to heed  
A music or a minstrel fitter."

MR. GEORGE W. CABLE has begun work on a new field in Louisiana—the Acadians, whose civilisation is quite distinct from that of the Creoles.

MORE than two thousand copies of the *Imperial Dictionary* have already been sold in the United States, which must be considered a fair sale, considering the competition with Webster and Worcester.

A CONTRIBUTOR of the *Critic* writes that he has seen the Dickens correspondence now in the possession of Mr. Bouton. The letters of Dickens himself number 170, of which only twelve have been published in the *New York Tribune*. They are bound together in a large quarto volume, with some rare portraits of the novelist. The latest is dated June 21, 1870, seven days before his death.

## OBITUARY.

PROF. ARNOLD SCHAEFER, one of the most popular and successful teachers in the University of Bonn, died suddenly on November 19. He was best known in England by his elaborate work, *Demosthenes and his Time* (1856-58). In later years he devoted himself more and more to modern history, and published his *History of the Seven Years' War* in 1867-74. He was born in 1819, studied at Leipzig under Gottfried Hermann and Moritz Haupt, was for a time master in a public school, was called in 1858 to the Chair of History at Griefswald, and in 1865 to the same Chair at Bonn. He retained his power of work and his almost youthful vigour to the very last, and exercised considerable influence on the study of history in Germany. He treated modern history with the same critical accuracy with which he had learned in the school of Hermann and Haupt to treat a classical text, and in him the school of exact historiography loses one of its strongest supporters and brightest ornaments.

## ORIGINAL VERSE.

FOR A FORTHCOMING PICTURE BY  
MR. ALMA TADEMA.\*(Adapted from "The Greek Anthology,"  
lib. xii., 8.)

THE GARLAND-WEAVER.

To-day, when dawn was young, I went  
Before the garland-weaver's stall,  
And saw a girl whose beauty sent,  
Like stars of autumn when they fall,  
An arrow of swift fire that left  
Glory upon the gloom it cleft.

Roses she wove to make a wreath,  
And roses were her cheeks and lips,  
And faintly-flushed the flowers beneath  
The roses of her finger-tips;  
She saw me stand in mute amaze,  
And rosy blushes met my gaze.

"O flower that weavest flowers," I said;  
"Fair crown, where myrtle-blossoms white  
Mingle with Cyprian petals red  
For love's ineffable delight!  
Tell me what god or hero blest  
Shall bind thy garland to his breast:

"Or can it be that even I  
Who am thy slave to save or slay,  
With price of prayers and tears may buy  
Thy roses ere they fade away?"  
She smiled, and deeper blushed, and laid  
One finger on her lip, and said:

"Peace, lest my father hear!"—then drew  
A blossom from the crown, and pressed  
Its perfume to the pinks that blew  
Upon the snow-wreath of her breast,  
And kissed, and gave the flower to be  
Sweet symbol of assent to me.

Roses and wreaths with shy pretence,  
As for a bridal feast, I bought;  
And veiling all love's vehemence  
In languor, bade the flowers be brought  
To deck my chamber, by the maid  
Whose lips on mine shall soon be laid.

The hour hath struck: she's near, she's near!—  
O Love, a new and fairer shrine  
I promise thee, if thou wilt hear  
Thy suppliant's prayer, and make her mine!—  
Smile, Love, upon this suit, to be  
For ever blessed by her and me!

J. A. SYMONDS.

\* He has another charming picture nearly finished; a girl is busy weaving an immense garland of red roses, while she listens to the addresses of a youth who has stretched himself on the marble seat beside her. The broken roses, which she has cast away, lie thickly strewn on the step around her feet. In the background are seen a marble wall, with a carved frieze, and a little interval of bright blue Aegean sea, with a craggy island on the horizon. The subject of this work was suggested by a passage in one of the novels of Ebers.—(*Pall Mall Gazette*, November 15, 1883.)

## MAGAZINES AND REVIEWS.

THE magazines have grown too many for us. Even to glance through them all has become a burden; to notice them month by month as they may deserve is a task that we must decline. Yet the interest we feel in the *English Illustrated* compels us to say a few words about the December number. Putting the illustrations aside for a moment, we confess we are disposed to agree with the American verdict—that the contents are not so much out of the common after all. The Christmas number of *Harper's*, which is only twice the price, gives more than twice as much value. Still, from the point of view of many buyers, sixpence is not so large as half a shilling; and it is pleasant to be assured that the enterprise of the publishers has reached a class that numbers its thousands by the score. In the issue for the present month this class will find one article that should go straight home. They who know Mr. Theodore Watts by reputation alone prob-

ably conceive of him as solely concerned with the more abstruse laws of imaginative composition and with the niceties of metre. But "he who blows thro' bronze may breathe thro' silver." For once the critic has stepped down from the study chair to the parlour foot-stool, and takes advantage of this holiday season to talk familiarly and yet earnestly about, and to, the lovers of children. Despite the abundance of quotations, from lesser as from greater poets, none can misunderstand the lessons (for there are more than one) that he would have us take to heart. Of the illustrations, we must content ourselves with praising the frontispiece, which is as fine a piece of engraving as any wood-cut has a right to be.

THE *Theologisch Tijdschrift* for November contains an important paper by Dr. Oort on the relations of Jews and Christians at the end of the first century, based on a critical use of Talmudic passages; a collection of emendations to the Book of Proverbs, by J. Dyserinck, similar to his former compilation on the Psalms; Dr. Bakhuyzen, on the conjectural criticism of the text of the New Testament as employed to very small purpose by a recent Dutch author; Dr. van Bell, on the sphere of ethics; Dr. Hugenholtz, on Vinet; and Dr. Kuenen's notices of recent works on the Old Testament, &c.

## AN AMERICAN ENCYCLOPAEDIA.

*The Encyclopaedia Americana*: a Supplemental Dictionary of Arts, Sciences, and General Literature. Illustrated. Vol. I. A—Cen. (J. M. Stoddart.)

We have heard that the new edition of the *Encyclopaedia Britannica* sells in America yet more largely than in this country. We are not indisposed to believe it, for the Americans are emphatically a nation of book buyers, and are willing to pay a fair price for what they want when they cannot get it at an undervalue. But the *Britannica*, with all its high merits, has also some drawbacks which must be specially felt in America. Its first volume appeared in 1875, and after eight years and sixteen volumes the letter M is not yet finished. It has tried to give prominence to American subjects, but it could not give such prominence to them as the Americans excusably think that they deserve. Above all, its editors have deliberately adopted certain principles of selection and proportion which are not precisely those of the American reading public. For these reasons it was natural that a supplement to the *Britannica*, which some people even here have been thinking of, should be undertaken on the other side of the Atlantic. That it should be only a supplement, and not an attempt at a substitute, is a testimony no less to the modesty of its authors than to the general excellence of the greatest literary undertaking that our generation is likely to see. For it should be stated, once for all, that it is simply as an American supplement to the *Britannica* that the present work calls for notice. We could wish that this had been more distinctly announced in the Preface, but it is made evident not only by the title-page, but by every other page as well. The volume closely imitates a volume of the *Britannica* in binding, in typography, and in avoirdupois weight. Though somewhat fatter owing to the greater thickness of American paper, it contains just 100 pages less. On the other hand, there are eight more lines in a column, and thus the balance is approximately redressed. The wood-cuts will, we fancy, be a surprise to those who have judged of American engraving only by the standard of *Harper's* and illustrated *éditions de luxe*. The wood-cuts in the *Britannica* have not been satisfactory, but it happens that there are some in the new volume ("Metal-work") which are

as fine as it is possible to obtain on ordinary paper.

To review an encyclopaedia adequately is, of course, impossible. On that account we have felt ourselves unable to notice each successive volume of the *Britannica*, which the publishers have nevertheless been good enough to continue to send us. But in the case of a new enterprise, it seems necessary to say something; and we have done our best to qualify for the task by spending more hours over this book than we care to boast of. The dominant impression left on our mind, we must say at once, is that the Americans have here got what they want, if the English have not. The deficiencies that an English reader finds in the *Britannica*, which are chiefly caused by mere lapse of time, might all be easily satisfied by an Appendix to the concluding volume, such as we yet hope to live to see. But an American reader, as has been already said, rightly demands something else; and, if we may at all claim to speak on his behalf, he ought to be satisfied. There are three or four notable articles here which, in their several ways, may compare worthily with the corresponding articles in the *Britannica*. These are "Agriculture" (with no less than ten subdivisions), "Architecture," and "Bridges;" and we would add "Birds," if it were not that the character of Dr. Elliott Coues's contributions is yet better shown in some of the minor notices. Among the articles in the *Britannica* that we always read most eagerly are those by Prof. A. Newton dealing with birds and those by Prof. Flower dealing with beasts. Dr. Coues, whom hitherto we have known as an ornithologist only, here shows that he is no less skilled as a "mammalogist," to borrow one of the many neologisms to which we have been for the first time introduced. His paper on the American antelope, or pronghorn, is a model monograph. Other articles which deserve attention are "Archaeology" (by Dr. Brinton), "Americanisms," "Ants," "Laura Bridgman," and "Census." The interest of all of these is, of course, mainly American; and a similar interest attaches to the numerous geographical articles (which include every "county-seat") and the scarcely less numerous biographies of local celebrities. The article on "American Literature" is written by Mr. T. Sergeant Perry; and to this is appended an extraordinary catalogue of living writers, not omitting the mouthpieces of every religious sect.

Two other classes of articles seem to us worthy of notice, if only as illustrating that curious question—What do Americans like to read about? These are the biographical and the theological articles. Under the former class naturally fall those persons who have died since the early volumes of the *Britannica* appeared, such as Beaconsfield, Carlyle, and Bagehot. But the *Americana*, as was to be expected, comprises also living men. Bismarck is described by his henchman, Dr. Moritz Busch; and every prominent Englishman now alive may here discover the measure of his own reputation across the Atlantic, which he may regard if he pleases as the equivalent of posthumous fame. Special pains have been taken about the Scandinavian department, as may be seen from the opening page, and also about European artists. The treatment of theology is still more characteristic. Prof. Robertson Smith's articles have evidently proved a stumbling-block to American orthodoxy; and a divine from Auburn Theological Seminary has been specially told off to provide an antidote to the insidious poison—*impar congressus Achillei*. The articles on "Atheism" and "Agnosticism" are likewise not calculated to convince any but those who wish to be convinced; and in the same connexion we may mention an extraordinary definition of "capital"

as "a social substance, which, combining with labour through a social agent, becomes a new substance in accord with the desire of society."

We had thought at one time of recording a number of miscellaneous passages which had caught our notice—such as the *dictum* of the Chicago lady that Mr. Matthew Arnold's "style in prose is somewhat verbose and rhetorical," but we have decided to forbear. Though it would be easy to raise a laugh by this means, ridicule is the last form of criticism we feel disposed to use in the case of a volume like the present. To protest too vehemently against Americanisms of language and of thought seems to us to be a mark of equal provincialism. Acute eyes have even detected Scottisms of language and of thought in the *Britannica*. We prefer to conclude with a compliment to all those—publishers, editors, and contributors—who have been bold enough to undertake a work which, from the nature of the case, can never quite reach the first rank, but which will prove invaluable to everyone who will take the trouble to understand its arrangement and its limitations. If we may be pardoned the phrase, no reference library even in England can afford to be without it.

JAS. S. COTTON.

### THE "ELECTRA" AT GIRTON.

THE "Electra" of Sophocles has just been performed at Girton College, anticipating by a few days the "Birds" of Aristophanes. It may seem unfair to contrast the "Electra" at Girton with the "Ajax" at Cambridge last year, yet we are inclined to forget the allowances which might reasonably be claimed for a first attempt, and to criticise the performance solely on its merits. That a number of women-students should have been found capable of committing to memory several hundred lines of Greek verse is not now remarkable; but that one small college, entirely without extraneous help, should carry out every detail so correctly, and with such a genuine appreciation of the spirit of the play, is indeed remarkable, and shows a high standard and wide attainment in classical knowledge. The "Electra" was well chosen, as the chorus and the principal characters, with the exception of Orestes, are all women. The part of Electra herself is by far the most important; and, as played at Girton, it was not merely a fine piece of acting, but a sympathetic interpretation of one of the finest studies of that passion for vengeance which approached so nearly to a religious feeling in the Greek mind. The pathetic scene in which Electra receives from Orestes the urn which she supposes to contain his ashes, her sudden transition from grief to joy on finding that the stranger is her brother, and the wild outburst of hatred against Aegisthus, beginning

μη πέρα λέγειν ἔα  
πρὸς θεῶν, ἀδελφε, μηδὲ μηχανεῖν λόγους.

were perhaps the passages best rendered, and represent with tolerable accuracy the various aspects of her character. In one respect we think that the lady who personated Electra understood her part better than the Tecmessa of the "Ajax"—there was no unnecessary action in her grief. The other characters were carefully studied, but presented less scope for dramatic power. Orestes, especially in the earlier scenes, was acted with a dignity which was far removed from stiffness; but the last scene, in which he meets with Aegisthus, was perhaps a little hurried. The dresses had been admirably chosen, with one exception—namely, that of the παιδαγωγός, which, we venture to say, was a mistake. We feel sure that the old man should have presented a much more venerable appearance. The music of the choruses was

adapted from Mendelssohn's "Antigone" by two of the students, and the general management was undertaken by another. The success of the whole was in great measure due to the interest which each performer, however insignificant her part, took in the play. We hope that we shall again hear of Girton producing a Greek tragedy, and that other colleges for women will follow the example. The "Antigone" of Sophocles would be quite possible, and there are many others which might be attempted with as much success as the "Electra" has obtained.

F. R. GRAY.

[We are compelled to reserve until next week our notice of the performance of the "Birds" at Cambridge.—ED. ACADEMY.]

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ALLEGORIEN u. Embleme. Hrs. v. M. Gerlach. Erläuternder Text v. A. Hg. 2. Abth. Wien: Gerlach. 65 M.
- BRAUN, J. W. Goethe im Urtheile seiner Zeitgenossen. 2. Bd. 1787-1801. Berlin: Luckhardt. 7 M. 50 Pf.
- BRAUN, J. W. Lessing im Urtheile seiner Zeitgenossen. 1. Bd. 1747-72. Berlin: Stahl. 9 M.
- CAVALLUCCI, J., et E. MOLINIER. Les Della Robbia, leur Vie et leur Œuvre. Paris: Rouam. 30 fr.
- DUSSEIX, L. Lettres intimes de Henri V. Paris: Cerf. 7 fr. 50 c.
- FALKE, J. v. Aesthetik d. Kunstgewerbes. Stuttgart: Spemann. 10 M.
- FIDÈRE, O. Etat civil des Peintres et Sculpteurs de l'Académie royale, 1648 à 1713. Paris: Charavay. 6 fr.
- GOURDAULT, J. Du Nord au Midi: Zigzags d'un Touriste. Paris: Rouam. 25 fr.
- HILDEBRAND, R. Die Theorie d. Geldes. Kritische Untersuchn. Jena: Fischer. 3 M. 20 Pf.
- LINAS, C. de. La Chasse de Gmel et les anciens Monuments de l'Emallerie. Paris: Klincksieck. 6 fr.
- MATRAT, P. L'Avenir de l'Ouvrier: Travail et Prévoyance. Paris: Robert. 5 fr.
- MAYER, B. Thomas Hobbes. Darstellung u. Kritik seiner philosoph., staatsrechtl. u. kirchenpolit. Lehren. Freiburg-i-B.: Stoll. 4 M.
- MÉNARD, L. A. Le Livre abominable de 1654, qui courait en Manuscrit parmi le Monde sous le Nom de Molière: Comédie politique en Vers sur le Procès du surintendant Fouquet. Paris: Firmin-Didot. 20 fr.
- MÉNÉZES Y PELAYO, M. Historia de las ideas estéticas en España. T. I. Madrid: Murillo. 30 R.
- MUNTZ, E. Les Historiens et les Critiques de Raphael. Paris: Rouam. 6 fr.
- PATTISON, M. de. Claude Lorrain, sa Vie et son Œuvre, d'après des Documents nouveaux. Paris: Rouam. 30 fr.
- RABUSON, H. Madame de Givré. Paris: Calmann Lévy. 3 fr. 50 c.
- ROUSSEAU, J. Camille Corot. Paris: Rouam. 2 fr. 50 c.
- SCHLETTERRER, H. M. Studien zur Geschichte der französischen Musik. 1. Th. Berlin: Damköhler. 6 M.
- THAUSING, M. Wiener Kunstbriefe. Leipzig: Seemann. 6 M.
- WLASTOFF, G. Prométhée, Pandore et la Légende des Siècles. Essai d'Analyse de quelques Légendes d'Hésiode. St. Petersburg. 68.
- WUNDER, die v. Maria Zell. Facsimile-Reproduction der 25 Holzschn. u. unbekannten deutschen Meisters um 1520. Leipzig: Hirth. 16 M.

#### THEOLOGY.

- CHAMBEUN DE ROSEMONT, A. de. Essai d'un Commentaire scientifique de la Genèse. Paris: A. Lévy. 6 fr.

#### HISTORY.

- DE ROZAS, M. Simón Bolívar. Madrid: Murillo. 36 R.
- EINERT, E. Johann Jäger aus Dornheim, e. Jugendfreund Luthers. 1. Th. Jena: Fischer. 1 M. 20 Pf.
- FERNÁNDEZ DUCCO, C. Colon y Pinzon. Informe relativo a los pormenores del descubrimiento del nuevo mundo. Madrid: Tello. 12 R.
- GESCHICHTEQUELLEN, thüringische. Neue Folge. 1. Bd. Urkundenbuch der Stadt Arnstadt 704-1495. Hrs. v. C. A. H. Burkhardt. Jena: Fischer. 12 M.
- GILBERT, O. Geschichte u. Topographie der Stadt Rom im Altertum. 1. Abthg. Leipzig: Teubner. 6 M.
- GILLES DE LA TOURETTE, C. Théophraste Renaudot d'après des Documents inédits. Paris: Plon. 6 fr.
- GOMEZ DE ARTECHE, J. Guerra de la independencia. T. V. Madrid. 34 R.
- HEINEMANN, O. v. Geschichte v. Braunschweig u. Hannover. 1. Bd. Gotha: Perthes. 6 M.
- HITZE, A. De Sexto Pompeio. Breslau: Koebner. 1 M.
- KOLDE, Th. Martin Luther. Eine Biographie. 1. Lfg. Gotha: Perthes. 2 M. 40 Pf.
- STEFEL, L. Die Duisburger Stadtrechnung v. 1417. Duisburg: Ewich. 2 M. 50 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- COTTEAU, G. Echinides jurassiques, crétacés, éocènes du Sud-Ouest de la France. Paris: Savy. 15 fr.

- FISCHER, P. Cétacés du Sud-Ouest de la France. Paris: Savy. 20 fr.
- HARLACHER, A. R. Die hydrometrischen Beobachtungen im J. 1882. Prag: Calve. 2 M.
- HASSE, C. Beiträge zur allgemeinen Stammesgeschichte der Wirbelthiere. Jena: Fischer. 4 M. 50 Pf.
- HEITZMANN, C. Mikroskopische Morphologie d. Thierkörpers im gesunden u. kranken Zustande. Wien: Braumüller. 25 M.
- MILINOWSKI, A. Elementar-synthetische Geometrie der gleichseitigen Hyperbel. Leipzig: Teubner. 3 M. 60 Pf.
- PATOUILLARD, N. Tabulae analyticae fungorum. Fasc. 1. Paris: Klincksieck. 20 fr.
- PEIPERS, D. Ontologia Platonica. Ad notionum terminorumque historiam symbola. Leipzig: Teubner. 14 M.
- WOLGEMUTH, J. Recherches sur le Jurassique moyen à l'Est du Bassin de Paris. Paris: Savy. 10 fr.

#### PHILOLOGY.

- BRUGSCH, H. Thesaurus inscriptionum aegyptiacarum. 2. Abth. Kalendrische Inschriften altägyptischer Denkmäler. Leipzig: Hinrichs. 84 M.
- CAMPION, A. Ensayo acerca de las leyes fonéticas de la lengua euskara. San Sebastian: Baroja. 12 R.
- COMMENTARIA in Aristotelem graeca. Vol. II. Pars I. Alexandri in Aristotelis analyticorum priorum librum I. commentarium. Ed. M. Wallies. Berlin: Reimer. 14 M.
- CRUSIUS, O. Analecta critica ad paroemiographos graecos. Leipzig: Teubner. 4 M.
- DITTENBERGER, W. Sylloge inscriptionum graecarum. Leipzig: Hirzel. 16 M.
- HORNING, A. Zur Geschichte d. lateinischen c vor e u. i im romanischen. Halle: Niemeyer. 3 M. 60 Pf.
- KOERTING, G. Encyklopädie u. Methodologie der romanischen Philologie. 1. Thl. Heilbronn: Henninger. 4 M.
- MERGUT, H. Lexikon zu den Reden d. Cicero. 4. Bd. 15-18. Lfg. Jena: Fischer. 2 M.
- MUELLER, L. Quintus Ennius. Eine Einleitg. in das Studium der röm. Poesie. St. Petersburg: Ricker. 88.
- SCHUMANN, W. Vokalismus u. Konsonantismus d. Cambriger Psalters. Heilbronn: Henninger. 2 M. 40 Pf.
- WAGNER, L. Miklosich u. die magyarische Sprachwissenschaft. Pressburg: Stämpfel. 1 M.

### CORRESPONDENCE.

#### WYATT AND SURREY.

Savile Club: Nov. 23, 1883.

All who wish for an accurate acquaintance with the revival of our literature and the rise of certain literary forms in the second quarter of the sixteenth century will like to see the original of the lines quoted in the ACADEMY of November 17 (see "Notes and News")—a quotation for which many thanks are due to the contributor.

Leland's *Naenias in Mortem Thomae Viatae Equitis incomparabilis* is divided into sections (as perhaps the title might lead one to expect)—i.e., into a series of lauds and laments in various metres, hexameters or elegiacs or hendecasyllabics, each with its title. The one your contributor quoted a translation of is headed "Anglus par Italiam" and runs thus:—

"Bella suum merito jactet Florentia Dantem;  
Regia Petrarcae carmina Roma probet.  
His non inferior patrio sermone Viatus,  
Eloqui secum qui decus omne tulit."

Now there is every reason to believe, if we study the biographies of Wyatt and Surrey, that Wyatt, and not Surrey as is so commonly stated, led the way in the work which is associated with their names—that Wyatt, and not Surrey, was the first to attempt the improvement of our metres by Italian example and precedent. As early as 1526, when Surrey was certainly not more than ten years old, perhaps only eight, Leland had "honoured" Wyatt, then twenty-three, as "the most accomplished poet of his time" (Prof. Henry Morley). But it can scarcely be said, I think, that the above lines prove this priority, as is suggested in the ACADEMY. What I now wish to call attention to is that there are other passages in Leland's *Naenias* which do undoubtedly prove it. First, there is the couplet styled "Lima Viati"—

"Anglica lingua fuit rudis et sine nomine rhythmus;  
Nunc limam agnoscit, docte Viate, tuam."

And there are two other pieces that may be



pronounced fairly decisive. One is headed "Nobilitas debet Viato"—

"Nobilitas didicit te praeceptore Britanna  
Carmina per varios scribere posse modos."

Can there be any doubt that among these British nobles in Leland's mind as belonging to the "school" of Wyatt were not only Lord Vaux, Lord Rochfort, Sir Francis Bryan (a nephew of Lord Berners), but eminently and specially Lord Surrey? There can be no doubt at all on this point if we take in this connexion yet another stanza (if I may so use the term) in which Surrey is spoken of as the poetic heir of the great deceased. This stanza is headed "Vnious phoenix," and the words of it are these:—

"Vna dies geminos phoenixes non dedit orbi;  
Mors erit unius, vita sed alterius.

Rara aus in terris, confectus amore Viatus  
Houardum heredem scripserat ante suum."

It must be remembered that Leland is no mean authority; and he would seem to have known and admired both poets. Wyatt and he had become friends in their college days at Cambridge—

"Me tibi conjunxit comitem gratissima Granta,  
Granta Camoenarum gloria, fama, deus."

So runs the couplet headed "Conjunctio animorum;" and the entire "carmen" is addressed in a tone that implies personal acquaintance and friendship—"ad Henricum Houardum Beguorum comitem juvenem tum nobilissimum tum doctissimum."

*Tulit alter honores.* But surely it is time Wyatt had a more general recognition as the first, in time at least, of those "courtly makers" Puttenham speaks of—the leader in the remarkable Italianised movement which they effected: and should no longer be regarded as a mere follower of one who in fact followed him—as the heir of one whom he himself endowed. It ought to be noticed more than it is that the metrical structure of the sonnet was better understood by him than by Surrey, not one of whose efforts in this kind is according to the Petrarchian model. But, whether this credit is given him or not, surely it is time he should more generally have some credit for having introduced the sonnet into our literature. Yet, in his otherwise admirable remarks on the sonnet in the recently published edition of Milton's Sonnets, Mr. Mark Pattison, a singularly accomplished scholar and a most excellent writer and critic, as all the world knows, does not even mention poor Sir Thomas. *Sic vos non vobis*—

JOHN W. HALES.

#### COMPARATIVE MYTHOLOGY.

London: Nov. 29, 1883.

Sir George Cox is probably right when he says that there is a "backwater" in recent opinion about mythology. The ideas which he has so often expressed are no longer so generally accepted as they were some years ago; but it is a mistake to imagine that the opponents of Sir George Cox's theories think "comparative mythology" to be "rubbish." On the other hand, the tendency is to compare the myths of people of every race, of Murris and Caribs and Oraons and Hos. It may be worth while once again to explain the points in which Sir George Cox's opponents think his method erroneous.

1. That method rests on the philological interpretation of the names which occur in myths. Now, (a) there is excellent reason to think that the myths are far older than the names—that the original hero is the anonymous "somebody." So the names cannot explain the myths. (b) The philologists differ most widely among themselves as to the correct interpretation of the divine and heroic names. A reference to such a work as Preller's on Greek mythology will show that the divine names are sometimes not explained at all, and are often explained

by different scholars in totally different senses. Yet each scholar easily makes his reading of the myth agree with his theory of the meaning of the name.

2. Suppose that the meanings of the names of the mythical characters could be interpreted with certainty, yet mythological science would be little advanced. Take the case of a hero or god whose name is interpreted (let us suppose correctly) to mean "the wind." The mythologist of Sir George Cox's school (like Mr. Abercromby in dealing with the hymn to Hermes) will explain most details of the hero's legend as if they described certain phenomena of the wind's action as now observed by civilised men. But this process is obviously more than hazardous, and less than scientific, for the following reasons:—

(a) The name "Wind" is commonly given to real men by savage tribes. Some of the Iroquois who played La Crosse at Lord's last summer bore wind names, others cloud names or sun names. Thus the myth of the hero whose name means "wind" may have originally been a narrative about a real, or a romance about a fancied, person so called. It may have had nothing to do with the force of nature called wind at all, and any attempt to explain it as if it were a meteorological myth will then necessarily be fallacious.

(b) Let us assume that the hero is not only named Wind, but that he actually *was* the wind. Still it would be hazardous to explain his myth as if all or most of its details were descriptive of natural phenomena. The reason is that floating stories which originally had no connexion with a god or hero crystallise around him, or are attracted to him as to a centre. It will be acknowledged, for example, that many tales told of Charlemagne are far more ancient, and have only been later attracted into his cycle. Where this happens, it is fallacious to explain myths as if they were myths originally told of the wind-hero (for instance), and descriptive of the movements of the wind. And who can tell with certainty which details in any myth are original and essential, and which are secondary and accidental? Yet mythologists will explain such minute details as the binding on of bushes to Hermes' feet for the purpose of hiding his tracks as if these were original and essential parts of a wind myth.

Once more, mythologists are too often recklessly given to explain each detail of a very late form of a myth as if it were original. The hymn to Hermes is very late; d'Aulnoy's and Perrault's fairy tales are even later forms of ancient legend. Yet mythologists boldly interpret the bushes in the Homeric hymn and the minute social details of the time in Perrault's stories as if these matters were part of original tradition.

For these reasons, then, many students of mythology will not believe in the philological method. Indeed, the opponents of Sir George Cox regard the whole philological theory of the influence of words on myth as inconsistent with itself, unfounded on evidence, and capable of being so handled as to explain everything with equal ease in any number of ways. At the same time, they think that the philological method diverts attention from the study of the many existing races which are still, as Mr. Tylor says, in the mythopoeic stage of thought. Perhaps enough has been said to show that the opponents of Sir George Cox do not think comparative mythology rubbish. They only think that the exclusively philological method of studying comparative mythology is throughout erroneous, inconsistent, and capable of proving that historical events, or romantic inventions, or survivals from savage metaphysics are, all alike, mythological descriptions of natural phenomena. A. LANG.

#### "NATURAL LAW IN THE SPIRITUAL WORLD."

King's College, London: Nov. 28, 1883.

I have just been reading the above book. On p. 14 Mr. Drummond says:

"In the recent literature of this whole region, there nowhere seems any advance upon the position of 'natural and supernatural.' All are agreed in speaking of Nature and the supernatural. Nature in the supernatural, so far as laws are concerned, is still an unknown truth."

Will you allow me to point out that in the *Origin of Evil*, the first edition of which appeared in 1879, I said: "The distinction commonly made between the natural and the supernatural is misleading and false," and I discussed in some little detail "the supernaturalness of nature" and "the naturalness of the supernatural" (pp. 249-71)? A. W. MOMERIE.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 3, 5 p.m. Royal Institution: General Monthly Meeting.

5 p.m. London Institution: "Instinct," by Mr. J. G. Romanes.

8 p.m. Royal Academy: "Pigments: their Classification, Purity, and Mutual Action," by Prof. A. H. Church.

8 p.m. Society of Arts: Cantor Lecture, "The Scientific Basis of Cookery," I., by W. Mattieu Williams.

8 p.m. Victoria Institute: "Recent Discoveries in Egypt in their Relation to the Bible," by the Rev. H. G. Tomkins.

TUESDAY, Dec. 4, 8 p.m. Biblical Archaeology: "Biblical Nationalities in their Primitiveness and as they Exist at Present," by Mr. H. Rassam; "The Babylonian Origin of the Phœnician Alphabet," by Dr. J. Peters.

8 p.m. Civil Engineers: "The New Eddystone Lighthouse," by Mr. W. T. Douglass; "Electric Conductors," by Mr. W. H. Preece.

8.30 p.m. Zoological: "The *Dicæidae*," by Mr. R. Bowdler Sharpe; "The Diseases of Monkeys dying in the Society's Gardens," by Mr. J. B. Sutton; "The Habits of *Thomomys decipiens* (Forbes), a Spider from Sumatra," by Mr. H. O. Forbes.

WEDNESDAY, Dec. 5, 8 p.m. Geological: "The Cambrian Conglomerates resting upon and in the Vicinity of Some Pre-Cambrian Rocks in Anglesey and Carnarvonshire," by Dr. Henry Hicks; "Some Rock-specimens collected by Dr. Hicks in Anglesey and North-west Carnarvonshire," by Prof. T. G. Ronney; "Some Post-glacial Ravines in the Chalk Wolds of Lincolnshire," by Mr. A. J. Jukes-Browne.

8 p.m. Society of Arts: "The Manufacture of Mineral Waters," by Mr. T. T. Bruce Warren.

8 p.m. British Archaeological: "Brambly House, East Grinstead," by Mr. Thos. Morgan.

THURSDAY, Dec. 6, 7 p.m. London Institution: "The High Alps of New Zealand," by the Rev. W. Green.

8 p.m. Royal Academy: "Influence of Grounds, Media, Varnishes, and External Agents upon Pigments," by Prof. A. H. Church.

8 p.m. Linnean: "Instinct," by the late Charles Darwin, to be followed by a Discussion.

8 p.m. Chemical.

8 p.m. Civil Engineers: "The Generation of Steam and the Thermodynamic Problems involved," by Mr. W. Anderson.

FRIDAY, Dec. 7, 8 p.m. Philological: "Stress in Greek, according to Indirect Evidence," by Mr. C. B. Cayley; "The Origin of Certain Technical Terms, chiefly in Engineering," II., by Mr. Walter R. Browne.

SATURDAY, Dec. 8, 3 p.m. "The Static Telephone as an Instrument of Research," "A New Insulating Support," and "The First Law of Electrostatics," by Prof. S. P. Thompson; "Experiments illustrating the Attraction and Repulsion of Bodies in Motion," by Dr. J. Monckman; "An Integrating Thermometer," by Mr. Walter Baily.

#### SCIENCE.

*The Politics of Aristotle.* Translated, with an Analysis and Critical Notes, by J. E. C. Welldon. (Macmillan.)

THERE would seem to be two distinct varieties of readers to whom translations are acceptable. Some will read them side by side with the original mainly for the sake of the help they give; others will read them instead of the original. Those, again, who read them instead of the original are sometimes persons to whom the original is a sealed book, and sometimes persons who, though they are able to read it, prefer saving themselves time and trouble by reading a translation in their own

language or another. In the case of translations from Greek and Latin authors it is probable that the latter class of readers might with advantage be much greater than it is. The average scholar is acquainted, or, at any rate, familiar, with a very small part of classical literature, and the reading even of first-rate scholars is often remarkable for the things it leaves out.

For all the above-named classes of readers Mr. Weldon has provided an excellent version of the *Politics* of Aristotle. Those who want assistance in coping with the Greek will find him very faithful and exact, and the "general reader" has every reason to be satisfied with so readable a version of a difficult Greek author. Aristotle has no charms of style, and, therefore, none can be looked for in an English translation; but Mr. Weldon's English is very fair reading, though it remains faithful to the general style of the Greek, and though it is distinguished throughout by a high degree of accuracy. Sometimes it seems to be a little more diffuse than is right; here and there, perhaps, there are some slight errors of interpretation; but, on the whole, it is very good work. A translation of Aristotle which is exact, and which at the same time hardly reads like a translation, must be good. It is no great praise to set it above the bald and blundering translations which it supersedes; but it is only just to go further and say that, though we cannot tell what the future may have in store for us, it will not be easy to produce a better.

It is usually thought part of a critic's business to find fault, and therefore I proceed to notice a few things to which exception may be taken. As regards style, there are a certain number of places in which further revision is necessary to remove ambiguities or awkwardnesses. When, for instance, Aristotle is made to say (ii. 9, 16) that Lacedaemon "did not sustain a single blow, but perished from the paucity of its population," anyone would suppose the meaning to be that no blow fell upon it, whereas what Aristotle really meant and said was that one blow proved fatal. Again, it is ambiguous, if not worse, to translate (vi. 1, 10) νόμοι . . . καθ' οὓς δέ τινες ἀρχοντας ἀρχεῖν by "laws . . . are merely the conditions according to which the officers of State are to hold office;" for these English words naturally mean the conditions of tenure, and not the system that the holder has to administer. In some cases where Mr. Weldon has chosen a particular English word as the equivalent of a particular Greek one, a few words of explanation seem needed. "Finance" is a rather questionable version of ἡ χρηματιστική, but in any case the reader ought to have the meaning explained to him in a note. Otherwise, he is in danger of some serious misunderstandings—e.g., when he reads (i. 9, 10) that "it is a common opinion that finance has to do almost exclusively with the currency." In the same way "statesman," especially when printed "Statesman," is a misleading word for πολιτικός, unless it is carefully explained. "The life of a free person is different from a Statesman's;" this suggests something very different from the words about ὁ εὐλεύθερος and ὁ πολιτικός in iv. 3, 1. In these and a few similar cases Mr. Weldon has forgotten the needs of

readers unacquainted with the Greek. To turn to another point, no good English author is always beginning his sentences with "and" and "for." These little words ought seldom or never to follow a full stop; and, though some writers, who ought to know better, misuse "and" in this way rather freely, it has happily not yet become common to do the same with "for." But Mr. Weldon's pages are studded with "and" and "for." The paragraph which begins on p. 134 has "for" five times, and it is not wanted once. Lastly, it may be remarked that he is rather too fond of inserting italicised words of his own, "in order to make the original fully intelligible." Now and then this may be desirable, but he often inserts something that no reader of any intelligence can want.

It remains to be pointed out that in some places—though, so far as I have noticed, they are few—Mr. Weldon has given the Greek a meaning that it will not bear. It is a little surprising, for instance, to find him using "just action" as an equivalent for δικαιοσύνη, which always means justice of character, or justness, as we might for distinction's sake call it. In iv. 1, 11, he has done violence both to Greek and to logic in translating πόλιν εὐδαιμόνα τὴν ἀρίστην εἶναι καὶ πράττονσαν καλῶς, "that the best State is one which is happy and doing well." The point is not that the happy state is best, but that the best state is happy. In vi. 1, 4, he seems to have missed Aristotle's meaning as to the constitution ἐξ ὑποθέσεως, which he takes to be that "which is best under certain supposed conditions." If so, how could it be distinguished from the constitution mentioned just before, ἡ ἐκ τῶν ὑποκειμένων ἀρίστη; There is no notion of "the best" about the constitution ἐξ ὑποθέσεως. We are only to study any given form (τὴν δοθεῖσαν θεωρεῖν)—e.g., tyranny, in a positive spirit, and to investigate the means whereby it is created, preserved, or overthrown. In iv. 2, 14, he has overlooked the difference between ἕκαστοι and ἕκαστος, and, in consequence, perverted Aristotle's meaning, which is not that most men are ready to be despots in their own states, but that most states are ready to govern other states despotically. In iv. 14, 17, the imperfect ἤρχον cannot mean that the Spartans "acquired" an immense empire; that would be ἤρξαν. In i. 2, 12, Aristotle does not say that a sense of good and evil is "the" special characteristic of man, but only that it is "a" characteristic.

But it will be seen that most of these are very small things, and, as a whole, the translation is, as was said before, very accurate. It should be added that it is accompanied by a useful analysis. The "critical notes" mentioned on the title-page resolve themselves into bare statements of the reading adopted by the translator when he has departed from Bekker's small octavo text of 1878, and hardly deserve so imposing a designation. The book would be improved by a marginal marking of sections in each chapter, so as to facilitate reference. The omission of this is a serious drawback to Bekker's otherwise very handy edition. Something in the way of index would also be of use.

HERBERT RICHARDS.

#### A "RESULTANT" GREEK TESTAMENT.

DR. R. F. WEYMOUTH, of Mill Hill, has issued a prospectus, with specimen pages, of a text of the Greek Testament constituted on novel principles. It is not to be a critical text properly so called, based at first hand on MSS., early versions, patristic citations, and other original authorities. But it is to be a comparative text, based entirely upon printed books—the *textus receptus* and the most important editions of the last half-century. In other words, it is intended to exhibit in a compact and intelligible form the latest results of modern criticism, and is therefore to be entitled the "resultant" Greek Testament. Dr. Weymouth's method—in this differing from the somewhat similar edition of Prebendary Scrivener—is to put in the body of the page the text on which the majority of modern critics are agreed, relegating to foot-notes the readings less numerous or less weightily sanctioned. The reader will thus have before him not only the results, but also all the materials upon which those results are based.

The following are the eleven principal editions, arranged in chronological order, of which Dr. Weymouth has made use:—(1) The *textus receptus*, or Stephens's third edition (1550); (2) Lachmann's larger edition (Berlin, 1842-50); (3) Tregelles (1857-72); (4) Tischendorf's eighth edition (1869-72); (5) Alford's most recent editions of the several volumes (1871-77); (6) Elliott's editions of St. Paul's Epistles (1867-80); (7) Lightfoot's editions of certain of St. Paul's Epistles (1865-75); (8) Weiss's edition of St. Matthew; (9) the Bala edition of Stockmeyer and Biggenbach (1880); (10) Westcott and Hort (1881), of which Dr. Weymouth writes, "a work beyond all praise, both for the erudition displayed and for the simple beauty of its 'guileless workmanship,' and which will survive *aere perennius*, when idle vituperation is forgotten;" (11) the Greek readings adopted by the committee of "Revisers."

Two specimen pages show the manner in which Dr. Weymouth will make use of typographical aids to carry out his object. In the upper inner corner of each page are given the abbreviations for all the authorities for that portion of the text. In the outer margin are printed the numbers of the verses, the exact division of the verses being indicated by a space in the text. The division into paragraphs is also marked.

Dr. Weymouth purposes to bring out this "little, but laborious," work in two parts, of which the first, containing the Gospels, will probably be ready in a few months' time. The whole will make a volume of about 650 pages. It will be printed by Messrs. Butler and Tanner, of Frome, and published by Mr. Elliot Stock.

#### SCIENCE NOTES.

THE meeting of the Linnean Society on December 6 is to be devoted to reading and discussing a posthumous essay on instinct by Mr. Charles Darwin. We are informed that this essay is of a highly interesting character, and full of important matter.

THE Palaeontographical Society has just issued an admirable volume for 1883, with a large number of excellent plates. It opens with Mr. J. S. Gardner's description of the gymnosperms of our Eocene strata. Dr. Woodward, following up the late Mr. Salter's work, commences a monograph on the carboniferous trilobites; Dr. Davidson, as usual, has something to say on fossil brachiopods; and Dr. Wright on ammonites. We regret to hear that Dr. Wright's fine collection at Cheltenham, containing many original type-specimens, is likely to be sold to one of the Australian colonies, and thus lost to British palaeontologists.

MR. A. H. KEANE has had reprinted from the November number of the *Journal of the Anthropological Institute* his paper on "The Botocudo Indians," to which we have before referred as a model monograph.

#### PHILOLOGY NOTES.

WE are glad to see that the University of Cambridge has conferred the degree of M.A. on Mr. J. H. Hessels, the editor of the parallel-text *Lex Salica*, the *Life of Gutenberg*, &c., and the preparer of the important English Lexicon of Mediaeval Latin, founded on Ducange, which is to be published, when ready, by Mr. John Murray. Mr. Hessels also has in hand Wyclif's difficult "De Artibus Animæ" for the Wyclif Society.

FOR the two vacant places in the Académie des Inscriptions there are five candidates—MM. Maspero, Paul Meyer, de Rosny, Benoist, and Schlumberger. It is anticipated that the choice will fall on the two first. M. Bevilout has withdrawn his candidature.

THE Clarendon Press will publish, in a few days, the first volume of an edition of the *Annals of Tacitus* by the Rev. H. Furneaux. The present volume contains the first six books from the text of Halm, with Notes. An Introduction to the whole of the *Annals* is prefixed, comprising chapters on the life and works of Tacitus, on the genuineness of the *Annals*, on the sources of information open to Tacitus for this period and his treatment of the subject, and on his syntax and style; also on the constitution of the early principate, on the condition of the Roman world at the death of Augustus and during the principate of Tiberius, with a criticism of the view taken by Tacitus of the character of the latter prince. A full genealogy (with notes) of the family of Augustus and of the Claudian Caesars is added, and an excursus (mainly from materials collected by the late T. F. Dallin) on the "Lex Papia Poppæa." The second volume is intended to contain the remaining books, with full Indices to the historical matter of the whole of the *Annals* and to the commentary on the whole work, by which the short Index added for temporary convenience to the present volume will be superseded.

THE *Hiero* of Xenophon, which is one of the subjects set for the London matriculation examination of next June, has been edited by Mr. R. Shindler, and will be published by Messrs. W. Swan Sonnenschein and Co. in a few weeks.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Nov. 8.)

PROF. MAYOR in the Chair.—Mr. Ridgeway read a note on the use of *ὡς* as a preposition, with a view to explain (1) its being found in combination with the acc. case, and (2) the fact that its use is usually confined to persons. It is commonly supposed to make its earliest appearance in *Odyssey*, xvii. 218, 9; *Nῦν μὲν δὴ μάλα πάγχυ κακὸς κακὸν ἠγγέλσει· ὡς αἰεὶ τὸν θμῶν ἔχει θεὸς ὡς τὸν θμῶν*. As there are scarcely any instances of its use until we come to the prose writers, he would attempt a more simple explanation by placing a comma after *θεός*, and thus making the second *ὡς* correlative to the first, regarding it as a case of parataxis (like *ἐνθα—ἐνθα*), *ὡς* having probably a local meaning, which survives in Theocritus. It will then run: "where God ever bringeth like, there he bringeth like." Its position at the beginning of the clause containing the ending dactyl and spondee is the proper place for the correlative *ὡς*. As Liddell and Scott still keep the old explanation of an ellipse of *εἰς, πρὸς*, it is desirable to obtain some more rational explanation of *ὡς* with the acc. Sanskrit presents a similar use in the case of *yatra*, with this important difference, as pointed out by Mr. Peile in one of his suggestive notes to Nala—viz., that, whereas *ὡς*

goes with acc., *yatra* goes with nom., in fact, introduces a relative clause. E.g., "ājāgāma tatas tatra yatra rājā sa Naishadhah" (Nala, vii. 1), and "prādravad yatra kānanam" (id. xiii. 30). For Greek usage vide Herod. ii. 121, 135, 147, iii. 140; Thuc. iii. 39; Isaeus, i. 3; Isocr. Panath. 160; Dem. Phil. i. 54, 48, ii. 121, 5; Chers. 98, 35. The explanation of the difference between Sanskrit and Greek usage is that, whereas in Sanskrit there is no fixed order of words, in Greek, on the other hand, there was a decided inclination to place the main verb at the end of the sentence. *ὡς* originally went with the nom. like *yatra*; e.g., such a sentence as *πρὸς βεῖς ὡς Φίλιππον πέμπομεν* was at an earlier stage *πρὸς βεῖς ὡς Φίλιππος (ἔσσι) πέμπομεν*, but, under the influence (1) of the main verb coming at the end, the nom. got attracted into the acc., and (2) when prepositions like *εἰς, πρὸς*, came into use with the acc. after verbs of motion, on their analogy *ὡς* came to be followed by acc. Now for some explanation of its use being restricted to persons. It is an admitted fact that originally motion to a place was expressed in the Indo-European languages by means of the verb of motion and the acc. alone, since survivals of such usage are found in the principal languages—e.g., in Sanskrit, in the Greek poets (*πάρειμι Διὸς κλισίῃ* κ. τ. λ.), and in Latin. Now, to express motion to a fixed point, or a place, is very different from expressing motion towards a person, an unfixed point, whose position is liable to change and shift. In the sentence "uenit Romam," the goal of motion is clearly indicated by the simple acc. "Romam." But if it was necessary to express motion to a person, for the sake of precision it was necessary to localise the person by a clause introduced by *yatra* or something similar. Such was the origin of the use of *ὡς* being confined to persons. It dates from a time when the acc. alone was used of place with verbs of motion, when the Greeks could say *ἐρχεσθαι Ἰάσονα* as readily as the Romans said "uenire Romam," but when they wanted to express motion to persons, and probably to some kinds of things (e.g., *ὡς ἐμὸς δόμος*: Soph. Trach.; cf. "prādravad yatra kānanam," *supra*), they had to use a more elaborate process and localise the person. The Greeks, then, long after they had begun to use freely the prepositions *εἰς, ἐν, πρὸς*, with the acc. after verbs of motion, still carefully confined *ὡς* to its original function of indicating motion to persons. Prof. Cowell has pointed out a similar use of *yena* in Buddhist Sanskrit.

SOCIETY FOR PSYCHICAL RESEARCH.—(Thursday, Nov. 22.)

PROF. HENRY SIDGWICK, President, in the Chair.—The President opened the proceedings with a few remarks, in which he emphasised the importance of extending the area of experiments in thought-transference in order to multiply the number of persons of unblemished character which those who deny the genuineness of the phenomena must logically conclude to be "in the trick."—Mr. F. W. H. Myers then congratulated the society on the extension which had actually taken place, and which had shown the faculties involved in thought-transference to be much commoner than had been at first supposed; and he described in detail a series of experiments made by himself and Mr. E. Gurney in conjunction with Mr. Malcolm Guthrie, of Liverpool, on the communication of tastes. These trials had the advantage that the knowledge of the impression to be communicated was confined to these three gentlemen, and the hypothesis of collusion by a code of signals was thus excluded. The experimenters used a great variety of substances, and in a large majority of cases the substance which one or the other of them had in his mouth was correctly named or described by the "subjects."—Mr. Guthrie followed with an interesting account of the manner in which the experiments with these particular "subjects" had originated, and he exhibited a large number of diagrams which they had been enabled accurately to represent by a transference of the impression of the original from the mind or brain of the experimenter without spoken word or contact of any sort. Many of these results had been obtained by Mr. Guthrie himself, others by some members of the Investigating Committee of the society, when experimenting alone with one of the "subjects," information by collusion being

thus as effectually precluded as information through the ordinary sensory channels.—Prof. Balfour Stewart then pointed out how illogical is the rejection of these facts as contradictory of known biological laws, they being clearly only an extension of science, such as has been again and again exemplified in other branches.—Finally, Prof. Barrett described some trials which showed the extraordinary degree to which muscle-reading could be carried; and also recounted a long series of very careful experiments strikingly exhibiting the power which a mesmerist can sometimes exercise over a "subject" by silent willing.—Other papers were deferred for want of time.

BROWNING SOCIETY.—(Friday, Nov. 23.)

RICHARD GARNETT, Esq., in the Chair.—The first paper (read by Mr. Furnivall) was on *Jocoseria*, by the Rev. John Sharpe. He contended that the *seria* of the title showed what underlay the *Joco* of the poems not serious; and he asked at the end of his comment on each poem, "Wanting is—what?" In "Donald," the divine gift which can develop the latent moral faculty; in "Solomon and Balkis," not mere wisdom, but a new birth; in "Cristina," forgiveness, the womanly element—she aped the mole—perfect Love continues to love even those who betray him; in "Mary Wollstonecraft," deeds, not words—perfect Love awakens love in the indifferent by perfect deeds of loving self-sacrifice; in "Adam," the divination that true love endows its owners with; in "Ixion," the revelation of the Potency to which he appeals as a Father, with whom punishment is chastisement; in "Rabbi Jochanan," one who shall combine perfect wisdom with the full experience of life, and the completeness of the intuitions of the Ruach or Spirit—is not this the Christ?—in "Never the Time and the Place," life eternal in heaven; in "Pambo," the power to do what one willed, and that was attainable only "through Jesus Christ our Lord."—Mr. J. Dykes Campbell then read his Englishing of Léo Quesnel's review of *Jocoseria*—really one of Browning as a poet—in a late number of the *Revue politique et littéraire*. One statement in this much exercised the reader and the meeting, that Mr. Browning's first poem, three years after his wife's death in 1861, was "Le Message de l'Ame." This curiosity Mr. Garnett has explained thus: In *Mem of the Time* Mr. Browning is made to write "The Soul's Errand" in 1864; this is a misprint for "The Soul's Tragedy" in 1846.—In the discussion Mr. Furnivall gave an account of Mr. Browning's reading to his much-lamented friend Miss Teene Rochfort-Smith and himself this spring eight of the poems in *Jocoseria*. He claimed "Ixion" as the finest poem in the volume, and its last three pages as one of the most characteristic pieces of Browning's work. He did not object to the spiritualising of the love-poems if only folk would recollect that Browning meant them as simple love-poems; that was all they were.—Dr. Berdoe, Mr. Kingeland, Mr. Shaw, Mr. Garnett, and others took part in the discussion.

#### FINE ART.

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*A Descriptive Catalogue of Early Prints in the British Museum.* "German and Flemish Schools." Vol. II. By William Hughes Willshire.

(First Notice.)

It is now rather more than three years since we welcomed, in the ACADEMY, the appearance of the first volume of this *Descriptive*

*Catalogue.* Like certain other publications printed by order of the Trustees which appeal chiefly to the student, this is a work which might naturally be assumed to have for the general reader only a limited interest—a book to be easily laid aside or relegated to the most unfrequented shelves in our bookcase. Such estimate would be a mistaken one. The volumes are by no means what that dreary word “catalogue” too frequently implies; they form a foundation for no slight superstructure of history of the early art of engraving. “Descriptive” in the best sense, since, while giving an accurate and sufficient account of each particular example recorded as in the Print Room, they show us how these were not partial, isolated efforts of unknown hands or of recognised masters, but links, as it were, in a chain connecting the first uncertain trials of an art, equal in its interest to the invention of printing, with its complete and final establishment. Dr. Willshire’s *Catalogue* is a work whose primary value only a specialist can estimate, and upon which the writer of this notice would not venture an opinion, if he had not himself entered the field and—*post longe Creusa*—followed in the same path. Its secondary value lies in the notes or dissertations prefacing or following the several carefully arranged groups—notes whose important bearing on the whole subject can hardly be over-estimated, since in them we are introduced to the difficulties and controversies which surround almost every step in the earlier history of engraving. Thus the knowledge absolutely necessary as a basis for research—that of the prints themselves, and of what has been said or learnt or written about them—is presented at one view; and the book is something more than a Descriptive *Catalogue*—it becomes a companion volume, and a very valuable one, to its author’s well-known *Introduction to Ancient Prints*. Although, being limited necessarily by the extent of the British Museum Collections, it is not an index to the works of all the masters who engraved during the period over which it extends, and although, for a like reason, it does not enumerate all the works even of those whom it admits, it yet affords more than sufficient to illustrate every kind or manner of engraving—every step in its onward progress, from the tentative and immature efforts of men utterly unrecognised and unknown to its more advanced manifestation in the hands of those with whom the collector and the student are more commonly familiar. Both as a whole and in its detail the work is, in our opinion, undoubtedly a success. It is a distinct advantage, which we who frequent the Print Room should not fail to recognise, that, while even the less popular portions of the collections are thus arranged in proper sequence and intelligently indexed for readiest reference, knowledge already gathered respecting these collections is so liberally placed at our command. For this not the writers only, but the Trustees who authorise the publication of such *Catalogues*, deserve our gratitude; and—for the work is not ended—it may be pardonable to express our hope that, though the promise does not appear, this is by no means the last volume for which Dr. Willshire’s services will be retained.

The first division (F) of the present volume relates to impressions from *Nielli*. So important a part did *niello* work play in the early history of Italian engraving that the description of a series of German and Flemish impressions has unusual interest. *Nielli*, as such, may claim a considerable antiquity; plates of silver, so treated, exist dating as far back as the middle of the tenth century, and others up to the thirteenth are still preserved. The process, too, of niellating a silver plate was not treated as a mystery of “the craft,” for, as the Preface to this division reminds us, there still exists in the Grand Ducal Library at Wolfenbüttel a valuable tractate, dating probably from the earliest years of the twelfth century, and entitled *Theophilus Presbyter Schedula Diversarum Artium*. In this “schedula” there are, besides certain technical descriptions on the execution of plates *en manière criblée*, which were fully described in the first volume of this *Catalogue*, two chapters—caput xviii. and caput xxix., “De nigello” and “De imponendo nigello”—which describe the preparation of the fused material and its practical use. The extent to which impressions from *nielli* are to be accepted is not one into which Dr. Willshire enters. He is, we think, too cautious in expressing his opinions, though it may be he confesses to some hesitation in his reminder, on p. 14, that “Impressions from true *nielli* more frequently, but not always, have the actions, inscriptions, or legends in reverse, as have also those other impressions from ornamental plates of gold and silver which were not intended to be printed from.” It is not improbable that if the passage “but not always” were omitted, the conclusion would more nearly express Dr. Willshire’s matured opinion. The arguments of Duchesne on the question of signatures in the right direction or in reverse are not very satisfactory; and they appear to be definitely rejected by Delaborde, though with much courtesy. Our own observation would certainly lead us to regard with extreme suspicion all impressions in which the legends, actions, &c., were not in reverse, even if it did not absolutely refuse to admit them. It may be added that some unusually fine representative examples of *nielli* are now arranged, under Mr. Reid’s direction, in one of the upper galleries at the Museum, lately tenanted by the birds. An inspection of these would repay the student, who should not omit to notice a silver cup “parcel gilt” of early sixteenth-century Flemish workmanship, a very beautiful and precious specimen of finest *niello* work. A good representation of this cup will be found in vol. ii., pl. 71, of *Dresses and Decorations of the Middle Ages*, by Henry Shaw (London, 1843).

Passing onwards to Division H, a very important question is introduced, Who was “the Master of 1446”? The question is not the less interesting because one print only is here recorded by his hand. A carefully executed facsimile of this forms the frontispiece to the volume; the original itself, which has the distinction of being unique, is preserved in the museum at Berlin, where it forms one of the seven subjects of a “Passion” series formerly in the possession of M. Jules Re-

nouvier, a well-known writer on all subjects connected with art. The British Museum possesses only a copy; but, though a photograph, it is, as M. Duplessis affirms, “presque impossible de se procurer maintenant.” The print has no beauty to recommend it, it betokens but an immature idea of art; the most that can be asserted in its favour is that this work of the goldsmith-engraver, by whom it was probably executed, appears “less rude” than many anonymous prints presumably of that period, and “the character of the drawing and the expression of the heads distinguish him as a more than ordinary artist.” The criticism of Passavant is more trenchant, but less felicitous. He writes that the composition of this print

“is entirely wanting in that noble character which, at the beginning of the fifteenth century, distinguished not only the school of Van Eyck, but which we admire also in the school of Nürnberg, in Upper Germany, in Meister Stephan of Cologne, and in ‘the Virgin’ of the engraver P of 1451.”

But whatever may be discovered of special excellence in this print, or whatever may be wanting, is more than compensated for by the fact that it is the earliest known copper-plate engraving which bears a date. This, though it cannot establish the fact as to the absolute priority of the Northern school of engraving, yet, so far as our present knowledge extends, furnishes a powerful argument against the pretensions of the Italian. The next print with a date, 1457, is also of German origin, while the earliest date on an impression from an engraved metal plate of the Southern school is of the year 1465, inscribed on a calendar attributed to Baldini.

CHARLES H. MIDDLETON-WAKE.

#### THE SOCIETY OF BRITISH ARTISTS.

THE landscapes of Mr. Leslie Thomson are the most valuable contributions to this exhibition. Mr. Thomson is a true observer and a fine colourist. Of his three pictures, the little one over the mantelpiece in the large room is the most perfect (189); but his large “Tweed” (22), with its evening glory of golden sky and purple hill reflected in the water, is a striking and beautiful picture. In the same room is another picture which deserves notice for the refined and true painting of sky and water and for its agreeable composition. Mr. Enfield, who has painted these “Oyster Boats in a Calm” (122), is evidently a careful observer of nature, with an unusually delicate sense of colour. In this room may also be noticed two pleasant pictures of greenwood shade by Mr. Dawson Watson (82 and 87), and a pretty specimen of the well-known style of Mr. H. Caffieri (88). It is a pity that this artist, who can both draw and paint, should affect a mixture of carelessness and mastery. This and his other works here are, indeed, clever sketches; but the emphasis with which a few details are drawn is out of character with the blurred, indefinite suggestiveness of the rest.

Mr. J. E. Grace is always charming; his “When Summer reddens and when Autumn beams” (127) looks out of place among the hasty and poor work by which it is surrounded. Near it, however, is one of the best of the figure-subjects—Mr. W. O. Symons’ “Main Deck of H.M.S. ‘Worcester’ Thames Nautical Training College” (126); but, though it is clever, as all Mr. Symons’ work is, it is nothing else. It shows us that he can paint in a confident and



effective manner; but that we knew before. It would make a good illustration for the *Illustrated London News*. Indeed, what is most disappointing in this exhibition is the want of refinement which marks the cleverest pictures. We see it in the same painter's "Sunday Morning" (215), where the artist has felt little of the beauty of the flowers, but has spent all his power to obtain out of them a dazzling effect of colour; we see it in Mr. Edwin Ellis's coarse clouds and waves, which seem to get coarser and cruder every year; we see it even in the otherwise admirable work of Mr. John S. Reid, whose "Old Harbour, Cornwall" (197), is one of the cleverest little pictures here; and a little more refinement would certainly not have spoilt the "Gleaners" or "Field-workers" of Miss Flora Reid (183 and 375).

It is generally the peculiarity of these exhibitions—and the present one is no exception to the rule—that the best work is to be found, not in the large pictures which occupy the places of honour, but in small pieces in unexpected corners. It is also the rule that the merit of the work is in inverse proportion to the importance of the subject. In the South-west Room, for instance, there are few pictures so altogether satisfactory as Miss Helena Wright's "Blackcock and Grouse" (483), and Miss Elizabeth Binns's flower-piece, called "Autumn Golds." Among those of a more important character which deserve mention are "In the Cloisters, Lincoln," by Mr. Fred Hall, which reminds us of Mr. Logsdail's work; "A Moorish Chief," by Mr. Pavé, which is splendidly painted in parts; "The Kitchen Garden" (493), a very careful study by Mr. A. Glendinning, jun.; and "Morning: a Devonshire Bay" (502), by M. Gustave de Bréaucki.

The works by the older members who exhibit, such as Mr. John Burr, Mr. Hayllar, Mr. Noble, and the Ludovici, are neither better nor worse than usual; but a word should be said for the refinement, truth, and admirable execution of Mr. Haynes King's "Getting Granny's Opinion" (208). Among the other pictures which are remarkable either for promise or performance may be mentioned "Barges beating down Queenboro' Swale," by Mr. C. W. Wyllie (96); "Poppies among the Corn," by Miss Mary Hayllar (184); "Twilight," by Mr. Owen Dalziel (207); "Maidenhood," by Mr. B. C. Smith; "Floods," by Mr. W. H. Gore (144); "Autumn," by M. A. de la Brely (319); and "A Mountain Road," by Mr. H. M. Bickley (404).

The water-colours, as usual, are better than the oil pictures, but there are few among them which deserve to be singled out. The progress of Mr. Max Ludby is perhaps the fact most worthy of record "in this connexion."

#### NOTES ON ART AND ARCHAEOLOGY.

We hear that much more space will be given to fine art in the *Builder* under the new editorship of Mr. Statham, and that Mr. Poynter will contribute to it both with pencil and pen.

PROF. LEGROS has instituted at University College, London, a special class for studies of animals.

MESSRS. JOHN R. CLAYTON AND ALFRED BELL have received a warrant from the Lord Chamberlain appointing them glass painters to the Queen.

MESSRS. WILLIAMS AND NORGATE are the agents for an English edition of a series of reproductions of drawings by Dürer, prepared under the direction of Dr. F. Lippmann, Keeper of the Royal Print Room, Berlin. The first volume, which is now ready, contains ninety-nine drawings selected from the Berlin Print Room, and the collections of Mr. William Mitchell, Mr. John Malcolm of Poltalloch, and Mr.

Frederick Locker. The facsimiles have been obtained by using all the best modern processes of mechanical reproduction, including the combination of several processes. The materials for a second volume have already been acquired; and it is proposed to publish in the same way the entire body of Dürer drawings, so far as they may be available.

An exhibition of pictures is to be opened at Newcastle-on-Tyne on January 18, under the management of the Bewick Club.

We have already alluded to the discovery by Mr. Bayne of the site of the "Black Hole" at Calcutta. The *Englishman* of October 26 contains a letter on the subject from Dr. H. E. Busteed, whose *Echoes from Old Calcutta* supplies all the historical information that was before available. Within a few days, we are told, all the plaster on the ruined walls had been picked off by relic-hunters. It is not unworthy of note that the inscription on the memorial erected by Holwell, one of the few survivors, gives the name of the Nawab as "Surajud Dowla," which is a much nearer transliteration than that adopted by Macaulay. It is proposed to restore Holwell's monument, which has long ago disappeared, though drawings of it are in existence; and Mr. Bayne has prepared a model of old Fort William, so far as he has been able to identify the sites, for the forthcoming Calcutta Exhibition.

M. ALEXANDRE BERTRAND has been reading at several meetings of the Académie des Inscriptions a paper on the prehistoric or pre-Etruscan remains in Northern Italy and the valley of the Danube, which he argues show an intimate connexion with the legends of the Homeric and Argonautic cycle, and also with the stories of the early *λογόγραφοι*.

MR. HIRZEL, of Leipzig, has just published the first volume of the German translation, by C. Aldenhoven, of Messrs. Crowe and Cavalcaselle's *Raphael, his Life and Works*.

We hear from Florence that Mr. McLean has finished a fine bust of M. Meyer, the Russian banker, and a well-known collector of Dresden china, and that Mr. Arthur Lemon has completed two pictures—one of foals in a boggy, Maremma country, the other (a fruit of his recent visit to England) of a highwayman lurking (on a strawberry horse) among the gorse and brushwood of Exmoor. Sig. Signorini has been painting in Monte Amiata.

THE exhibition of the works of the deceased Impressionist painter Manet will open at the Ecole des Beaux-Arts on January 2, and last for one month.

THE sale of the first portion of the "mammoth" collection of the late M. Bornicke will commence at the Hôtel Drouot on Monday next.

THERE is to be an international competition for the monument to be erected to the late President Garfield.

A CLOCK and two candelabra in the style of Louis seize, which formed part of the decorations of the Palais-Royal before the Revolution, have been purchased from Mlle. Fera, an artist residing at St-Omer, for 100,000 frs. It is said that they have been bought by the Baroness Rothschild to be presented to the Princess Amélie of Orleans as a *souvenir de famille*.

THE cultivation of art seems to be making steady progress in New South Wales. The museum at Sydney contains already no less than seventy-four oil paintings, sixty-seven water-colours, eleven statues and busts, and various bronzes, specimens of china, &c. Among the most important pictures is de Neuville's "Defence of Borne's Drift," and Mr.

Montefiore is now in France with a commission to add to its collection of the French school.

THE Museum of Archaeology at Lausanne and the local collections at Aigle, Vevey, Nyon, Avenches, and other towns in the canton of Vaud possess an immense quantity of Pfahlbau remains. Several of these are to be placed at the disposition of the schools in nineteen communes of the canton in order that the teachers may use them in their lessons on the prehistoric period of the district.

A SERIES of ten marble statues of Belgian worthies are to be erected in the Square of the Petit-Sablon at Brussels, at a total cost of £6,600. The following is a list of the statues:—Marnix de Ste-Aldegonde, William the Silent, van Orley, Cornelius de Vriul, van Bodeghem, de Bréderode, Ortélius, Mercator, Locquenghien, Dodonée.

THE secretary of the Society for the Preservation of Ancient Buildings writes:—

"In the parish of Aymestrey, situated about nine miles south-west of Ludlow, lies the site of the famous battle-field of Mortimer's Cross. The church of this parish is of exceptional interest, for it contains some screen-work of wonderful beauty. There is an oak screen across each of the easternmost bays of the nave, and also across the easternmost bay of the north and south nave aisles, thus forming two chantries. Besides these four screens, there is a screen across the chancel arch, with a richly vaulted cove. Moreover, there is an interesting late pulpit placed against the screen on the south side of the nave. The church is altogether one of great interest. We regret to say, however, that the days when a visit to it will be repaid are numbered. A printed appeal, headed by two views entitled 'Deformation' and 'Reformation,' has been circulated, appealing for subscriptions. The last-named view shows all the plaster removed from the walls, the ashlar work scraped, the grand chancel screen restored and its position altered, and the pulpit removed."

#### THE STAGE.

##### "LORDS AND COMMONS" AT THE HAYMARKET.

MR. PINERO's new play, brought out on Saturday at the Haymarket, would entertain the public for a hundred nights if long life could be given to a comedy purely through good acting. The piece is "cast" in a way that is complete and suitable; it is performed with any amount of discretion, ingenuity, and care; but we doubt if it does live its hundred nights after all, or even its fifty, for it wants substantial and sustained interest, and, having wearied us a good deal throughout three acts, takes a tedious leave of us in the fourth. And it does this though Mr. Pinero is an excellent, sometimes even an eloquent, writer. It does this though there is very little nonsense in the piece—very little obvious padding. It does it though there is much that is witty. But the piece is, somehow, too long for its story, and its story is not at all points well told. Certainly there is some mistake in the construction, and we are inclined to find it in the mystification of the character and the motives of the heroine. Mr. Pinero doubtless himself understands the character and the sources of its action, but the curtain is on the point of falling before the audience is in possession of his secret, and even then it is not quite surely in possession. We never know, quite, how much revenge and how much a curious, wild, embittered love—which is perhaps not very different from revenge, and perhaps not very much better—are accountable for the distinctly eccentric proceedings of Mrs. Devenish, the heroine.

Mrs. Devenish (that is not her real name, but it is the name she goes by) married, fourteen years before the time of the action of the play, the young Lord Caryll. She was reputed, of

course, to be the legitimate daughter of her father, likewise a peer; but a day or two after the marriage, which took place on the father's death, Lord Caryl discovered that the girl was illegitimate. The marriage, somehow or other, had not been made public; and thus the opportunity arose for the youthful nobleman to commit an action really as foreign to the instincts of youth as to the tolerant judgment of reasonable maturity—he was enabled to put away his wife, to part from her for ever (as he meant it to be), on the ground that her origin was not that which he had supposed. Her mother had been "low-born," and the blood of the Caryls must be kept—"blue." Well, the Caryls, however unexceptionable their blood, find, not unfrequently, much difficulty in paying the accounts of their butcher. In a word, their fortunes are vastly impoverished, and Caryl Court must be sold. Passing by, as a matter of detail which may fairly be allowed, the improbability that any member of a family so full of feudal notions as the Caryls should have been willing to cut off the entail, we come to the fact of the sale; and the place is purchased by the Mrs. Devenish who is really Lady Caryl, and who, it seems, has made a fortune—as everybody on the stage does make a fortune—in America. Lord Caryl, when he has to see her, does not recognise her, and what is no doubt intended to be the main interest of the piece is the complicated and varying relations that arise between the two. He thinks her one of the plutocracy, and he is an aristocrat. She does distinctly, and even brutally, insult him by offering him the position of her steward. He is, on his side, ridiculously proud. He nevertheless falls in love with her, when she has succeeded in being very attentive to his old mother; and then, having forgotten his wife for fourteen years, he bethinks him that his curious code of honour forbids him to remember too affectionately anybody else. It does not matter that the wife is neglected, so only that someone else is not loved. And, acting upon these old-fashioned ethics, he tells the lady practically that he is too aware of her good qualities. They are excellent, but he cannot allow them to affect him. And the lady does not at once acquaint him with her identity, and suggests that, even from his own point of view, his scruples are unnecessary. Only in the last act are we allowed to be the witnesses not merely of a reconciliation, but of a complete understanding, between a haughty peer and a long-embittered woman. Really it is not possible to take any profound interest in the renewal of loves after so long a quarrel. One feels that in actual life the man must have gone his way and the woman hers. What had they left in common? But Mr. Pinero is bent upon amity—he is for ever killing the fatted calf of reconciliation—and so much so that, even before Lord Caryl and his wife understand each other, the other "lords," so to say, become enamoured of the other "commons." An *entente cordiale* is established; and, if the lion does not precisely lie down with the lamb, Mrs. Devenish's rough, but honest, agent shaves his beard, and Lord Caryl's sister falls in love with him.

The real interest of the play is in its minor characters. These are adroitly sketched—sketched in a way that shows great knowledge of stage effect—and, like the greater ones, they are well played. But, as regards the acting, first a word for the more important of the persons of the drama. Mr. Forbes Robertson plays Lord Caryl. He has never before impressed us so much. He brings into his performance a measure of simplicity and vigour which allows the audience to witness it without repulsion. He cannot make Lord Caryl a wise man, but he makes him, at all events, a fool whom we can tolerate. Mrs.

Bernard-Beere plays that inexplicable woman, the heroine. Our affections are by no means set upon the heroine, but it is impossible not to recognise the art of Mrs. Bernard-Beere. In this lady, as in the rising young American actress, Miss Calhoun, who plays the part of Lord Caryl's sister, we have an artist of the newer school—a school that discards conventional effects, does not rely on what may be done with great moments, but presents instead an harmonious picture, studied, as much as may be, from the life at every point. We could wish that Mrs. Bernard-Beere had more opportunities for gentleness and fewer for obduracy. She does the best with what is given her to do; but it would no doubt be easier, and more satisfactory as matter of art, to play either a more desirable heroine or a more unmitigated villain. Miss Calhoun, likewise, is called upon to interest us in the character of a girl who only becomes womanly when she learns to be in love. Till then she has been hard and forbidding, and so there is not any great reason to envy the future of the honest soul who has contrived to affect her. But Miss Calhoun plays with grace and reasonableness. The character represented by Mrs. Stirling—that of Lord Caryl's mother—at once affectionate and proud, but not affectionate and hardened, is, at all events, a more conceivable mixture; and the veteran Mrs. Stirling plays it with all the charm that can be given to it in that Indian summer of her art which we are now enjoying. A character has been written for Mrs. Bancroft precisely suited to her. She plays what we must be allowed to call the part of Miss Marie Wilton—"Miss Maplebeck" in the present piece—with brilliant and lively success. But some of the minor men's parts are as amusing, and they are less familiar. There is Mr. Bancroft's, for instance, the business man of Mrs. Devenish; a man who was originally polished at Cambridge, and subsequently roughened in California. He had eight years of it there; but, in consideration of the university, Lady Nell forgives him at last for having earned an honest living in America. The actor plays the part with genuine humour. Then, again, more distinctly "character parts"—figures of *genre* in comedy—are that of the old servant, so cynically conceived, who will stay with the old family and be devoted to them so long as he cannot better himself somewhere else; that of the old beau, Lord Percy Lewis-court, an entertaining valetudinarian; and, lastly, that of Sir George Parnacott, a consulting physician, from whom the honours of a baronetcy have not been withheld. Mr. Bishop plays the first part, Mr. Brookfield the second, and Mr. Elliot the third with the art of artists not content with traditions. In a word, the whole interpretation of the play is eminently modern; it is vigorous and free, and one wishes only that to the hands of so good a company of actors there had been entrusted a story that did not drag. As literary work, this latest labour of Mr. Pinero's is often excellent and entertaining in detail, but it wants strength in the mass. It wants the occasion of sustained interest.

FREDERICK WEDMORE.

#### STAGE NOTES.

MISS MARY ANDERSON will, it is now settled, appear as Galatea in "Pygmalion and Galatea" before she acts the heroine of Mr. Gilbert's new pathetic piece. December 8 is fixed for the Lyceum revival of "Pygmalion and Galatea," and about Christmas-time the new little play may be forthcoming.

MR. COMPTON, Miss Virginia Bateman, and the company that has travelled with them in the provinces, are coming to the Strand Theatre to play a six weeks' engagement in old comedy.

#### MUSIC.

##### RECENT CONCERTS.

MR. DANNREUTHER gave the first concert of his twelfth series at Orme Square on Thursday evening, November 22. His prospectus for the season is interesting; and the list of executants includes names which have long been associated with these musical gatherings. Miss A. Williams and Miss A. Butterworth will be the solo vocalists. On Thursday the programme commenced with the first movement of a remarkable pianoforte Trio in A minor, entitled "A la Mémoire d'un grand Homme," by the Russian composer, P. Tschai-kowski. His pianoforte Concerto and his overture, "Romeo und Julie," have been heard at the Crystal Palace; and a Quartet for strings was performed several times at the Musical Union. More, however, ought to be known of a writer still in the prime of life who has produced four Operas, four Symphonies, Concertos, chamber music, and many pieces for the pianoforte. The Trio in question contains some remarkably bold and clever music, though there is a tendency to diffuseness, and the subject-matter is not always strikingly original. One theme, in particular, in the opening movement reminds one strongly of a phrase in Mendelssohn's *Capriccio* (op. 33, No. 3). We think it was a pity not to give the whole of the work, the middle movement—a theme with variations—being of special interest. The performance of the *allegro* by Messrs. Dannreuther, Holmes, and Lasserre was very good. The programme included Beethoven's Sonata in E (op. 109) and Schubert's Trio in B flat (op. 99).

M. A. Fischer, a French violoncello player, made his first appearance in England at the Crystal Palace last Saturday, November 24, and played Carl Reinecke's Concerto in D minor (op. 82). The work itself was heard for the first time; beyond the fact that it is written in a fluent style, and that the part for the solo instrument is difficult and showy, there is nothing in it which calls for particular notice. There was, indeed, no analysis given; the music was left "to speak for itself." M. Fischer plays with taste and talent; his tone is not powerful, nor is his intonation always perfect. He was well received. He afterwards gave two solos—Chopin's *Nocturne* and a *Tarentella* of his own composition—both transcriptions for violoncello and orchestra. A list of the various arrangements of Chopin's pieces for voice, violin, violoncello, organ, and even flute would be a curiosity. Why touch works specially written for the pianoforte, and by one who so thoroughly understood its particular character and powers of expression? The programme contained Weber's overture "Der Freischütz," magnificently played by the band; the ballet airs from "La Colomba;" and Schubert's unfinished Symphony in B minor—a never-failing source of attraction at the Palace. Miss Mary Davies was the vocalist.

It is needless to say much about Miss Agnes Zimmermann, our esteemed English lady pianist, who appeared last Monday at the Popular Concerts. She again gave proof of her skill and intelligence in her rendering of Schumann's "Études symphoniques." Three of the numbers were, however, omitted: pianists, it would seem, have a special fancy for shortening this fine work—some by the means just mentioned, and others by leaving out a portion of the *finale*. Miss Zimmermann was much applauded, and for an *encore* played an arrangement of No. 4 from Schumann's "Bilder aus Oesten." Mozart's Quartet in A—No. 5 of the celebrated set of six dedicated to Haydn—was finely interpreted by M<sup>me</sup>. Néruda and Messrs. Ries, Hollander, and Piatti. Miss Zimmermann also took part in Rubinstein's difficult and brilliant Trio in B flat (op. 52). Miss Carlotta Elliott was the vocalist.

J. S. SHEPLOCK.

SATURDAY, DECEMBER 8, 1883.

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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

LUTHER IN THE ARCHIVES OF THE VATICAN. *Monumenta Reformationis Lutheranae ex tabularis S. Sedes secretis, 1521-1525.* Collegit Petrus Balan. (Regensburg: Pustet.)

OF the voluminous literature which the recent Luther celebration has called forth, this collection of the Vatican documents is perhaps the only publication that has added to our knowledge of the facts of the Reformation or is likely to have permanent value for the historian. In the first *fasciculus*, which is now before us, we have a series of letters and other papers from that of Leo X. to the Elector of Saxony (July 8, 1520), first warning him against Luther, even to those of Clement VII. preparatory to the Nürnberg Reichstag; this instalment embraces, in fact, the proceedings at Worms and their immediate consequences. Although several of these documents have been previously edited either in early editions of Luther's works or by Pallavicini, Friedrich, and others, yet the majority now appear for the first time in an accurate form and collected into a single volume. The whole undoubtedly presents the most vivid picture hitherto published of the opening scenes of the Lutheran Reformation. We must congratulate the Vatican on the boldness with which it has appealed to the judgment of history. There is much in these pages which is hardly conducive to a belief in any peculiar sanctity or extraordinary purity of aim in the papal chair. On the other hand, if we put aside all purely religious ideals, and consider only the fallible actions of ordinary mortals, we believe that the future will judge with greater impartiality between the Papacy and Luther than the past has done. The recognition that more fact and less myth will do it at least no harm is not improbably the source of the Vatican's appeal to history. We have to thank the editor of these documents for the evident care with which he has executed his task, and the publisher for the excellency of the type and paper. We look forward with expectancy to the Preface which is to accompany the final *fasciculus*, trusting the editor will avoid polemical and treat solely of historical matters.

The most interesting papers in the present volume are undoubtedly the letters of the papal legate Aleander. Written in a strange mixture of Italian and Latin, they enable us not only to follow all the moves and counter-moves of the principal players in this great diplomatic contest, but they place in the strongest light the feelings and strivings of the German folk on the eve of the Reforma-

tion. We mark at once that the backbone of the Lutheran movement was not a belief in any particular phase of doctrine, but an urgent need for the abolition of papal extortions. It was the *annates*, the interminable law-suits at Rome, the non-resident beneficiaries, the huge sums paid to the Pope for the "pallium"—in short, the boundless grasping of the papal Court—which drove the German people to revolt. Again and again does Aleander impress on the Vice-Chancellor the need of rectifying these grievances; that the iniquitous law-suits and appointments shall be put an end to, or at least suspended till the tumult is over. If only "li Signori Thedeschi cortegiani" could hear the passionate words now used about them in Germany, he feels sure that they would be willing to surrender "una buona parte del mantello" to appease the uproar. Repeatedly does the legate insist that matters of faith shall be considered apart from grievances; the Emperor, the Electors, the Reichstag, are not capable of settling the truth or falsehood of doctrine—that is the office of the Pope, the councils, or even of the theological faculties. These, one and all, had been virtually rejected by Luther, who, as Aleander very pertinently remarks, would recognise no judge except, perhaps, "Hutteno cum tutta la caterva de' poeticuli de Todescharia." So long as uniformity of belief is held needful, it is obvious that Aleander was logically correct in denying the authority of the Reichstag to sit in judgment on Luther's heresy. He insisted that if the heresiarch came to Worms he should only be questioned as to the authenticity of the books attributed to him, and be called upon to recant the heresies expounded in them. Aleander, as we know, carried his point, yet the Vatican letters show distinctly the difficulties with which he had to contend. Various are the expedients used for forwarding the "cause of God and Mother Church." There are bribes to the Chamberlain Amerstorff, to Dr. Capito of Strassburg, and to numerous others, either for active assistance or to disarm opposition; in fact, all the supporters of the Papacy, even to the notary Eck, who questioned Luther at the Reichstag, seem to have demanded or expected reward. Then the Emperor himself is to be reminded that the Pope transferred the empire from the Greeks to the Germans, and it will be politic as well as Christian not to show ingratitude. The princes are also to be told that Luther will ultimately attack the temporal as he has done the spiritual power; of which argument Aleander writes, "Questo ancor molto ha giovato alla cosa nostra." The Pope is even prompted to write to the Emperor on the impropriety of "uno manifestissimo haeretico condemnato per sua Santità" coming to Worms at all; and it is noteworthy that, in Charles V.'s letter to the Saxon Elector, Luther is to be brought to some town near Worms, since he is under the greater ban, and it would be extremely inconvenient that on his arrival the whole Assembly should be under interdict. Curiously enough the safe-conduct is made out for Worms itself.

But during these intrigues Aleander's life must have been anything but a pleasurable one. Not only was Ulrich von Hutten plotting against the lives of the papal legates

—of one of these attempts Luther himself wrote: "Gaudeo Huttenum prodissse, atque utinam Marinum aut Aleandrum intercepissit!"—but even as the legates went along the streets men put their hands to their swords and muttered curses. Shortly, as Aleander expressed it, not only men, but the very trees and stones cried Luther! Pamphlets, broadsheets, and wood-cuts, often of the most scurrilous character, were scattered among the folk, even under the very nose of the Emperor. Luther and Hutten were depicted carrying the ark of the true faith, accompanied by John Hus and Erasmus playing the harp, while in the background soldiers bound the Pope and Cardinals. Aleander, again, was represented hanging by his heels from the gallows; Luther with a halo, and the Holy Ghost descending upon him in the form of a dove; or we hear of the well-known wood-cut wherein Eck, Murner, Aleander, &c., were exhibited with the heads of swine, apes, and bulls. Of such matters the legate writes: "Se io volesse mandar ogni cosa di queste ribaldarie bisognarebbe cargar un carriaggio"—an opinion which Lord Morley confirmed in a letter to Henry VIII. Elsewhere we hear of three large wagonloads of Lutheran books, all decrees notwithstanding, on their way to the Frankfort fair!

One of the most interesting documents included in the collection is an authentic account of the speeches made by the notary Eck and Luther at the Diet. We feel ourselves at once on the firm ground of the official record of the proceedings. On the second day after Eck has questioned Luther we read:—

"Subsequenter ad articulos interrogatorios Caesaris Majestatis nomine ei propositos, cum quibusdam longioribus digressionibus, respondit, quam responsionem cum dudum preconcepisset et in scriptis redegerit, ejusque mihi copia facta sit, ad vextum huic instrumento inserendam duci."

After Eck has again pressed Luther for a more distinct answer than this speech affords, Luther replies, briefly concluding, "Revocare neque possum, neque volo quicquid, cum contra conscientiam agere neque tutum, neque integrum sit. Gott Helf mir, Amen." He thus concludes, as it were, with the ordinary legal declaration. There is no trace whatever of the memorable words: "Hie stehe ich, ich kann nicht anders." We see that the Vatican document essentially confirms the opinion previously expressed by critical historians that the memorable words were not spoken by Luther at the Diet. The only contemporary account which contains them is that published by Luther himself (reprinted in the *Opera Latina*, Wittenberg, 1545, tom. ii., fol. 165). This account not only omitted or curtailed the speeches of the notary, but was recognised at the time as being untrustworthy.

"Io non scriverò più oltra simul ne idem bis repetatur, simul quia sum nunc occupatissimus in colligendis actis, istius haeresiarchoe et del exame suo, perchè bisogna farli imprimer cum nota authentica del notario per causa del popolo el quale è alquanto concitato per li acti li quali Martino ha scritto a suo modo senza la risposta dell' official Treverense."

So writes Aleander. (On p. 236 he again complains of Luther's false account.)

Peculiarly interesting is the description of

the arrival of Luther with his "demoniacal eyes" at Worms, as also of his mysterious disappearance. Aleander, however, obviously prefers the theory that he has been seized by order of the Elector, notwithstanding that the latter swears ignorance with "ogni juramento"—a proceeding hardly fair considering the danger the legates were in owing to the enraged populace. The letters throw much light on the enormous influence of Sickingen and the revolutionary party—a factor which will have to be far more carefully estimated in future histories of the proceedings at Worms. Of no less importance is the total collapse of Ranke's account of the method by which the edict was signed. Ranke speaks as if the edict had been obtained by a surprise after the conclusion of the main business of the Reichstag; he hints that the legates kept back a letter from the Pope to the Emperor till a favourable moment arose to present it, and that the edict was not pressed till after the departure of the Saxon and Palatine Electors. It appears clearly enough from these papers that the Elector Friedrich himself, much to the annoyance of the legate, wished to escape before the question of the edict came on; that the letter from the Pope was presented to the Emperor on the very morning after its arrival (on Thursday, 23rd); that the Emperor requested that its official presentation should be postponed, retaining for himself a French translation; that on the following day Charles obtained the all-important vote of troops against France; and that on the Saturday the letter was officially presented and the edict signed in the presence and with the consent of the princes, the plenipotentiaries of the absent Electors making no protest whatever. If there was any juggling in the matter at all, it was due, not to the legates, but to Charles, who, as Aleander points out, kept deferring the question of the edict until he was quite sure of the military vote. Of course Aleander is delighted at the success of his mission, and fondly imagines that the Lutheran movement will promptly collapse. Notwithstanding the success of his "book-burning" tour in the Netherlands, he is not very long in recognising his delusion. He suggests, however, that a perfect cure would result if the Emperor would only burn half-a-dozen Lutherans and confiscate their goods.

A considerable amount of light is thrown upon the relation of Aleander to Erasmus; and we have a characteristic letter of the latter to Card. Campeggio, wherein we find a fine sentence expressing his great doctrine of toleration: "Neminem quidem conieci in vincula, sed plus efficit qui medetur animo, quam qui corpus affligit." It would have been well if both theological parties had learned this doctrine of Erasmus! Melancthon, in Aleander's opinion, "ha un bellissimo ma malignissimo ingegno;" and again he writes naively enough of him: "Dicesi chel compone contra el maestro delle sententie. Ribaldo, che cosi bel ingegno adopre in male." On other occasions we find considerably more judgment; and the descriptions of Charles V., Glapio, the Bishop of Liège, and others are extremely interesting. Not less amusing is the gossip scattered about the letters—

the drinking capacities of Luther, the attack on Dr. Eck's house and the fate of his servants, the account of one or two breakfast parties, and the Duke of Alva's refusal to take part in the procession at Candlemas, &c. To conclude, this first *fasciculus* is full not only of interesting, but of most valuable historical matter; and we trust that not alone concerning the Reformation, but in other less worked fields, the Vatican will continue to appeal to history.

KARL PEARSON.

*Wind-Voices.* By Philip Bourke Marston. (Elliot Stock.)

In his two previous volumes Mr. Marston has already given us much excellent and artistic work; but these *Wind-Voices* prove that the eight years which have elapsed since the publication of the poems and sonnets entitled *All in All* have brought with them that growth and expansion which only time can bring, and have also been diligently employed by the writer in perfecting his command over the forms and general technique of the poet's craft. We believe that no candid critic will be able to avoid the conclusion that the present book contains the weightiest and the most delicate work which its author has yet produced. A few of its poems are cast in ballad form, and deal in a fresh, simple, and vigorous way with the things of human action. Among these are "A Ballad of Brave Women"—a tale of the Swansea fisher folk; and the striking and spirited "Ballad of Monk Julius." Claiming some kinship with these pieces, in virtue of their impersonal and more or less dramatic character, are "Nightshade," a tragic poem founded on Oliver Madox Brown's first draft for the ending of his *Dwale Bluth*; "Caught in the Nets," a charming, half-grotesque piece, wanting, indeed, the intense pathos of Mr. Arnold's somewhat similar "Forsaken Mermaid;" and "Cædmon," in which the early poet relates the apparition of that strange visitant whose "strong, steadfast eyes" brought him his inspiration for song:—

"Sing of Creation, and the matchless might  
That shaped the world and gave it day and night.  
The day for labour and the night for rest,  
Such was his answer, such his high behest.  
Then as a woman when her hour has come  
For splendid sovereign pain no more is dumb,  
But cries out in her travail, and is torn  
Spirit from body till the babe be born,  
I cried in pain a mighty passionate cry!  
The travail of my soul to testify;  
Then wept, then laughed, with some divine  
strange mirth;  
Then Heaven fulfilled me, and the song had birth,  
And sleep was rent as with a thunder-stroke,  
And with my song upon my lips I woke."

But by far the majority of the poems in the present volume are more definitely personal expressions of feeling, given in the forms of lyric or sonnet. The range of sentiment which they include is not a wide one. They deal mainly with the sweetness of love, with the sadness of life, and the swiftness and certainty of its end; and the constant recurrence of these themes, while it indicates how sincere and immediate an expression the author's poems are of his mind and heart, bestows on the book a certain monotony.

The garden of this poet's muse is haunted by two Presences that are never far apart—the rose-crowned Love, and the shrouded Death that follows him like a menacing shadow. "I believe in Death" seems indeed to be the first article of the author's doleful creed; and the gloom which enwraps most of his work is dark as the atmosphere of "The City of Dreadful Night" itself.

In Mr. Marston's various beautiful verses to the memory of his dead friends—the writer of the last-named poem, Rossetti, O'Shaughnessy, and Oliver Madox Brown—we find not a touch or ray of comfort, none of the certainty with which Milton, in "Lycidas," speaks of the "other groves and other streams," and Tennyson, in "In Memoriam," of "that friend of mine who lives in God," none of the "hope—no less than hope" of Browning's "La Saisiaz." In "False Rest and True Rest" the poet formally defends his creed. The piece is a dialogue, and the first speaker reproaches the other with having robbed him of faith and plunged his life in gloom. His companion replies, urging the truth and sufficiency of his own creed of extinction—that, if it takes hope from the future, this belief also frees those who hold it from fear of the unknown and the terrible; that it concentrates all effort and endeavour on the infinitely precious present; and that, when life ceases and extinction comes, the dead will regret nothing of pain passed or pleasure that might have been. And, finally, the author makes the other reply that he is convinced; that he now faces "the undeniable Truth," and finds it full of comfort—a conversion not more satisfying to the literary sense than other more orthodox conversions which figure in works that have less pretensions to an artistic aim than the present.

But let us turn from this part of the volume, which we do not care to represent by extracts, and on which we should not have lingered did we not believe that the poet's creed seriously injures the literary quality of his work. If we would feel how excellent this work is, and how full of fine possibilities, we have only to read such melodious and lovely poems as "The Two Burdens," "At Hope's Grave," "Ungathered Love," "At Parting," and "Three Songs." One example of Mr. Marston's delicate and truly poetic descriptions of natural scenes we may quote from "Thy Garden":—

"Dawn in thy garden, with the faintest sound—  
Uncertain, tremulous, awaking birds!  
Dawn in thy garden, and from meadows round,  
The sudden lowing of expectant herds.  
"Light in thy garden, faint, and sweet, and pure,  
Dim noise of birds from every bush and tree,  
Rumours of song the stars may not endure,  
A rain that falls, and ceases suddenly!  
"Morn in thy garden, bright, and keen, and strong!  
Love calls thee from thy garden to awake;  
Morn in thy garden, with the articulate song  
Of birds that sing for love and warm light's sake."

Towards the end of the volume we have in "New Garden Secrets" a little sheaf of verses dealing in an exquisitely light and graceful way with the imagined thoughts and speeches of the blossoms, with delicate, subtle touches, here and there, hinting at the analogies between their fair brief lives and those



of "human flowers." "Hush!" says the rose—

"Hush! hush! now the wind is waking—  
Or is it the wind I hear?  
My leaves are thrilling and shaking—  
Good-bye, I am gathered, my dear!  
*Now, whether for my bliss or woe,  
I shall know what the plucked flowers know!*"

Let us take leave of the author in his highest mood by a quotation from "Pure Souls," which opens the volume as with an invocation:—

"Pure souls that watch above me from afar,  
To whom as to the stars I raise my eyes,  
Draw me to your large skies,  
Where God and quiet are.

"O pure, strong souls, so star-like, calm, and bright,  
If even I before the end might feel,  
Through quiet pulses, steal  
Your pureness—with purged sight

"I might Spring's gracious work behold once more,  
Might hear, as once I heard, long, long ago,  
Great waters ebb and flow,  
Might smell the rose of yore,

"Might comprehend the winds and clouds again,  
The saintly, peaceful moonlight hallowing all,  
The scent of leaves that fall,  
And Autumn's tender pain.

"Ah, this, I fear, shall never chance to me,  
And though I cannot shape the life I would,  
It surely still is good  
To look where such lives be."

J. M. GRAY.

*Among the Indians of Guiana:* being Sketches chiefly Anthropologic from the Interior of British Guiana. By Everard F. im Thurn. (Kegan Paul, Trench & Co.)

THAT the gifted editor of *Timehri*, one of the very best of colonial serials, should give us a good book on the hitherto little-studied natives of Guiana was to be expected. But those only who were acquainted with his previous essays in this almost unexplored field will be prepared to receive at his hands one of the most satisfactory treatises on a special branch of anthropology ever published in any language. The author brings to the treatment of the subject almost every quality, except perhaps anatomical knowledge, calculated to ensure success. He writes in a pleasant, chatty style, and with an air of transparent truthfulness which at once enlists the confidence of the reader. Having no special theories to advocate, he can afford to be unbiassed; and his very reserve in doubtful matters commands our assent when he ventures to speak positively.

It is this consideration that imparts quite an exceptional value to his remarks on the religious ideas of the aborigines. In the chapters devoted to this topic, Mr. E. B. Tylor's term "animism" is accepted in the sense intended by that distinguished anthropologist, as affording the true explanation of the attitude assumed by the natives towards their visible and invisible surroundings. But here the question is studied, so to say, on the living subject. During his long intercourse with the Guiana tribes, Mr. im Thurn has learnt to sympathise with his "companions" and "friends," as he unaffectedly calls them in many places. In return, he has secured their almost unreserved confidence; and, in

this way, he is enabled to see things as they see them, and thoroughly to grasp the real sentiments of the savage mind regarding a "system of the universe." The result is a highly important contribution to the history of religious evolution in general, and a special vindication of Mr. Tylor's views on the origin of all religious beliefs. For it is here made abundantly evident that the natives fully realise the distinction between spirit and matter, and that not only man and animals, but plants and all prominent objects of the inorganic world are endowed with a spirit essentially of the same order as that of man himself. These countless spirits, again, have the power of leaving their bodies, as the spirit of man is believed to do in dreams, and freely move about from place to place. And, as this is the normal condition of things, all distinction disappears between the natural and supernatural, as understood in the higher forms of belief. The germs are thus supplied for later superstructures, involving a hierarchy of spirits ascending gradually to the conception of one supreme spirit, creator and controller of the universe. But such sublimated notions are quite beyond the grasp of primitive peoples like the Guiana Indians, whose religion resolves itself into a universal animism—

"a world full of non-supernatural beings, some of which to us appear animate, as men and other animals, others inanimate, as trees and rocks, but of which each alike appears to the Indian to be alive, and to have both a material body and a spirit" (p. 372).

The subject is fully illustrated by the native folk-lore, much of which turns on the mutual relations of these spiritual beings to man, to each other, to the visible world, and to the "sky-land" beyond the seas. Here it is clearly seen how completely the natural and supernatural are confused in the native mind, which is astonished at nothing simply because it believes all things possible to beings of the same order, only often more powerful than itself. Some of the animal stories find their counterpart in those of other races, with whom the American aborigines can have had no contact at any time during their past existence. A curious instance is that of the trumpet-bird and the heron fighting over the plunder of the vulture, and rolling each other in the ashes, whence the former has ever since had a gray back, while the latter is gray all over. With this may be compared the Narrinyeri (South Australian) story of the pelicans and magpies fighting over the plunder of the lukkeri fish, and rolling each other in the ashes, whence the magpies got blackened, while the pelicans became white again by eating the white lukkeri.

Of permanent value to the ethnologist is the chapter on the origin and classification of the Guiana Indians, whose numerous tribes are reduced, mainly on linguistic grounds, to four distinct stocks—the Caribs, comparatively recent intruders from the West Indies, and the aboriginal Warrau, Arawak, and Wapiana groups. The present distribution of these groups on the coast-lands, the savannahs of the interior, and the intervening belt of forest tracts is clearly worked out now for the first time. Several well-written chapters follow on the social institutions, domestic life,

pursuits, and industries of the natives, all of which are treated exhaustively. Specially noteworthy are the remarks on the mutual relations of the mysterious kenaimas, authors of all evil, and their antidote, the peaimen, or tribal medicine men. The kenaimas, assumed cause of almost every calamity, appear to be any baneful spirit, whether of man, animals, plants, or rocks, working either with or without the body. The only protection from its machinations is the peaiman, who, having to contend with foes not merely physical, but half-physical half-spiritual, "is not simply the doctor, but also, in some sense, the priest or magician." The peaiman thus answers to the Siberian shaman, and, like him, is carefully trained for the office by a solitary life in the woods, by long fasting, and other tests of endurance. These fastings and vigils inevitably superinduce visions and revelations, which are as firmly believed in both by peaiman and shaman as were the analogous visions and revelations "granted" to the Brigittas, Theresas, Loyolas, and other members of the Roman Calendar. Only what is abnormal—that is, miraculous—in the one system is strictly normal and commonplace in the other. In neither does the idea of imposture necessarily suggest itself—in the first instance.

The curious rock inscriptions or rude carvings occurring so frequently in British Guiana naturally engage the attention of our author, who groups them in two divisions—the shallow engravings, possibly traceable to a Mexican source, and the deep intaglios, from one-eighth to one-half of an inch, or even more, in depth, of unknown date and origin. These latter, which represent the human form, monkeys, snakes, and other animals, or else more or less intricate combinations of straight and curved lines, are evidently of great age. Many are inscribed on surfaces now resting on other rocks, or else always below the ordinary low watermark, thus showing that the rocks have been displaced since the drawings were executed. Hence the conclusion does not appear quite so obvious that "they were probably made by the ancestors of the Indians now in the country" (p. 410).

But, although its scope is mainly anthropological, the book also contains much varied and original information on the fauna, flora, and more salient physical aspects of the land. In the section devoted to these subjects the descriptions are often extremely vivid, and expressed in peculiarly happy language. On one occasion, while stemming the current of the flooded Ireng river, the trunk of a dead tree was met,

"torn from the bank; two or three of the main branches remained standing straight up from the water; a turtle lay on the trunk. As it sailed quickly past us, it looked like a wrecked ship; the branches seemed masts madly zigzagging in all directions, and the turtle represented the last survivor of the crew" (p. 48).

Elsewhere we have a graphic picture of the magnificent *Morphos* butterfly,

"the large wings of which are entirely blue, and so gorgeous, brilliant, and shining that the insect, as it comes flitting lazily down through the dark alleys between the tree-trunks, seems even from a considerable distance like a flash

of blue light. For a short time every morning they come down into the openings made in the forest by a fall of trees, and there flaunt—I use the word purposely—lazily in and out between the sunshine and the shade. They are so large that, as they passed high over such openings, I have traced their movements, as I sat below, by the shadows they cast on the ground" (p. 144).

There is a very full account of the glorious Kaieteur Falls as seen both in the wet and dry seasons. About the stupendous Roraima plateau, although not actually visited, the author has also much to say. Possibly, after reading his suggestive remarks, some enterprising explorer in search of the new and the grand may be tempted to turn his steps towards this marvellous spot, altogether unique of its kind on the surface of the globe.

The book, it remains to be stated, is richly illustrated with excellent coloured and plain engravings, besides a very large number of wood-cuts from the author's own sketches. There are also a good map of British Guiana, and as many as three Indexes arranged on a plan which has been tried before with not altogether satisfactory results.

A. H. KEANE.

*The Book-Lover's Enchiridion: Thoughts on the Solace and Companionship of Books, garnered from Writers of Every Age.* By Alexander Ireland. (Simpkin, Marshall & Co.)

In this third edition of the *Enchiridion* Mr. Ireland has invited many more book-lovers to his symposium. Solomon and Alexander Smith, St. Paul and Dr. Oliver Wendell Holmes, Walt Whitman and Thomas a Kempis, here deliver themselves each as his turn comes, on a common theme. "What Men have said about Women" was the title of a compilation made a few years since; and, certainly, on that fascinating and inexhaustible topic, a variety of wise and foolish sayings must have been uttered since Adam first felt "commotion strange." "What Book-Lovers have said about Books" forms a series of utterances hardly less varied and ardent, and wise and witty. Paris must have had a wondrous moment when he felt that, alone of all the world, he was bearing Helen across the waves; it was doubtless a unique experience. But to march out of a book auction bearing under one's arm a copy of the *Hypnerotomachia* of Poliphilus on vellum—could the heart beat more rapturously for any other cause? The daughters of the gods pass away with the snows of yester-year; Hipparchia, and Thais, and Eloise the learned nun,

"Bertha Broadfoot, Beatrice, Alice, And Ermengarde the lady of Maine."

The folios, divinely tall, and the dear, though dumpy, duodecimos endure, and the names of those we have sighed for would fill a scroll as long as that which Leporello unrolls upon the stage. Mr. Ireland's title tells of "the solace and companionship of books;" it sounds like the phrase of a sober book-lover long wedded to his library. I confess I am less composed. When left alone amid an assemblage of books, I feel a crowd of shy longings, a trouble of rising desires. It is as if many strange and powerful eyes were peer-

ing at me from every side, inviting or threatening; as if rival enchantresses were making the air tingle with the influence of cross and counter talismans. People talk of the quiet of a library; how is it they do not hear the throng of voices?—doleful sighings, ecstatic cries, thunderous denunciations, such whispers, warnings, promises, solicitations, they scare one and almost drive one mad. There is quiet in the growing grass, and quiet in the roar of a city street when it has dulled you into forgetfulness, but no quiet in the haunted house which contains old books. Never were such restless ghosts. I have had not a moment's peace while Swift was in my book-room; it was necessary to double-lock him into an oaken box within a closet, placing *The Whole Duty of Man* and Tillotson's Sermons, two eminently sober folios, on guard lest he should break out and show the electric light of his wild blue eye.

Mr. Ireland has had an easier time among his books. Perhaps his favourite, Emerson, presides over the rest, and sheds his luminous serenity on the inferior spirits. Many happy hours of studious leisure must have gone to the ingathering of the contents of this volume. And to a good and pleasant result. We like to know how the great readers read, and to try our ways by theirs. "I myself have never persisted in any plan for two days together. A man ought to read just as inclination leads him." So says Dr. Johnson, and it is a comfortable doctrine. "Let us read with method," says the vasty Gibbon, "and propose to ourselves an end to which our studies may point." So we may judge whether we are born to be another *Rambler*, or to write a second *Decline and Fall*. "No book," writes Mr. Ruskin, "is worth anything which is not worth much; nor is it serviceable until it has been read and re-read, and loved and loved again." And Bishop Thirlwall:—

"If the maxim runs 'better read one good book eight times than many once,' I should need to know something more about the many. Are they supposed to be also good? . . . If, after I had read one book seven times, the question was whether I should give it an eighth reading, or should skim over the work of another writer, though of inferior merit, on the same subject, I should have no doubt that my knowledge of the subject and my capacity of judging would be more enlarged by a hasty perusal of the new book, and that I should understand the first better than if I read it again."

Some books make no impression upon us as wholes, but live in our memory by a page, or a sentence, or a phrase; and these books that quicken us by exquisite moments are not the least precious. It is like the glance of some passer's eye, which startles us and awakens our better self, which flashes and is gone. Those solid four-square books written by eminent scholars where every page is as good as every other page are of course admirable, especially as narcotics. I suppose a treatise on Political Economy, or on the Use of the Globes, or a Ready Reckoner ought to have no human frailties, but be always correct and sensible. But the books we love, like the people we love, need not be at all times clever, or learned, or wise; they may drowse for a while and be dull if now and again they salute us with a glance of affection and

intimate knowledge, if now and again they lay the long-dwelling kiss of a comrade upon our cheek.

Mr. Ireland has ranged far and wide for the honey in his hive. It is strange that Mr. Tennyson, Mr. Browning, Mr. Matthew Arnold should have yielded him nothing.

"Or, my scrofulous French novel  
On grey paper with blunt type!  
Simply glance at it, you grovel  
Hand and foot in Belial's gripe!"

—this was a scurvy offering to a booklover from Mr. Browning, and Philobiblos properly rejected it. While I write this review, an admirable French critic comes and presents a charming passage for the fourth edition of the *Enchiridion*. It is M. Paul Bourget, who writes in the Avant-Propos to his *Essais de Psychologie contemporaine* of the penetrating influence of "le Livre" in evoking nascent sentiments:—

"Il n'est aucun de nous qui, descendu au fond de sa conscience, ne reconnaisse qu'il n'aurait pas été tout à fait le même s'il n'avait pas lu tel ou tel ouvrage: poème ou roman, morceau d'histoire ou de philosophie. A cette minute précise, et tandis que j'écris cette ligne, un adolescent que je vois, s'est accoudé sur son pupitre d'étudiant par ce beau soir d'un jour de juin. Les fleurs s'ouvrent sous la fenêtre, amoureuxment. L'or tendre du soleil couché s'étend sur la ligne de l'horizon avec une délicatesse adorable. Des jeunes filles causent dans le jardin voisin. L'adolescent est penché sur son livre. . . . Qu'il ferait mieux de vivre! disent les sages. Hélas! c'est qu'il vit à cette minute, et d'une vie plus intense que s'il cueillait les fleurs parfumées, que s'il regardait le mélancolique Occident, que s'il serrait les fragiles doigts d'une des jeunes filles. Il passe tout entier dans les phrases de son auteur préféré. Il converse avec lui de cœur à cœur, d'homme à homme. Il l'écoute prononcer sur la manière de goûter l'amour et de pratiquer la débauche, de chercher le bonheur et de supporter le malheur, d'envisager la mort et l'au-delà ténébreux du tombeau, des paroles qui sont des révélations. Ces paroles l'introduisent dans un univers de sentiments jusqu'alors aperçu à peine. De cette première révélation à imiter ces sentiments la distance est faible, et l'adolescent ne tarde guère à la franchir."

Experienced book-lovers will present the small *Enchiridion* to their young friends whose good resolutions in the direction of self-culture and self-help they would strengthen. They will indulge themselves with a large-paper copy, where they will find a portrait of Quesney in his library, and a family portrait of a pile of books, the little ones climbing over the parent folio; and last, a facsimile of Carlyle's sweet and strong letter to Leigh Hunt on his Autobiography—a letter which atones for many over-incisive words. Large paper and uncut edges must not be thrown away on a boy; the taste for them comes later, like the taste for olives and for inestimable clarets.

EDWARD DOWDEN.

*Norfolk Broads and Rivers; or, the Waterways, Lagoons, and Decoys of East Anglia.*  
By G. C. Davies. (Blackwood.)

MUCH interest has of late years been displayed, by artists, fishermen, and lovers of sailing-boats, in that curious, marshland district which lies in Norfolk apart from the Fens proper, and is renowned for its broads.

This watery tract runs from Norwich to the sea in a triangular form, whereof a line drawn from Happisburgh to Pakefield on the coast would be the base. There are innumerable marshes, lagoons, cuts, canals, and the like, which ramify through this extensive district. Waveney, Bure, and Yare are its three chief rivers, which occasionally expand into lakelets, giving this singular corner the distinctive name of the Broad district. Mr. Davies estimates that it contains no less than two hundred miles of navigable rivers and five thousand acres of water in the different broads. Its analogue in the New World appears in Florida, where the Everglades resemble a vast shallow lake overgrown with grass, lilies, and other aquatic plants, and interspersed with innumerable small islands, from one to a hundred acres in extent, covered with oaks and cocoa planes, with an undergrowth of "morning glories," vines, and their congeners. Our broads are of very recent geological formation. They are seen again, in their main features, on the opposite coast of Holland. A depression of the land let in the sea, which arrested the deepening of the rivers but permitted them to widen. Mr. H. B. Woodward, however, has lately treated the geological history of this district so fully that we need only refer to his paper in the *Transactions of the Norfolk Naturalists' Society*, vol. iii., part iv., p. 459. It is worth doing this, because Mr. Davies has passed *sicco pede* over the geology of the Broad district.

A good deal of general information respecting the bird-life and vegetation of the broads will be found in this book. There is a pleasant chapter also on the otter, which is not infrequent in these marshes of Norfolk. The so-called bearded tit and the reed warbler are the most characteristic birds of the Norfolk marshland, but a great variety of aquatic fowl naturally visit it in winter. On Breydon Water some of the rarest English waders have been shot. Mr. Stevenson, in his *Birds of Norfolk*, has given an admirable account of a summer night spent among the bird-life of the broads, with which Mr. Davies's picturesque descriptions may be compared. Not many decoys can be seen in working order outside the district of the broads, though one or two still survive in Lincolnshire. The best account we have ever seen of the whole method of taking ducks in a decoy is given in this book. Four illustrations, photographed from the decoy at Fritton Lake, render every detail of the system clear. Year by year, however, fewer wild-fowl seem to visit our shores, and the spread of population lessens the choice of localities eligible for a pursuit which requires extreme solitude and silence. Mr. Davies as an angler is naturally most at home with the fish of the broads. His explanation of the migrations of the eel, and the manner in which vast catches of this fish are taken in "eel-sets," are a valuable contribution to fishing lore. Fly-fishing is not to be obtained in this land of sluggish streams and marsh, but pike, perch, bream, and a multitude more of the commoner kinds of fresh-water fish may be caught in profusion. Until recent years anyone might sail or row unrestrained over the whole district and fish where he chose; now the souls

of anglers are vexed at aggressions and restrictions—such as the chain put across Wroxham Broad, and the like. As in the case of the Thames, litigation will probably result in some of these cases, so great is the existing enthusiasm for sailing and fishing.

Upon ourselves the artistic aspect of the Broad district exercises the greatest fascination. Naturally much of Lincolnshire resembles the peculiar aquatic scenery and vegetation of Norfolk. A vast expanse of level marsh and a far-arching sky supply in both cases a grand theatre for the ever-changing magic of aerial perspective and a tender gradation of ground-tints and cloud-colours. Sunset in such a landscape is often magnificent; and summer twilight, like Homer's "ambrosial night," lingers longer here and draws forth more dewy scents than in hilly, or what are generally termed more picturesque, countries. Every breath of wind bends the soft, purple sedges which skirt the water-ways with varying eye-music; while the reeds shiver and the tall cat-mace sways in a manner inexpressibly soothing to those who have learned to love this marsh scenery, which at first sight seems to many passing strange and lonely. The wealth of flowers is endless. Iris and meadow-sweet are doubled in the placid waters by yellow water-lilies, or ruffled by the white wavelets as a "rodge-blast" sweeps over them. Blue forget-me-nots, loose-strife, valerian, bushes of woody nightshade, tall spikes of fox-gloves, standing back from the pools amid sweet sedge and a maze of tangled feathery grasses, delight the eye, and form masses of colour over which light and shade sweep and every moment diversify the view. The author tells of an artist living in a small decked boat among this watery scenery for a whole winter, and painting day by day the view which met his eyes, although this was nothing more than a windmill and a belt of trees, with the river in the foreground. On no two days were the colour and effect precisely the same, so varied were the tones which the water caught from the ever-varying skies. Readers of the *Polyolbion* will remember how Drayton tricks his "Norfolcean nymphs" who attended Neptune's feast in this marshland with its proper flowers:—

"Some of these lovely nymphs wore on their  
flaxen hair  
Fine chaplets made of flags, that fully flowered  
were;

"and some to grace the show  
Of lady-smocks, most white, do rob each neigh-  
bouring mead,  
Wherewith their loosen locks most curiously they  
braid."

Human interests are not forgotten by Mr. Davies, who introduces us not merely to the wherry-men, the carriers of the district, but to many curious waifs and strays who live in huts or boats all the year round, precariously earning an amphibious subsistence by fishing and shooting. Then he sails through Breydon to Yarmouth, and tells of its herrings and fisher folk, its sand banks and breakers. Thus he has produced a book which will please all lovers of singular scenery, all boating men, all naturalists, all who look on nature with a poetic eye. The illustrations are printed on copper-plates direct from negatives, and etched by the Messrs. Annan's process. Their

tone is rich, wonderfully suited to the aquatic scenery which they reproduce. "Wherries waiting for the Tide" and "A Reach of the Yare at Cantley" deserve to be particularised for the grouping of the one and the natural ripples of the water in the other. Mr. Davies writes vigorously and with much enthusiasm. The probability is that next summer will see many holiday-makers seeking the Broad district to judge of its beauties for themselves. M. G. WATKINS.

#### NEW NOVELS.

*Ione*. By Mrs. Lynn Linton. In 3 vols. (Chatto & Windus.)

*Donal Grant*. By George MacDonald. In 3 vols. (Kegan Paul, Trench & Co.)

*Agnes Moran*. By Thos. Pinkerton. In 3 vols. (W. H. Allen.)

*The Executor*. By Mrs. Alexander. In 3 vols. (Bentley.)

*Sister Sue*. By Ismay Thorn. (Masters.)

*Evelyn Manwaring*. By Greville Chester. (Marcus Ward.)

MRS. LYNN LINTON's new novel opens with a clever picture of English county society, disturbed beyond its wont by a young Doctor, who endeavours to insinuate himself among the great houses. Young Dr. Armand St. Claire is unusual—of French extraction, with blue blood in his veins; and it is difficult to keep him at the proper distance which the ordinary practitioner who is middle-aged and English duly observes. These scenes give Mrs. Linton an opportunity for her unsparing satire; but they are only an introduction to the tragic interest of the book. This lies quite outside ordinary conventional life. Mrs. Linton has endeavoured to be passionate, but she has mistaken exaggeration for power, and only succeeded in being grotesque. The insinuating Doctor is a very feeble person. He has curling hair, a smooth skin, faultless features, and large eyes. Moreover, he is distinguished by a feminine sensibility, and has eliminated all the masculine virtues out of his character. This type of man Mrs. Linton would have us believe is adored by all women, and depreciated by jealous and robust men. St. Claire is, at any rate, adored by the passionate heroine. In the voluptuous climate of Palermo the young Doctor, owing to his feminine sensibility and his elimination of the masculine virtues, weakly yields to the attractions of Ione, who is devoured by an imperious craving for love and sympathy. Ione is all that the illegitimate and ardent daughter of the South should be; and Mrs. Linton spares no epithet to bring this home to us. Her eyes are "green in some lights and hazel shot with orange in others." They distract St. Claire. "Her mouth had a look of cruelty, and her nostrils had been pronounced almost indelicate. . . . The palm of her hand was flat and always burning." Of course, to complete this somewhat animal description, she has the supple grace of a tigress or leopardess. The famous comparison of Mr. Alma Tadema's "Sappho," in an opulent daily paper, to "a famished jaguar from Java" occurs to us. The Doctor can give

no adequate return to her passionate love. Moreover, owing to his feminine sensibility, his heart is already occupied with the image of a milder English Miss; and, owing to his elimination of the masculine virtues, he shrunk from revealing this to Ione when she courted him. But Ione inevitably discovers the fatal secret, and annihilates the unfortunate general practitioner one evening. Mrs. Lynn Linton, when she is passionate, spares us no absurdity. Ione, on completing her term of imprisonment, is kidnapped by a Sicilian brigand, her lover in former years, and carried out of England to perpetual slavery.

Mr. George MacDonald has taken for his hero one of those simple and uncompromising students who are found in the Highland farm or manse. A hopeless love-affair sends Donal wandering through the world to seek his fortune. Accident establishes him as tutor in a castle on the edge of the North Sea. The castle is inhabited by a wicked old Earl, who has given up his diseased mind and body to narcotics, and whose one fitful purpose is to marry his bastard son to his ward, the heiress. Donal's firmness gives him power over the Earl. He satisfies the Lady Arctura's spiritual longings, and delivers her from a deadly plot. The author has used the incident of the strange summons in *Jane Eyre*, but has varied it skilfully. Naturally Lady Arctura falls in love with the tutor; but it is too late, and her life is fading from her. Mr. George MacDonald has succeeded in making the castle eerie, and the search after the lost room and its hidden mystery is exciting. He has woven into his narrative a story purporting to explain the secret of a certain haunted Scotch house which was in everybody's mouth last year. Among the minor characters Mrs. Brookes is delightful; but then Mr. George MacDonald always writes well about the faithful, yet canny, old Scotch servant. There are some very pleasant homely sayings in the book, and, as usual, a great deal of religious discussion. Doubtless this is excellent in itself and admirably reflects the tone of a certain section of Scotch society, but from the point of view of a narrative it seriously hinders the story.

Mr. Pinkerton has such a real interest in his characters that he begins with them all *ab ovo*, and is at great pains to trace the man in the child. The method has its disadvantages, and there are large gaps in the lives of the characters left to the imagination. The author calls his book a story of innocence and experience, and the story roughly falls into two halves. That which deals with childhood is certainly the best. Perhaps Mr. Pinkerton gave Agnes Moran's name to the story because he felt that the hero was unsatisfactory. Everard Holmwood is, however, the central figure of the book, and the most ambitious attempt at a character. But the influences of an early Calvinistic training on an essentially *dilettante* nature are rather crudely intimated. Yet none of Mr. Pinkerton's characters are hasty sketches. He seems to have lived with them all, and he has succeeded in imparting an air of reality to them. Among the minor actors, the Honble. George Melborough is a clever portrait.

There are several good things said in the course of the three volumes, but the author prides himself upon being above the pointing of epigrams, and his good things lose in the manner of their saying. The style of the book generally is correct, but a little clumsy. It wants flexibility. The story of boyhood is told very well. The mysterious lane, the tangled hedge with the hole in it which might be anybody's lair, the mystery of the stream, and the capture of the pike are admirably described. The later scenes are laid at Rome, and here Mr. Pinkerton is not so successful. His descriptions suggest a second-hand knowledge of the Eternal City; and why should he continually call the Torlonia the Porlonia Gallery? The final tragedy of the book is managed with due reserve, and is very effective.

The characters in Mrs. Alexander's new novel are very imperfect sketches. The author can hardly have realised them at all herself, for she completely fails to make her readers do so. But Mrs. Alexander's books follow in somewhat quick succession. Nor is the plot very skilful. The *dénouement* becomes obvious in the second volume, and we wait with impatience to see the Doctor foil the villain. The delay does not increase, but impairs, the interest in the narrative. Mrs. Alexander has certainly sketched a vulgar brute in Mr. Harding. But he would have been equally effective without constantly reiterating "your blank blank nonsense" to his suffering partner. Perhaps Mrs. Alexander might have used the usual one letter and dash, or gone so far as to have printed the bad words without reserve. Our impression of Kharapet's astuteness is diminished by the way in which he shows his hand to Miss Stretton. Mrs. Alexander has not divested the poisoning case of its gross improbability; and Bhoochoo would not have allowed himself to be put out of the way by his accomplice in such an easy fashion. Mrs. Alexander's wit at the expense of Exeter Hall might be more successful if she adopted a less transparent name than Lord Saintsbury.

Sister Sue, on her mother's death, is left the eldest daughter in a large family. At first her management of the younger children is not successful. They dislike her lectures, and she magnifies their disobedience in her reports to her father. Boys who insist on teasing their sisters, who put their pocket-handkerchiefs to all manner of strange uses, and who can devote a whole day to the cleaning and re-cleaning of a gun are beyond her prim conception of life; but, as Miss Sue grows older, she becomes more tolerant, and is willing to forego the appearance for the substance of power. In this she is much aided by her eldest brother's friend. The author has succeeded in representing Justin as a blameless hero without making him altogether priggish. The two young people become such allies that they find they cannot live apart when he comes to man's estate. The author seems to have a genuine sympathy with boys home for the holidays who very properly despise the pupils of the neighbouring grammar school.

*Evelyn Manwaring* is a very slight story. The course of true love with Mr. Chester

runs unusually smooth on the whole. People of high breeding and ancient lineage end happily, as they ought to do; those whose hands are stained with trade are properly discomfited. Mr. Chester's Duchess must have been very pompous to write of "people demanding interviews of my Grace" in a letter to her son. But perhaps Mr. Chester's readers delight in this sort of thing. It would also have been better not to have taken the name of an existing peerage for her Grace's title. Mr. Chester has strong views upon certain subjects, and likes to express them when they are quite irrelevant to the story. To talk about that "old he-she Mrs. Besant" is, however, not only extremely silly, but in exceedingly bad taste. C. E. DAWKINS.

#### GIFT-BOOKS.

*True Tales for my Grandsons.* By Sir Samuel White Baker. With numerous Illustrations by W. J. Hennessy. (Macmillan.) After the surfeit of juvenile fiction to which we are treated at this season by the professional purveyors of this class of literature, it is a pleasure to turn to a volume of stories which are guaranteed to be true in no conventional sense. Not that we would decry the legitimate use of imagination. *Robinson Crusoe* has at least as much right to exist as Cook's *Voyage Round the World*. But it is pleasant sometimes to feel bottom, and to know that no tricks are being played on our credulity. This is not, it appears, the first time that Sir S. Baker has written for boys, though we cannot say that we recollect his *Cast up by the Sea*. We confess that we had expected a more carefully compiled book from one who is a veteran with his pen no less than in travel. The two longest stories, which come second and third, hardly escape the fatal imputation of being dull. To describe battles from official bulletins—above all, from the bulletins of Lord Gough—cannot be considered a happy expedient. Of the stories proper, that of Hassan Ali is certainly the most readable, and it possesses an "actuality" at the present time. But Sir Samuel is at his very best when gossiping about his old shikari days in Africa and the East. The illustrations are decidedly old-fashioned.

*The Blue Veil.* By Florence Montgomery. (Bentley.) Among the crowd of volumes which at this season cause the editor's table to groan and perplex his mind, there are some few which excite only pleasurable expectations. Miss Montgomery's book is one of these, for her name guarantees at any rate refined feeling and cultivated language. She tells us in the Preface to this charming story that its purpose is to enforce lessons of tolerance and self-restraint. It is not to be expected that the children who have the pleasure of reading *The Blue Veil* will carry away its moral in this abstract form; but they will not soon forget Archie, and Nell, and Phyllis, and what it was that marred or beautified the character of each. Phyllis is, perhaps, a little too perfect, and Archie's powers of imagination are rather wonderful; but we like them both too well to wish them otherwise than they are. The mystery of the *Blue Veil* is, while it lasts, almost as exciting as that of the *Iron Mask*. We accept it without reserve; but a doubt crosses our mind whether muffins and crumpets are "in season" in August, and that lessens our enjoyment of Mrs. Brown's tea. Good feeling, good English, and good humour make this emphatically a good book.

*Our Young Folks' Plutarch.* By Rosalie Kaufman. (W. H. Allen.) Plutarch's Lives



used to be a great favourite with boys, but they are now voted tedious, and, moreover, critics have discovered a host of inaccuracies in them. But in spite of their faults they convey history in an attractive form, and bring into prominence and distinctness the noblest characters of antiquity. This condensed edition is very nicely got up, with illustrations and maps, and would make an admirable prize-book for either boys or girls. The editor has placed the Lives of Theseus and Lysurgus first, and then those of Romulus and Numa. Plutarch, however, called his book "Parallel Lives," and arranged his biographies in pairs for the sake of instituting a comparison between the Greek and the Roman who formed each pair. It would have been well if this order and plan had been followed in the present edition.

*Chaucer's Stories Simply Told.* By Mary Seymour. With Illustrations by E. M. Scannell. (Nelson.) If anyone is looking about for a "gift-book" that shall combine profit with pleasure, he will hardly do better than pitch upon this. The task of the compiler was not an easy one, but she seems to us to have carried it out with signal success. The difficulty was not only to make selections and tell again Chaucer's tales in modern language, but to preserve as much as possible of the original both in spirit and in word. There is not enough of "Early English" here to frighten any school-boy or school-girl, but there is enough to make all the more intelligent among them ask for more. The illustrations are somewhat feeble.

*The Wings of Courage, and The Cloud-Spinner.* Two Stories translated from the French of George Sand by Mrs. Corkran. (Blackie.) If our memory does not fail us, these two tales first appeared in the *Contes d'une Grand-mère* under the titles of "Les Ailes du Courage" and "Le Nuage rose." M<sup>me</sup>. Dudevant told these tales to her grandchildren with all the freshness and grace of her best style. Of course, it would be idle to expect from these compositions the strong human interest of *La petite Fadette*, but as child stories they are not to be excelled. They deal with all that touches the heart of a child, and are pervaded by a play of fancy and love of nature which are very rare in French fiction. Although the translation is not bald, it would be easy for any reader of George Sand to restore the English to its original.

*Hannah Tarne* (Macmillan) is the tale of an orphan girl who, after various vicissitudes in her young life, arrives at the haven of refuge usually met with in story-books of the kind—an early and happy marriage. The author has succeeded in introducing several types of character without exaggerating any; and the story, simple in itself, is told in an unaffected, straightforward manner which makes it pleasant reading. The experiences of the heroine in Germany form the most lively part of the book, which probably will be better appreciated by girls than by boys.

*English Fairy Tales from the North Country.* By Alfred O. Fryer. (Sonnenschein.) It is too late, we presume, to protest against the common practice of assigning to the fairies legends which have really a very different source. Otherwise, there is little to say of a book like this. It is noteworthy that three stories out of eleven deal with dragons, being really variants, as may be seen from the iteration; and that only one refers to giants, and that but indirectly. We cannot praise the illustrations.

*Familiar Wild Birds.* By W. Swainsland. With Coloured Plates. First Series. (Cassells.) This handsome book, issued in a case of its own, affords a good example of the care which its publishers devote to their popular series. The

letterpress, we may say at once, does not come to much. We could name several books about British birds that are to be preferred. But we know of no illustrations to a work of this class to be compared to these. We refer not only to the chromo-lithographs, but also to the little wood-cuts scattered about as head- and tail-pieces. The softness of the colours is especially notable, though it is impossible for chromo-lithography to avoid a certain unnatural sharpness of outline. A difference will be observed between the plates signed "E. T." and those signed "A. Thorburn."

*Choice Poems from Longfellow.* Illustrated from Paintings by his Son, Ernest W. Longfellow. (Cassells.) It has been remarked before now that a son is not always the best biographer of a great man. This book proves that a son may also not be the best illustrator. When compared with the illustrations to Sir Samuel Ferguson's *Forging of the Anchor*, upon which we commented last week, the defects of the American school are here conspicuous. The tendency is manifest to rest satisfied with a few pretty bits, which entirely fail to develop the thought of the poet. The portrait is interesting and also well engraved, and among the cuts we prefer those to "Cardenabbia" and "Amalfi." The selection of the poems, we may add, is not quite that which would have been made by English admirers of Longfellow.

*Ye Jackdaw of Rheims.* With ye old Writing and ye New Illustrations by Ernest Maurice Jessop. (Eyre and Spottiswoode.) There always comes one book at Christmas-time which astonishes us by its perverted ingenuity. The pseudo-archaicism here adopted, both in the form of writing and in the mode of spelling, is simply exasperating to the adult and torture to the young. Of the illustrations, too, it must be said that some are weak, while others emphasise just those portions of the story which had better have been left vague. On the other hand, the jackdaw himself has been faithfully depicted and reproduced in hues of extraordinary brilliancy. The process we believe to be photolithography.

*Sunlight and Shade* (Cassells) consists of a collection of short poems, with illustrations, by various artists, which, as a rule, are well executed. Several of the illustrations, we believe, are not new, and the verses appear to have been collected in order to accompany them. They are mostly of a second-rate character, recalling reminiscences of the works of well-known poets. Occasionally a piece of prose is inserted, as, for instance, an account of barge life by the side of Mr. W. L. Wyllie's pictures of vessels and barges. Among the illustrations there is considerable variety, both of subject and style. Some are commonplace, but many pretty ones may be found; and the book, as a whole, will give satisfaction to those who care for collections of the kind.

*Science Gleanings in Many Fields.* By John Gibson. With Eighteen Illustrations. (Nelson.) Many of these "Studies in Natural History" we recollect to have read from time to time as they appeared in the *Scotman*. They were quite worth republishing, for their subjects are well chosen and they are written in a style that is at once straightforward and interesting. The illustrations, with one or two exceptions, add greatly to their value.

*Verses Books for Children.* Written by Juliana Horatia Ewing, and Depicted by R. André. (S. P. C. K.) These make a series of half-a-dozen shilling books upon which Mrs. Ewing and Mr. André have combined to lavish all the resources of their wit. The result is irresistible, though not always pleasing. "A Sweet Little Dear" we intend to banish, and "Master Fritz" is a little weak; but the remaining four are the keenest caricatures of child-life that we ever

hope to see. The volumes might have been more strongly stitched.

THE S. P. C. K. send four story-books of excellent tone, if not marked by any very interesting incidents. *Lucile*; or, *Faithful in a Few Things*, by M. Davison, shows how a little girl left motherless finds happiness and comfort in unselfish thoughts for others. A model curate in *The Valley of Diamonds*, by C. Temple, works a great moral and spiritual change among both rich and poor in the Black Country. The suddenness of the transformation is not often found in real life, and surely the curate might be called "trustworthy" instead of "dependable." It is impossible not to sympathise with the story of *Kate Temple's Mate*, which is written to interest readers in the mission to rough girls and women in the neighbourhood of St. Clement's, Notting Hill. *His First Offence*, by Ruth Lamb, if somewhat improbable, exhibits the scourge of remorse in a powerful tale. The grumbling old woman who sells newspapers and has the warmest of hearts is evidently a study from the life.—The boys' old friend, Mr. R. M. Ballantyne, in *Battles with the Sea*; or, *Heroes of the Lifeboat and Rocket* (Nisbet), finds a congenial subject in the Wreck Chart of our shores. The construction and method of using the lifeboat and rocket apparatus are fully explained, and particulars given of some celebrated rescues. The language, perhaps as befitting the subject, is here and there too inflated and ejaculatory for ordinary taste, and not everyone would term a lifeboat "this gaudy butterfly-like thing of red, white, and blue." But every tale of heroism has a tendency to make heroes.—Next may be taken a group of stories for boys. *From Cadet to Captain*, by J. P. Groves (Griffith and Farran), tells its own story. There is plenty of love-making, shooting, and fishing, with subsidiary stories told in the rollicking fashion of Charles Lever. The cadet passes from Sandhurst, after divers adventures, to the Franco-Prussian War; then to the battle of Ginchilovo and skirmishes with Zulus. All ends happily, and he comes home with the Victoria Cross. The frontispiece alone would tempt a boy to read this amusing book. *Walter Alison: his Friends and Foes*, by M. L. Ridley (Shaw), is a school-boy story of the mawkish and sentimental type. The scene is laid at the present day, yet a Gypsy steals a child who is, of course, years afterwards recovered by his friends. The moral of the book is excellent. Judged by the avidity with which, as we write, a boy is devouring *The Golden Magnet*, by G. Manville Fenn (Blackie), the book is certain to be a favourite when the holidays begin. The adventures of the hero in search of a hidden treasure in Spanish America are as thrilling as the pictures which illustrate them, and Mr. Fenn seems to have a never-failing supply of incidents. The book's title is itself attractive.—Without many striking incidents, Miss K. D. Cornish's *Phoebe's Pool* (Masters) is a delightful children's story. Girls and boys are not here idealised; they play and talk naturally, and their elders' sentiments will do good without being goody. *Phoebe's Pool*, with its background of red cliff and bushes interspersed with ragged robins and wild hyacinths, is a charming bit of Devonshire scenery. With Puss in Boots of the story, we seem ourselves to have fished in it.—*Fighting the Good Fight* (Nelson) is a book written ostensibly for children, but that the parents in it should be represented as unwise and exercising no good influence on their children, is a great blot. Otherwise the book is prettily written.—Mrs. Skeay's stories in *A Christmas Pudding for Young Eaters* (Griffith and Farran) contain nothing strikingly novel; but those who are about to make presents may like to remember that the pudding may be served at any other season as well as at Christmas.

## NOTES AND NEWS.

MR. BROWNING was asked by the committee formed to raise a monument to Goldoni in Venice to write a few words for insertion in the album to commemorate the unveiling of the monument, to which the principal men of letters in Italy have contributed. Mr. Browning sent them a sonnet, and they were so pleased with it that they have prefaced their album with it. Mr. Browning will not be able to stay in Venice for the ceremony, as he has arranged to leave for England to-day, Saturday. During his two months' stay in Venice the weather has been wonderful, only one day having been rainy.

PROF. G. MASPERO, Director-General of the Museums of Egypt, and M. E. Naville, the discoverer of Pithom-Succoth, have just been elected honorary members of the Royal Victoria Institute. The names of these two eminent foreign Egyptologists will confer additional lustre on the roll of the society.

MRS. HAWES's promised volume, *Chaucer's Beads*, embodying all Chaucer's proverbs in the form of a birthday book or diary, will be issued by Messrs. W. H. Allen and Co. before Christmas. The name of "Beads" (which Chaucer is always portrayed as holding in his hand) is descriptive of the neat and pretty aphorisms in which so much wit and wisdom are conveyed; and the colour of the printing-ink, red and black, will recall the colour of Chaucer's own rosary, black with red string, according to the only authentic portrait in his pupil Hoccleve's MS. The work will be issued in two forms, one suitable for rebinding and the other elegantly bound in vellum.

MESSRS. CASSELL AND CO. will publish in a few days *Day Dawn in Dark Places*; or, *Wanderings and Work in Bechwanaland*, by the Rev. John Mackenzie.

THE monthly magazine, *To-Day*, will commence a fresh series with the new year, under new management. Mr. William Morris will contribute a poem to the January number, which will also contain articles by Mr. H. M. Hyndman and Herr William Liebnicht, member of the German Reichstag.

IN the January number of *Temple Bar* two new serial stories will be commenced—"Peril," by Miss Jessie Fothergill, and "Zero," by "a new writer." We must take the opportunity of expressing the hope that they will be more wholesome in tone than the two stories which they replace.

THE principal novel in the January number of *Harper's Magazine* will be the opening chapter of Mr. William Black's "Judith Shakespeare;" and in an early number of *Harper's Weekly* will be begun a story by Mr. Wilkie Collins, entitled "I say No; or, the Love-Letter Answered."

MR. A. H. MILLAR, we hear, has now in the press a first series of *Notable Scottish Trials*, which will shortly be published by Messrs. John Long and Co., of Dundee and London. This series is devoted entirely to Criminal Trials, and will include the famous Glasgow Cotton-Spinners Case, which prepared the way for modern Trades Unionism; the Boswell Murder Trial, one of the last of British duels, made specially interesting by the insertion of several unpublished letters; and a few older trials which serve to exhibit the transformation of feudal into legislative rule in Scotland.

AN English edition of Dr. Bucke's *Walt Whitman*, which was reviewed in the ACADEMY of September 8, will be published immediately by Messrs. Wilson and M'Cormick, of Glasgow. The edition of *Leaves of Grass* recently issued by the same publishers is now exhausted.

We are informed that it was highly approved by the author.

IT appears that the English translation of *John Bull et son Ile* is already destined to be a success. It will be issued to the public to-day; but it was found necessary to send a large second edition to the press before the first was finished.

MESSRS. SIMPKIN, MARSHALL AND CO. will publish immediately a work on *Schools and Colleges for Girls*, by Capt. F. S. Dumaesq de Carteret-Bisson, uniform with his *Schools and Colleges for Boys*, which is now in its eighth edition.

MR. JAMES D. BROWN, of the Mitchell Library, Glasgow, announces a *Biographical Dictionary of Musicians*, to be completed in one stout volume, to which will be appended a bibliography of English writings on music, arranged according to subject-matter.

MESSRS. HATCHARD are about to publish a third and enlarged edition of *Dryburgh Abbey, and other Poems*, including sonnets and epigrams, by the Rev. J. A. Holland, Rector of Poyning. The first draft of the principal poem, having been seen by Sir Walter Scott in 1823, was favoured by him with some kindly words of encouraging commendation.

WE understand that a new edition of Dr. Samuel Kinns' *Moses and Geology*, bringing the issue up to the sixth thousand, will be ready for publication in a few days.

MR. WALTER HAMILTON has conceived the idea of publishing in monthly parts a collection of the parodies of famous English authors. Each part will contain the parodies on a single author, beginning with Mr. Tennyson, accompanied by bibliographical notes.

MRS. J. H. RIDDELL will contribute a story to the Christmas number of the *Ladies' Gazette of Fashion*.

MESSRS. FIELD AND TIER AND MESSRS. D. APPLETON AND CO., of New York, have completed an arrangement by which all future works published in their respective shilling vellum-parchment series will appear simultaneously in this country and in America.

WE understand that a new work by Bishop Ashton Oxenden, entitled *My Father*, will be shortly issued as a volume of the "Heart Chords" series of religious manuals published by Messrs. Cassell and Co.

THE publication of the *Link*, the new magazine the first number of which was announced in the ACADEMY last week as coming out in December, is postponed till January of next year.

WE are informed that the library of the late Mr. Francis Bedford will come into the market during the present season. It will be dispersed in due course under the hammer of Messrs. Sotheby, Wilkinson and Hodge. The cabinet of books in the possession of Mr. Bedford is less remarkable for the merits of rarity and literary interest than for the character of the bindings. These are held by the admirers of Mr. Bedford's skill to be about the best examples of the recent exercise of the bibliopagistic art, but much of the taste of the present day runs in the direction of French book-binding. Mr. Francis Bedford died, it will be remembered, but lately, when he was about eighty years old. He was apprenticed, in the early part of the present century, to Lewis, likewise a famous English binder. Perhaps Lewis is rightly esteemed the more original artist of the two. Certainly he had one speciality. Bedford in his styles may have been more of a copyist, but he was, at the least, an accomplished craftsman.

MR. A. F. MURISON has been appointed

Professor of Roman Law in University College, London. Prof. Rowe has resigned the Chair of Mathematics.

THE Carlyle Society, at its annual meeting, held on the anniversary of Thomas Carlyle's birthday, December 4, filled the vacant presidency by appointing Dr. Eugene Oswald. The meeting was devoted to business arrangements, election of officers, and a review of the society's doings during the last twelvemonth. The hon. secretary of the society is Mr. C. Oscar Gridley, Wendy Lodge, Putney, S.W.

MR. ALFRED H. HAGGARD will deliver a lecture on "The Channel Tunnel" at the Positivist School, 19 Chapel Street, Lamb's Conduit Street, on Thursday next, December 13, at 8 p.m. This, as all other lectures there, is open to all, and gratuitous.

AT the meeting of the Maryland Historical Society on November 12, the first volume was presented of a collection of the State Archives which is being undertaken by a committee of the society, with pecuniary assistance from the Legislature. It consists of an accurate transcript of the proceedings and acts of the General Assembly of Maryland from January 1637 to September 1664. Many of the original documents were preserved only in the Public Record Office, where their existence was revealed by Mr. Noel Sainsbury's Calendar of State Papers. The editor of the collection is Dr. William Hand Browne.

THE story is again circulating that the German Government is in treaty for the purchase of the famous Ossuna Library. The price asked by the family is said to be £240,000. The Petrarch MSS. in the collection were, it appears, acquired by a Duke of Ossuna who was Governor of Milan under Charles IV. of Spain towards the end of the seventeenth century.

THE *Bibliothèque universelle et Revue suisse*—a monthly magazine printed at Lausanne, which has now reached its eighty-eighth year—will for the future be published in England by Mr. Edward Stanford. Beside the usual signed articles, it gives a "chronique" every month dealing with the several countries of Europe or with special departments of literature. Among the contributors during the past few months we notice the names of MM. Paul Stapfer, Léo Quesnel, Louis Leger, Numa Droz, and the Marquis Charles Alfieri.

## FRENCH JOTTINGS.

THE Académie française will elect, next month, a successor to the late Jules Sandeau. The names of M. Edmond About and François Coppet have hitherto been most talked about; but M. Emile Montégut, the veteran critic and translator of Shakspeare and Macaulay, has more recently announced his candidature.

THE annual public meeting of the Académie des Inscriptions was held on November 23, when the awards of prizes were announced by M. Heuzey, the president for the occasion. The English recipients were Mr. Barclay Head and Prof. Percy Gardner. Memoirs were also read by M. Wallon (the permanent secretary) on Mariette Pasha, and by M. Hauréau on Robert de Sorbon, the founder of the college that bears his name.

SHAKSPEARE'S "Hamlet," in the version of Alexandre Dumas and Paul Meurice, is in preparation at the Théâtre français. Hamlet has been assigned to M. Mounet Sully, and Ophelia to Mdle. Reichemberg. This adaptation of the play was first performed in 1847 at the Théâtre historique, when Bouvière's representation of the leading part was highly esteemed. It has not been seen at Paris since 1867.

M. ALCAN, successor to the firm of Messrs. Germer Baillière and Co., is publishing, under the auspices of the Commission of Diplomatic Archives at the Ministry of Foreign Affairs, a collection of the instructions given to French Ambassadors and Ministers from the Treaties of Westphalia to the French Revolution. The first volume, relating to Austria, has just been issued, under the editorship of M. Sorel. The following volumes are in preparation:—England, by M. A. Baschet; Prussia, by M. Laviesse; Russia, by M. A. Rambaud; Turkey, by M. G. de Rialle; Rome, by M. Hanotaux; Holland, by M. Maze; Spain, by M. Morel-Fatio; Scandinavian States, by M. Geoffroy; Sardinia, by M. Armingaud.

MESSRS. FIRMIN-DIDOT have just published a second edition of the Comte de Gobineau's essay on the "Inequality of the Races of Mankind," with a Preface and a biography of the author. M. de Gobineau was formerly French Minister in Persia, Greece, Brazil, and Sweden, and this charming *Nouvelles asiatiques* must be familiar to many readers.

A CLEVER skit upon modern French political life has just appeared at Paris (Cerf). It is called *Manuel du Démagogue*, and the author calls himself Raoul Frary.

THE *Revue critique* of December 3 has a review of Dr. Shorthouse's edition of Herbert's *The Temple*, by M. James Darmesteter, who thus concludes:—"Il y a un plaisir à feuilleter ce joli livre et à se sentir membre de la vieille Eglise anglicane quelques instants—pas trop longtemps."

#### ORIGINAL VERSE.

##### THE BARBAROUS BIRD-GODS: A SAVAGE PARABASIS.

[THE myth in the "Birds" of Aristophanes, which represents Birds as older than the Gods, may have been a genuine Greek tradition. The following lines show how prevalent is the myth among widely severed races. The Mexican Bird-gods I omit; who can rhyme to Huitz-pochtli?]

##### The Birds Sing:

WE would have you to wit, that on eggs though we sit, and are spiked on the spit, and are baked in the pan,  
Birds are older by far than your ancestors are, and made love and made war ere the making of Man!  
For when all things were dark, not a glimmer nor spark, and the world like a barque without rudder or sail  
Floated on through the night, 'twas a Bird struck a light, 'twas a flash from the bright feather'd Tonatiu's (1) tail!  
Then the Hawk (2) with some dry wood flew up in the sky, and afar, safe and high, the Hawk lit Sun and Moon,  
And the Birds of the air they rejoiced everywhere, and they recked not of care that should come on them soon.  
For the Hawk, so they tell, was then known as Pundjel (3), and a-musing he fell at the close of the day,  
Then he went on the quest, as we thought, of a nest, with some bark of the best, and a clawful of clay (4).  
And with these did he frame two birds lacking a name, without feathers (his game was a puzzle to all);  
Next round them he fluttered a-dancing, and muttered; and, lastly, he uttered a magical call: Then the figures of clay, as they featherless lay, they leaped up, who but they, and embracing they fell,  
And this was the baking of Man, and his making; but now he's forsaking his Father, Pundjel!  
Now these creatures of mire, they kept whining for fire, and to crown their desire who was found but the Wren?  
To the high heaven he came, from the Sun stole he flame, and for this has a name in the memory of men! (5)

And in India who for the Soma juice flew, and to men brought it through without falter or fail?  
Why the Hawk 'twas again, and great Indra to men would appear, now and then, in the shape of a Quail.

While the Thlinket's delight is the Bird of the Night, the beak and the bright ebon plumage of Yehl (6).

And who for man's need brought the famed Suttung's mead? why 'tis told in the creed of the Sagamen strong,

'Twas the Eagle god who brought the drink from the blue, and gave mortals the brew that's the fountain of song (7).

Next, who gave men their laws? and what reason or cause the young brave overawes when in need of a squaw,

Till he thinks it a shame to wed one of his name, and his conduct you blame if he thus breaks the law?

For you still hold it wrong if a *lubra* (8) belong to the self-same *kobong* (9) that is Father of you, To take her as a bride to your ebony side; nay, you give her a wide berth; quite right of you, too.

For her father, you know, is your father, the Crow, and no blessing but woe from the wedding would spring.

Well, these rules they were made in the wattle-gum shade, and were strictly obeyed, when the Crow was the King (10).

Thus on Earth's little ball to the Birds you owe all, yet your gratitude's small for the favours they've done,

And their feathers you pill, and you eat them at will, yes, you plunder and kill the bright birds one by one;

There's a price on their head, and the Dodo is dead, and the Moa has fled from the sight of the sun!

(1) Tonatiu, the Thunder Bird; well known to the Aztecs and Zulus. (2) The Hawk, in the myth of the Galinameros of Central California, lit up the Sun. (3) Pundjel, the Eagle Hawk, is the demiurge and "culture-hero" of several Australian tribes. (4) The Creation of Man is thus described by the Australians. (5) In Andaman, Thlinket, Melanesian, and other myths, a Bird is the Prometheus Purphoros; in Normandy this part is played by the Wren. (6) Yehl: the Raven God of the Thlinkets. (7) Indra stole Soma as a Hawk and as a Quail. For Odin's feat as a Bird, see Bragi's Telling in the Younger Edda. (8) Pundjel, the Eagle Hawk, gave Australians their marriage laws. (9) *Lubra*, a woman; *kobong*, "totem." (10) The Crow was the Hawk's rival.

A. LANG.

#### MAGAZINES AND REVIEWS.

OUR English magazines seem to drift more and more into political articles and vague reminiscences of travel. *Macmillan* is redeemed only by Turgeneff's Prose Poems, which are not very striking. *Blackwood* is entirely unredeemed. In contrast to the thinness of English magazines, we may notice the solidity of the present number of the *Deutsche Rundschau*. Prof. Curtius writes a sympathetic article on the lives and labours of the great scholars August Böckh and Karl Otfried Müller. Herr von Neumann-Spallart surveys the colonies of European States, examines their principles, and draws morals for the guidance of Germany. There is also a translation of Turgeneff's *Literary Reminiscences* which appeared at Moscow in 1874.

THE last number of the *Revue de Droit international* (vol. xv., No. 5) contains several papers of general interest. Prof. Alberic Rolin, of Ghent, has commenced a series of papers on "Les Infractions politiques;" Sir Travers Twiss contributes a paper on "La libre Navigation du Congo;" M. Joseph Jooris, Minister Resident, is the author of a paper on "La Question des Couvents dédiés," a legacy of the Berlin Congress, which has left unsettled the pensions in favour of the Holy Places charged upon the Roumanian monasteries under certain

capitulations with the Ottoman Porte, to which the monasteries are no longer subject; M. Castournet Desfosses, of the Court of Appeal in Paris, continues an article on the relations of China to Annam; M. Ernest Nys, judge of the tribunal of first instance at Brussels, contributes an article of much research on the legislation of Alphonso the Wise (X.) of Castile, known as the "Siete Partidas;" Prof. Hornung, of Geneva, continues his paper on the sources of contemporary history as compared with the proofs of facts required in a court of law. Certain proposed amendments of the Institute of International Law in the procedure, as at present adopted, for the administration of justice in consular courts in Oriental countries are next set forth, followed by a review of the proceedings of the Institute from its foundation in 1873. A bibliography of recent publications concludes the number, among which may be mentioned a new edition of Heffter's *International Law of Europe*, by Prof. Geffken; the Manual of the laws of war prepared by the Institute of International Law, translated into Chinese by President Martin, of the Tungwen College at Peking; a memoir by Sir Travers Twiss on Leibnitz's *Consilium Aegyptiacum*, in which he refutes the common notion that Leibnitz's treatise was known to the Emperor Napoleon I., and determined his expedition to Egypt in 1797; and the Papal Index of prohibited books as published in 1881 by command of the present Pope, Leo XIII., bringing up the catalogue to 1880 from its origin in accordance with a Bull of Pope Pius IV. of March 24, 1564.

#### THE "BIRDS" AT CAMBRIDGE.

MANY scholars felt that the production of a play of Aristophanes on the stage was a very venturesome experiment; and many spectators who were present at the performances at Cambridge were willing to make great allowances in case the novel attempt should prove unsuccessful. But a single night's performance at once dispelled all anxiety as to chances of success: in future no one can doubt that acted plays of Aristophanes can be made peculiarly attractive to classical scholars and interesting to all educated spectators.

It is a fact, though it may seem a paradox, that Greek comedies are, in many respects, better adapted than tragedies for the modern stage. We can form so clear a notion of the actual performance of tragedies at the time when they were written that modern touches, however necessary, grate on the imagination; and the very severe architectonic form of ancient tragedies is utterly at variance with all modern principles of acting. In the comedies there is far more of human nature, and we know less about the way in which they were actually brought on the stage. And as much of the point of a comedy, in personal allusions and the like, must be lost, we are far less perplexed by the introduction, in compensation, of a certain amount of modern stage-play and accessories.

We think that at Cambridge on this occasion the harmony between things new and old was, on the whole, preserved with great taste and judgment; and that, while ample amusement was provided for those who went to enjoy, no one could attentively follow the performance without gaining a better understanding of the play and a greater insight into Athenian life and manners.

Among the characters of the play Peithetairos is, of course, by far the most important, nearly half the play falling into his part. Peithetairos bears a remarkable likeness to Bottom, Shakspeare's Athenian citizen, in his fussiness and love of controlling others; but Shakspeare did not live in a democracy, and common citizens

of his day would scarcely venture on a bold scheme of universal dominion. In the palmy days when the play was first acted, the ill-fated expedition had started for Syracuse, and every Athenian citizen felt himself a member of a little assembly which might soon be giving law to the world. For such a man to form schemes of universal dominion is a comedy in itself; the poet had but to work out the idea. Euclydes accompanies this soaring spirit as a sort of henchman—a Sancho Panza, jesting at unseasonable times, and spoiling his leader's periods. It was evidently of the greatest importance to get these parts well taken; and they were well taken by Mr. M. R. James and Mr. H. A. Newton, who entered thoroughly into the spirit of the play. Another character exceptionally well taken was that of Herakles; in which part Mr. Threlfall not only made the best of his natural advantages, but really made the part alive. The scene in which he appeared with Poseidon and Triballus as emissary of the gods was particularly well planned and well executed by all actors; if not a word had been spoken, the action of the scene would have been quite comprehensible.

Speaking generally, the actors have greatly improved since last year in many respects; their mastery and appropriation of the text was quite remarkable, and they managed their Greek as if they were accustomed to speak it. This was especially notable in Mr. Platts' declamation of the Parabasis. And in the "business" of comic acting nearly all showed great discretion, not dropping to the level of farce or pantomime. Of course the merit varied; and it is easy to suggest a few improvements, which is indeed a critic's most useful duty. The king-bird, Hoopoe, had perhaps too entirely forgotten that he had been a dignified king of men, and adopted his bird-nature with too great thoroughness. It would seem from l. 103—

κῆρυξ καὶ σοὶ τὰ πτερὰ;  
ἐξέρρηκε,

—that in the original presentment of the play he was not so complete a bird as the Chorus. The surveyor, Meton, was too old for a man who had imbibed all the newest and most go-ahead notions of the time of Hippodamus of Miletus as to the building of cities. Of all the characters Prometheus looked his part the worst; long tortures did not seem to have aged him, and his cowardice not only contrasted with his youth and vigour, but was shown in ways restricted on the modern stage to farce. The original actor of Aristophanes may have done the part in that manner, but then he would wear the mask and the dress of a decrepit old man. These, however, are but small faults: and it is likely that they may have been corrected in later performances.

It would not be easy to speak in too favourable terms of the Chorus. They had not enough space to dance and move in, but that is almost the only thing one could wish to be otherwise. Mr. Waldstein, in his Preface to the acting edition of the play, thinks it necessary to apologise for the variety of appearance of the different birds, and says that we know from the testimony of ancient vase-paintings that the dress of Aristophanes' bird-chorus was purely conventional. But it is quite likely that the convention may reside in the vase-paintings, which we know to have been governed by very conventional rules, rather than in the dress itself. It seems quite certain from ll. 268-304 of the play that the birds of different kinds bore distinguishing marks. Of course they would not be distinguished with such truth and naturalness on the Attic stage as in the admirable dresses due to Mr. J. W. Clark and Prof. A. Newton, but the intention and design of the Greeks would be the same. The very cleverly managed entrance of the Chorus, their occasional flutter-

ings and sudden outbursts of temper, were excellent; and, though it is likely that in these matters the ancients proceeded on different lines, no spectator would wish for anything different, any more than he would wish that Dr. Parry had attempted to put together hopeless tags of ancient music in place of the admirable melodies which delighted everybody.

On the scenery alone less thought seemed to have been expended than before—especially on the scenery of the third act; and in this point only was the "Ajax" of last year preferable to the present performance.

Among all the writers of the Greek classical age, Aristophanes is the author for whose complete understanding the most detailed knowledge of history and of archaeology is requisite. That a play of his, when presented in modern dress to an audience of whom only a minority were well acquainted with Greek, should not merely be tolerated, but produce real and genuine enjoyment, proves clearly two things—first, that Greek literature has a real and living hold on the youth of England, and, secondly, that Aristophanes is one of the very few exceptions to the rule that, while sentiment is for all time, wit is only for the country and the period which produces it.

PERCY GARDNER.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- BENECKE, H. Wilhelm Vatke in seinem Leben u. seinen Schriften. Bonn: Strauss. 9 M.  
GOSAT, Samuel, evangelischer Bischof in Jerusalem. Sein Leben u. Wirken. Basel: Spittler. 4 M. 60 Pf.  
HARDY DEY, O., et ORGAN EFFENDI. Le Tumulus de Nemroud-Dagh: Voyage, Description, Inscriptions etc. Constantinople: Lorentz & Kiehl. 37 fr. 50 c.  
LORCK, C. B. Handbuch der Geschichte der Buchdruckerkunst. 2. Th. Wiedererwachen u. neue Blüte der Kunst 1751-1882. Leipzig: Weber. 10 M.  
NOUVION, G. de, et E. LANDEODIE. Le Comte de Chambord (1820-83). Paris: Jouvet. 3 fr. 50 c.  
PIETSCH, P. Martin Luther u. die hochdeutsche Schriftsprache. Breslau: Koebner. 2 M. 40 Pf.  
ROCHES, L. Trente-deux Ans à travers l'islam, 1852-84. T. 1. Algérie, Abd-el-Kader. Paris: Firmin-Didot. 6 fr.  
SCHRÖFFLER, W. Die französische Volksdichtung u. Sage. 4. Lfg. Leipzig: Schöcke. 1 M. 80 Pf.  
SOHLERMAN, H. Troja. Ergebnisse meiner neuesten Ausgrabungen auf der Baustelle v. Troja, in den Heldengravern, Bunarbashi u. anderen Orten der Troas im J. 1882. Leipzig: Brockhaus. 80 M.  
SCHRÖFFLER, W. Vereins f. Socialpolitik. XXIV. Bäuerliche Zustände in Deutschland. 3. Bd. Leipzig: Duncker & Humblot. 8 M.  
SCHUMACHER, H. A. Südamerikanische Studien. Drei Lebens-u. Culturbilder. Matia; Cádiz; Codazzi. 1760-1860. Berlin: Mittler. 12 M.  
UCHARD, M. Mon Oncle Barbassou. Nouvelle Edition, publiée pour la première fois avec le texte complet. Eaux-fortes par Paul Avril. Paris: Lemonnier. 40 fr.  
ZÉVORT, Ch. Daphnis et Chloé, suivi de Théagène et Chariclée: Traduction française, précédée d'une Etude sur le Roman chez les Grecs. Paris: Charpentier. 3 fr. 50 c.

#### THEOLOGY.

- BRUCK, W. Geschichte d. Montanismus. Leipzig: Dörfling. 1 M. 50 Pf.  
KEIL, C. F. Commentar üb. die Briefe d. Petrus u. Judas. Leipzig: Dörfling. 7 M.

#### HISTORY.

- FORQUÈS, E. Mémoires et Relations politiques du Baron de Vitrolles. T.I. 1814. Paris: Charpentier. 7 fr. 50 c.  
GACHARD, Lettres de Philippe II à ses Filles les Infantes Isabelle et Catherine. Paris: Plon. 7 fr. 50 c.  
HAIN, A. Der Doge v. Venedig seit dem sturze der Orseoler im J. 1032 bis zur Ermordung Vitale Michielis II im J. 1172. Königsberg-Pr.: Hartung. 2 M.  
LANGE, L. De sacrosanctae potestatis tribuniciae natura ejusque origine commentatio. Leipzig: Hinrichs. 1 M. 60 Pf.  
LUTHER im Urtheile e. Zeitgenossen. Rome: Loescher. 2 fr. 50 c.  
MAURER, Ch. F. Völker- u. Staatsgeschichte in neuen u. alten Darstellungen. 1. Bd. Die Hellenen. Leipzig: Weber. 6 M.  
METZGER, A. La République de Mulhouse, son Histoire etc. Basel: Georg. 5 fr.  
NIEPCE, L. Le Grand-Prieur d'Auvergne. Ordre des Hospitaliers de Saint-Jean de Jérusalem. Basel: Georg. 10 fr.  
NITZSCH, K. W. Geschichte der römischen Republik. Hrg. v. G. Thourret. 1. Bd. Bis zum Ende d. Hannibalschen Krieges. Leipzig: Duncker & Humblot. 4 M.

- ROY, J. Turenne: sa Vie, les Institutions militaires de son Temps. Paris: Hurltel. 30 fr.  
WIEDEMANN, A. Aegyptische Geschichte. 1. Abth. Von den ältesten Zeiten bis zum Tode Tutmes III. Gotha: Perthes. 7 M.  
WIEDEMANN, Th. Geschichte der Reformation u. Gegenreformation im Lande unter der Enns. 4. Bd. Leipzig: Freytag. 9 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BILHARZ, A. Erläuterungen zu Kant's Kritik der reinen Vernunft. Wiesbaden: Bergmann. 6 M.  
CHRIST, H. La Flore de la Suisse et ses Origines. Basel: Georg. 12 M. 80 Pf.  
GÖPPERT, H. R. Catalog der botanischen Museen der Universität Breslau. Götting: Remer. 2 M.  
JUSTUS, J. Das Christenthum im Lichte der vergleichenden Sprach- u. Religionswissenschaft u. in seinem Gegensatz zur aristotelisch-scholast. Speculation. Wien: Gerold's Sohn. 4 M.  
LOCARD, A. Recherches paléontologiques sur les Débris tertiaires à Milne-Edwardsia et Vivipara du Pliocène inférieur du Département de l'Ain. Basel: Georg. 4 M.  
MUELLER, H. Arbeitstheorie bei Staubgefäßen v. Pollenblumen. Berlin: Friedländer. 1 M. 20 Pf.  
ORFF, C. v. Bestimmung der Länge d. einfachen Secundendendels auf der Sternwarte zu Bogenhausen. München: Franz. 4 M.  
RADIKOFER, L. Ueb. die Methoden in der botanischen Systematik. München: Franz. 1 M. 50 Pf.  
SIEBECK, H. Geschichte der Psychologie. 1. Thl. 2. Abth. Die Psychologie von Aristoteles bis zu Thomas v. Aquino. Gotha: Perthes. 11 M.  
STEIN, F. Ritter v. Der Organismus der Infusions-thiere, nach eigenen Forschgn. in systemat. Reihenfolge bearb. 3. Abth. 1. Hälfte. Leipzig: Engelmann. 60 M.  
WIEDEMANN, G. Die Lehre der Elektrizität. 3. Bd. Braunschweig: Vieweg. 24 M.

#### PHILOLOGY, ETC.

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### CORRESPONDENCE.

#### WYAT AND SURREY.

Aberdeen: Dec. 1, 1883.

The passages quoted by Prof. Hales from Leland's lament in *mortem Thomae Viati* are, of course, confirmatory of the obvious fact that Wyatt preceded Surrey in imitating or emulating various Italian metres. But is the contrary so generally held as Prof. Hales's letter would imply? One would have thought that Mr. Arber's reprint of *Tottel's Miscellany* in 1870, and that painstaking scholar's introductory notes, had settled a question about which there could hardly be two opinions among those who had read the *Miscellany* and given a thought to the ages of the two poets. Surrey's own "praises" of Wyatt—there are four of them in the *Miscellany*, including the sonnet and the elegies on his death—are quite conclusive as to Wyatt's priority. He addresses Wyatt as a master, and with the reverence of a pupil, in one sonnet (Arber's reprint, p. 218) comparing him to "Jove in Crete" and other deified teachers of "arts to convert to profit of our life." The mistake of putting Surrey before Wyatt probably originated in Surrey's name appearing alone on the title-page (*Songes and Sonnettes written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and other*); and this, in all likelihood, was owing to his rank.

It may be noted, as regards the spelling of Wyatt's name, which is sometimes made matter of dispute, that it is spelt five ways in the *Miscellany*—Wyat, Wiat, Wiatte, Wyate, and (once) Wiatte. The usual Elizabethan spelling, so far as my observation goes, is *Wyat*. But



they seem to have liked variety in the spelling of proper names in those days.

Has it ever been remarked that the grave-digger's song in "Hamlet" is taken from *Tottel's Miscellany*, with a slight variation? Your readers will find the original, if they have not seen it before, at p. 173 of Arber's reprint, in a song entitled "The aged lover renounseth love."

"For age with stealing steps  
Hath clawed me with his crutch;  
And lusty life away she leaps  
As there had been none such.

"A pickaxe and a spade,  
And eke a shrouding sheet,  
A house of clay for to be made,  
For such a guest most meet."

The "absolute knave" makes nonsense of the first of the above staves, by substituting for the third line a line from another staff of the song.

W. MINTO.

#### THE TRUE STORY OF THE SOMERSET PATENT (1644).

15 Brunswick Terrace, Brighton: Nov. 26, 1883.

Mr. E. C. Waters, in his instructive review of Marsh's *Chepstow Castle*, observes that

"The fifth Earl and first Marquess of Worcester was the richest subject in the realm, and assisted Charles I. with loans amounting to a million crowns. . . . The second Marquess was in 1644 the King's generalissimo, and was empowered to create titles of honour of every degree from a marquess to a baronet, with the promise of the Dukedom of Somerset for himself and the hand of the Princess Elizabeth for his son."

As these statements involve an error of considerable importance, I would ask leave to correct them at once, as it is, I believe, in my power to throw some fresh light on the historical episode to which they mainly refer.

So far as concerns the "loans amounting to a million crowns," it may be noticed that the Marquess, at the close of the war (August 1646), when insisting to Fairfax on the magnitude of his loans, places them himself at "above £20,000," an outside estimate in striking contrast to that of "a million crowns." But my principal object in writing has regard to the assertion that "the second Marquess was in 1644 the King's generalissimo." Lord Herbert (as he was then known) had, early in 1643, received a local command in South Wales, where he had raised a little "mushroom army," as Clarendon terms it, which was routed at the first blow. He was not again entrusted with command; and the statement that in the following year he was no less than "generalissimo" is evidently based on the mysterious commission of April 1644, which purports, *inter alia*, to confer on him that dignity. It is to this commission that I wish to address myself. Monstrous as are its provisions, it has been accepted without question by Lingard (*History of England*, fourth ed., x. 409), by the late Garter, Sir Charles Young (*Coll. Top. et Gen.* vii. 191), by Sir Harris Nicolas (*Orders of Knighthood*: Appendix to the Garter, xli.), by Courthope (*Historic Peerage*, p. 212), and also, it would seem, by Mr. Waters. Its true history still appears to be quite unsuspected, though recent researches, as can, I think, be shown, have dragged it to the light of day.

The commission was professedly granted to Lord Herbert, as Earl of Glamorgan, the latter dignity having been separately granted to him, how or when is not known. Sir C. Young, on the strength of this very commission, places it prior to April 1, 1644, but, excluding this now discredited evidence, there is, I believe, no trace of it till the following year, to which Segar, indeed, with more probability, assigns it (*Honores Anglicani*, p. 71). Of that grant there is no question, and its doubtful character is

well known. The question is about the commission. Now this document, though professedly dated in April 1644, appears to have been absolutely unheard of for sixteen years afterwards. None of its provisions were acted upon. The Earl did not receive the Dukedom of Somerset, was not made generalissimo, did not attempt to create titles of honour, and appears to have never revealed the existence of this commission till he "sprang" it, at the Restoration, on the King and peers. Received with incredulity by Charles and by Clarendon—to the latter of whom the Marquis wrote, "your lordship may well wonder, and the King too, at the amplitude of my commission" (*State Papers*, ii. 201, 202)—its outrageous character and its mysterious origin raised such a storm of protest among the peers that the too ingenious Marquis, soon discovering that he had overshot the mark, was glad enough to escape with impunity by withdrawing it in all haste. Dugdale was, in every way, singularly competent to pronounce an opinion on the subject, and what his opinion was has been fortunately recovered for us by the Historical MSS. Commission.

"The Marquis of Worcester did exhibit a patent under the Great Seal, pretended to be granted to him by the late King at Oxford for creating [him] Duke of Somerset and Beaufort; but this being in truth suspected to be forged, there appearing no vestige of it at the signet or privy seal, nor any other probable way, and my Lord of Hartford being prepared to make such objections against it as might have tended much to the dishonour of my Lord of Worcester before a committee of Lords, about three days since the Marquis of Worcester was pleased to tell the Lords that he must confess that there were certain private considerations upon which that patent was granted to him by the late King, which he performing not on his part, he would not insist thereon [!], but render it to His Majesty to cancel if he so pleased."—Dugdale to John Langley, August 25, 1660 (*Hist. MSS. Commission*, App. to Fifth Report, p. 178).

The excuse was, at best, a miserably lame one, but the Marquis must have thought it safer to charge himself with overlooking the "certain considerations," than to run the risk of his forgery being exposed. His attempt, it should be added, instantly led to the introduction of a Bill in the House of Lords "for preventing inconveniences which may arise by patents and grants made, or pretended [*sic*] to be made, during the late troubles."

This, however, is only half the story. Five days later, writing to Langley, Dugdale again alludes to the scandal in a strictly private and cautious letter, which, when duly explained, throws a startling light on the whole of these mysterious transactions.

"As touching the King's declaration upon his father's grant of the title of Duchess to the old lady you mention, with place and precedence to her daughter, this is the account which I can give you thereof, viz., that Sir Edw. Walker did draw a petition for this now Duchess to the King, and being assisted by secretary Nicholas, moved His Majesty in it, but could not prevail; for he told me in private that the King had no great opinion of the truth of the pretended grant from his father, which they showed under the Great Seal, but deemed it to be one of those counterfeits which the now Marquis of Worcester is shrewdly suspected to be guilty of (there being one for himself, which creates him Duke of Somerset and a Knight of the Garter, nay which gives him power to create any degree of honour under an Earl [*sic*], now in question before the Parliament, of which you will hear more perhaps very shortly). But notwithstand[ing] that Sir Edw. Walker and the secretary could not set the whole agoing, one Doctor B— (one of the King's physicians), and one Thomas Killegrew (an old courtier) as I am credibly [in private] informed, did the business not without a good reward you may be sure. Mr. William — told me it was £500. . . . I hope

you will keep this letter private, for it [is] not fit that any but yourself should be acquainted therewith, nor would I impart so much to [any] one but an entire friend as I know you to be."

The destination of this letter, and its peculiarly confidential character, combine to render it of extreme importance. Its explanation is as follows:—"The old lady" was Alice Dudley (*née* Leigh), then in her eighty-second year. "Her daughter" was Catherine wife of Sir Richard Leveson, to whose agent, Langley, this letter was written. "Dr. B—" was probably Dr. (afterwards Sir John) Baber, physician in ordinary to Charles II. "The pretended grant" was the unintelligible and anomalous one of May 23, 1644, by which the title of Duchess was allowed to Alice Dudley as a consequence of her husband having been created a Duke of the Sacred Empire! This grant is recognised without question as a creation in the English peerage by Nicolas, Courthope, Burke, &c., and indeed, *ex officio*, by Dugdale himself, who, well acquainted though he was with the true story, was compelled, as an officer-of-arms, after the King's declaration, to recognise the pseudo-title, as he gravely proceeds to do in his Diary\* (March 16, 1668-9), his correspondence† (March 8, 1668-9), and his Baronage‡ (1676), in which last he inserts *in extenso* the famous grant, as copied by him from the original document in the hands of "Lady Catherine Leveson" in 1670. Dugdale, in this, could not well help himself, and comes better out of the business than his chief, Sir Edward Walker.

The three conclusions to be drawn from these facts seem to be as follow. First, that we have here at least two instruments, both issued under the Great Seal, and within a few weeks of one another; both (as will be seen on comparing them) of an anomalous, and indeed outrageous, character; both hitherto accepted as genuine, and both (as might be expected from the nature of their contents) apparently the offspring of obreption and fraud. Consequently, we have traces of an elaborate conspiracy for counterfeiting documents under the Great Seal, and assigning them to the period of the King's residence at Oxford in the spring of 1644. Secondly, that we are no longer justified in laying to the charge of Charles I. these unwarrantable and illegal patents, of which the Dudley one contains the remarkable expression that it is granted

"as a mark of our favour unto her, and out of our Prerogative Royal, which we will not have drawn into dispute."

Thirdly, without entering into the whole question of the famous Glamorgan negotiations, we may at least claim that the light thrown on the Earl's character by the transactions now revealed is a factor in the problem which cannot be ignored, and which opens up a wide field of conjecture as to the authenticity of the documents quoted by Lingard in his able defence of the Earl's case (*History of England*, fourth ed., x. 408-19). "The controversy is," says Hallam, "I suppose, completely at an end," and he lays stress on the fact that

"It is remarkable that the transaction is never mentioned in the History of the Rebellion. The noble author was, however, convinced of the genuineness of Glamorgan's Commission."—*Const. Hist.* (1872), ii. 193.

It should be observed, however, that, in his *Short View of the State of Ireland*, Clarendon does allude to it as follows:—

"Whereas, in truth these concessions and promises made by the Earl were discovered and disavowed by the Lord-Lieutenant, and the Earl committed

\* *Life, Diary, and Correspondence* (1827), p. 131.

† *Ib.* 336; *Gentleman's Magazine*, April 1820, p. 310.

‡ *Vol. ii.*, p. 225.

to prison for his presumption."—Ed. 1826, vol. viii., p. 49.

After this it is comparatively tame to learn from Sir Edward Walker that

"Notice was given of the action in Ireland, and the commitment of the Earl of Glamorgan, whose faults were rendered so odious as that it were a crime to do any good for the family."—*Historical Discourses*, p. 151.

The coincidence of character between the Earl's escapades in the matter of the Treaty and in that of the Patent seems, to say the least of it, remarkably suggestive. J. H. ROUND.

#### ROBIN HOOD.

98 Roebuck Road, Sheffield: Nov. 24, 1883.

My letter on the name of Robin Hood ACADEMY, September 15) has elicited two valuable communications—one from Miss Peacock (October 6) and the other from the Rev. Isaac Taylor (October 13)—which have deservedly attracted considerable notice. Mr. Taylor has been successful in showing that the story of Hood contains a larger element of nature-myth, and a smaller element of history and original invention, than I had myself supposed. It must further be admitted that a considerable portion of this story is ultimately derived from the great Aryan sun-myth. There is, however, the strongest reason for believing that the Anglian Hód (the Hóðeken of Germany) was not originally a solar personage, but a degraded form of the God of the Wind, Hermes-Woden. The thievish character of this divinity (so clearly shown in the Homeric hymn to Hermes) explains at once why his name should have been chosen as the popular appellation of an outlaw chief. It should not be forgotten that in Scandinavian poetry Odin appears under the name of Höttr (hat), which, in meaning, though not in etymology, is precisely identical with Hood.

When, however, Hood had come to be regarded as a merely human personage, and genuine historical incidents had been blended in his story, his career, like that of Charlemagne or Tell, naturally became a theme for romantic fiction. As invention always tends to run in accustomed channels, the story of Hood, like those of the other heroes just mentioned, was enriched with incidents which belonged originally to the Aryan solar myth.

Although no etymological connexion can be admitted between Hód and Höðr (originally *Haðu*), it is very probable that the similarity of the two names may, as Mr. Taylor supposes, have given rise to the incident of the death of Little John. It need not be denied that Little John may have been the actual designation of some historical outlaw; but the "great-little" man is a personage not unknown to students of mythology.

In support of Mr. Taylor's identification of Maid Marian with "the Dawn-maiden," I would suggest (without laying any great stress on the point) that the word *Morgen* (in *Lazamon mærgen*) might easily have been replaced by the current female name of similar sound.

It is perfectly obvious that the story of William of Cloudelee is a mere variant of that of Robin Hood. I cannot, however, follow Mr. Taylor in believing that the surname of the former hero indicates that he belongs to the family of the Nibelungs. When the name Cloudelee was formed the English people had long passed the stage in which any connexion is felt to exist between the incidents of mythology and the phenomena of nature. Moreover, Cloudelee may very well have been a genuine local name, whether we read it as *clúdes-hleó* (lee of the rock) or compare it with *Bæda's Coludesburh*. I am not, however, aware that any place named Cloudelee really exists.

HENRY BRADLEY.

#### COMPARATIVE MYTHOLOGY.

Barton-on-Humber: Dec. 3, 1883.

It is refreshing to turn from the misrepresentations of the *Saturday Review* critic who recently attacked my *Myth of Kírké* to the cautious language of Mr. A. Lang in the ACADEMY of December 1. My critic, after saying, "Mr. Brown's arguments are something like this"—just as a caricature is something like the original—thus distorts my view: "Odysseus lived in a cave, therefore Odysseus is the sun;" and then makes a reference to Robinson Crusoe in order "to set on some quantity of barren spectators to laugh." I can only rejoice that I never said anything of the kind. Again, what knowledge the critic has of Euphratean matters I don't know, inasmuch as he has kept it all to himself, but the circumstance certainly makes his verdict less important. Thus my comparison between Kírké and Istar, which Prof. Sayce, who may be allowed to speak with some authority, finds "self-convincing," is to this critic imaginary; and he assures me that I shall find "as close coincidences in the legends of Madagascar, Mangaia," and, I suppose, any other place beginning with M. But even when we turn from him to Mr. Lang's objection to the method of Sir George Cox, the same unfortunate misrepresentation of the matter occurs. Mr. Lang says, "That method rests on the philological interpretation of the names," and is "the exclusively philological method." But Sir George says, "Assuredly neither Odysseus, Herakles, nor any other can be the sun, unless their names, their general character, and their special features carry us to this conclusion." No one supposes Kírké to represent the moon merely because her name means "the round." It is here, again, that my *Saturday* critic makes such a palpable error—i.e., he treats the evidence as if it were a chain, the strength of which is its weakest link; whereas it forms a portrait, the effect of which depends on the entirety.

No mythologist objects to the study of the ideas of savages; but what many students feel very strongly with regard to Mr. Lang's opinions, so far as they can be made out, is that they never supply any real explanation, just as my *Saturday* critic explains (?) the character of Kírké by the dictum "souvent femme varie." Similarly, from a paper by "A. L." in the *Cornhill*, called "How the Stars got their Names," we can only gather that it was because *divers people gave them those names*; and we are informed that the Greeks received "the myths and the names of the constellations" from savages, whereas, as most people are now aware, they got the *Ram* and his fellows from the civilisation of Babylonia. Let any student compare this making capital of nescience with my theory of the matter as set forth in *Eridanus, River and Constellation*, and judge for himself.

Mr. Lang is fond of beast-myths. May I venture to ask him to read my account of the myth of the lion and the leopard in *The Unicorn*, and he will see how little the explanation depends upon philology, and how the natural phenomena theory alone supplies the key?

But, lastly, a word on philology. Does Mr. Lang really pretend that, because there is disagreement on some minor points and on certain difficult names, therefore philology is a worthless assistant? The contention, if valid, would equally have proved the worthlessness of astronomy. Now, in astrology there was, and is, a wonderful consensus of opinion; and hence, I presume, it has always been the sounder science of the two. Does Mr. Lang also deny that there are numbers of mythological epithets—e.g., *Mars* and the *Maruts*—the etymology of which has been agreed on by all scholars worthy of the name, and has supplied a most convincing illustration of the concept of the particular per-

sonage? It may be that Kuhn and Bréal and a score of other great workers in this field are wholly mistaken; but the evidence in proof has not yet been revealed either by Mr. Lang or by the critic of the *Saturday Review*.

ROBT. BROWN, JUNR.

#### APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Dec. 10, 5 p.m. London Institution: "The Indian Ryot," by Sir William Wedderburn.  
8 p.m. Society of Arts: Cantor Lecture, "The Scientific Basis of Cookery," II., by Mr. W. Mattieu Williams.  
8 p.m. Aristotelian: "Berkeley's Principles of Human Knowledge" (concluded), by Mr. A. M. Ogilvie.  
8.30 p.m. Geographical: "A Visit to Kafiristan," by Mr. W. W. McNair.  
TUESDAY, Dec. 11, 8 p.m. Royal Academy: "Chemistry of the Methods of Painting," by Prof. A. H. Church.  
8 p.m. Colonial Institute: "Our Relations with Canada and Great Colonies," by the Marquis of Lorne.  
8 p.m. Anthropological Institute: "Some Australian Ceremonies of Initiation," by Mr. A. W. Howitt; "The Use of the Terms *Celt* and *German*," by Dr. R. G. Latham.  
8 p.m. Civil Engineers.  
WEDNESDAY, Dec. 12, 8 p.m. Society of Arts: "The Preparation and Use of Rheea Fibre," by Dr. J. Forbes Watson.  
8 p.m. Microscopical: "Sections of Diatoms," by Dr. J. H. T. Flügel.  
THURSDAY, Dec. 13, 7 p.m. London Institution: "The Glaciers of the Alps," by Prof. G. W. Henslow.  
8 p.m. Royal Academy: "Testing of Pigments: Examination of Old Paints and Old Pictures," by Prof. A. H. Church.  
8 p.m. Mathematical: "The Form of Standing Waves on the Surface of Running Water," by Lord Rayleigh; "A Method of Finding the Plane Sections of a Surface, and Some Considerations as to its Extension to Space of more than Three Dimensions," by Mr. W. J. C. Sharp.  
8 p.m. Telegraph Engineers: Annual General Meeting; "An Instrument for Measuring the Strength of a Magnetic Field" and "A Method of Calculating the Total Horse-power expended in a Network of Conductors," by Mr. J. E. H. Gordon.  
FRIDAY, Dec. 14, 8 p.m. New Shakespeare: "The Introduction to my New Edition of *Shakespeare*," by Mr. R. G. White.  
8 p.m. Quakett.  
8 p.m. Folk-Lore: "The Philosophy of Punch-kin," by Mr. E. Clodd; "An Additional Chapter in Folk Medicine," by Mr. W. G. Black.

#### SCIENCE.

##### THE ORIGIN OF THE ARYANS.

*Origines Ariacae*: Linguistisch-ethnologische Untersuchungen zur ältesten Geschichte der arischer Völker und Sprachen. By K. Penka. (Vienna: Prochaska.)

*Sprachvergleichung und Urgeschichte*: Linguistisch-historische Beiträge zur Erforschung des indogermanischen Altertums. By O. Schrader. (Jena: Costenoble.)

THESE are both of them remarkable works, and of equal interest to the philologist, the ethnologist, and the student of culture. Though traversing different fields of research, the method followed by their authors is very similar, and many of the results they arrive at are much the same; but they differ greatly in the treatment of the subjects with which they deal. While the Viennese Professor is daring and comprehensive, the Professor of Jena is cautious and critical. The resemblance of their modes of procedure and general conclusions must be ascribed to the present position of science and the new ideas that have been suggested by recent discoveries.

During the last half-dozen years a silent revolution has been taking place in comparative philology. Little is known about it in England, for English scholars have but recently awakened to the value and meaning of the work done by Bopp and Schleicher and Curtius, and have not yet learned that this already belongs to a past stage in the history of linguistic science. The revolution, never-

theless, has been going on, and has shattered not only the accepted analysis of grammatical forms, but also the general principles upon which it rested. It was Ludwig, and not Bopp, who first perceived the true origin of flexion; we must look to adaptation, and not to agglutination, to explain how the primitive sentence first came to be broken up into co-ordinated words.

Prof. Penka sets out with the uncontroversial, but hitherto neglected, doctrine that language alone will not interpret for us the former history of our race. Without the aid of anthropology, it is not only useless, but misleading. The theories built on the assumption that language and race are interchangeable terms have introduced nothing but confusion into science, and have even left their scar upon the politics of the day. It is only the skull in the hands of the anthropologist which can teach him the relationship of a people; the language they speak, or may have spoken, will of itself tell him but little. With his skulls before him, Prof. Penka determines that the savages who have left their remains at Cro-Magnon were that long-headed primeval race which still survives in the Basques and Berbers; that their brachycephalic successors were a people of "Turanian" affinities; and that these were in their turn overpowered by dolichocephalic Aryans. A large part of his book is occupied with the attempt to prove that the Aryans were a long-headed race, and that the short-headed people of modern France or Southern Germany represent the old "Turanian" element, which has again displaced or absorbed the Aryan aristocracy. The attempt is worked out with great learning and ingenuity, and I have only two objections to make to it: one is, that craniologists are not yet fully agreed as to the mode of measuring the length of the skull; the second, that the facts of British craniology point in a contrary direction. Here it is the small dark race, and not the fair Aryan, that is dolichocephalic, like the people of the long barrows in contrast with the brachycephalic occupants of the round barrows. The latter are made Kelts by Rolleston, who observes that the Danes—like the Scandinavians of the chambered tombs—are also short-headed. On the other hand, it cannot be denied that the distinctively Aryan Anglo-Saxons were dolichocephalic.

Penka would find the origin of phonetic changes in the contact and mixture of races. The theory is a very acute one, and up to a certain point, at any rate, is clearly correct. I cannot say so much of the extension which he gives to the Semitic race; it seems to me needless and confusing. Nor, again, is it possible to subscribe to many of his etymologies of proper names; some of them, indeed, are phonetically impossible. But his chapter on Flexion is very good, and well worthy of study. He here makes it evident to the dullest comprehension what the difference is between flexion and agglutination, and how carefully the line should be drawn between what is really flexional in the Indo-European languages and those agglutinative elements which have become so. Perhaps he is right in ascribing the extension

of the agglutinative element to "Turanian" influence. At all events, as he points out, "the farther distant we are from the period before the Indo-European languages separated, the more numerous become agglutinative formations in most Aryan languages, extirpating and replacing the flexional."

I have left myself but little room for describing the important work of Prof. O. Schrader. For the first time, a thoroughly critical method has been employed in determining the character and condition of primitive Aryan society by means of the records of speech; and the results are very different indeed from the idyllic picture of that civilised community to which Pictet and other writers have accustomed us. The early Aryan comes before us as a coarse and uncivilised nomad, unacquainted with the use of metals, and protecting himself with the skins of wild beasts from the inclemencies of the climate. The careful minuteness with which he named different degrees of consanguinity points, as in the case of many barbarous tribes, to a low condition of society, and not to the reverse. What this society was like, Prof. Schrader thinks may be gathered from the remains left by the "pile-villagers" of the Swiss lakes, whom he regards as Aryans. More than once he draws attention to the similarities between the results he has derived from his linguistic researches and the discoveries made by the Swiss archaeologists in the lacustrine dwellings of the Stone age, the prehistoric settlements in the valley of the Po about which Helbig has discoursed exhibiting a later development of Aryan civilisation.

But Prof. Schrader's "linguistic palaeontology," carried on under the salutary control of archaeology, has led him to yet further conclusions, which are also reached, though by another road, by Prof. Penka. Both these two latest investigators into the past of the Aryan race have arrived at the conviction—which is, however, expressed by Prof. Schrader with his customary caution—that Europe, and not Asia, was the original home of the Aryan family. This theory, indeed, first propounded by Dr. Latham, has of late been gaining more and more adherents, and it is difficult to resist the force of the evidences which are accumulating on every side in support of it. The old doctrine rested partly on the assumption that man's primeval birth-place was in the East—and that, consequently, the movement of population must have been from east to west—partly on the belief that Sanskrit preserved more faithfully than any of its sisters the features of the Aryan parent-speech. This belief we can no longer hold. We now know that it is to the European, rather than to the Indic, languages that we must look for the truest representation of primitive Indo-European grammar and phonology. The argument, therefore, formerly used to support the claim of an Asiatic origin for the Indo-European family of speech must now be turned against it. Penka considers the starting-point of Aryan emigration to have been Scandinavia, where the Aryan race may still be seen in its purest type, and where the oldest tombs contain skulls similar to those of its inhabitants of to-day; Schrader suggests the North-eastern lands of Europe generally as the most probable locality. I

confess that I have myself been much attracted by the hypothesis of Poesche, which makes the Rokytno marshes the scene of the permanent "albinising" of the white Aryan race, though Penka rejects it with disdain. However that may be, the evidence is now all tending to show that the districts in the neighbourhood of the Baltic were those from which the Aryan languages first radiated, and where the race or races who spoke them originally dwelt. The Aryan invaders of North-western India could have been only a late and distant offshoot of the primitive stock, speedily absorbed into the earlier population of the country as they advanced southward; and to speak of "our Indian brethren" is as absurd and false as to claim relationship with the Negroes of the United States because they now use an Aryan language. We can no longer turn to the hymns of the Rig-Veda for a picture of primeval Aryan life and religion, but rather to that aboriginal mythology of Scandinavia which Messrs. Vigfusson and Powell have lately been endeavouring to disinter from beneath the mass of Christian and classical legends that lie above it. Like the Aryan conquest of the Panjâb, the cultured and philosophic poets of the Veda were as remotely distant from the first beginnings of Aryan life and thought as the authors of the Homeric poems themselves.

A. H. SAYCE.

#### SCIENCE NOTES.

MR. JOHN MURRAY will publish early next year a volume of memorials of the late eminent surgeon, Mr. J. F. South, collected and edited by Prof. Felton, of St. David's College, Lampeter.

*Steel and Iron* is the title of a new work by Mr. W. H. Greenwood, which will shortly be published by Messrs. Cassell and Co. in their "Manuals of Technology," under the editorship of Prof. Ayrton and Dr. Richard Wormell.

M. E. CARTAILHAC has recently communicated to the French Academy of Sciences a description of some old flint-mines in Miocene strata near Mur-de-Barrez (Aveyron), which appear to have been worked by Neolithic man. Several picks of stag's antlers have been found, with other human relics, on the ancient floor; and the markings made by the old picks are still visible on the walls of the workings. This is the first discovery of prehistoric mines in France, but in this country we have long been familiar with the Neolithic miners who worked in the chalk of Brandon and Cissbury in order to extract a superior kind of flint for the fabrication of their celts and arrowheads.

#### PHILOLOGY NOTES.

THE first volume has just appeared of the Catalogue of Arabic MSS. in the Bibliothèque nationale, which was begun by the late Baron de Slane, and is now brought out by M. H. Zotenberg. It contains the description of about sixteen hundred MSS., including Christian writings, 265 copies of the Koran, Commentaries on the Koran, collections of traditions, treatises on jurisprudence, orthodox theology, and heterodox works, and universal history.

M. SCHEFER has published (Paris: Leroux) the first volume of a *Chrestomathie persane* for the use of his pupils in the Ecole des Langues orientales vivantes. It consists of 232 pages of texts, drawn from rare and inedited MSS. in M. Schefer's own library, and 207 pages of

notes, &c. The second volume will be introduced by an historical sketch of the study of Persian in Europe.

DR. CARL LANDBERG, whose *Proverbes et Dictons du Peuple arabe* was reviewed in the ACADEMY of August 4, has compiled a catalogue of about six hundred Arabic MSS., many of them rare and some altogether unique, which have recently been bought by the Dutch Government and deposited in the university library at Leiden. They were originally collected by the active Oriental publisher, Mr. Brill.

A FRENCH translation of the first volume of *Kaiser Akbar* by the late Prince Frederic of Schleswig-Holstein-Augustenburg, who chose to be known under the name of Count von Noer, has been published by Mr. Brill, of Leiden. It is much to be regretted that this valuable "Chapter of Indian History in the Sixteenth Century" is not better known in England.

MR. BRILL has also issued a new part of the great Arabic chronicle of Tabari, being the fifth part of the third series. It concludes the Kalifat of Mo'tasim and of Wâthiq-billâh, edited by Prof. de Goeje, and begins the Kalifat of Motawakkil, edited by Dr. de Rosen. The same publisher has also brought out an edition of the curious Arabic work called "The Book of the Wonders of India." The text is edited by Prof. Van der Lith, and the French translation of M. Devic is added.

DR. DIETERICI, the editor of the *Pseudo-Theology of Aristotle* in both Arabic and German, has just issued a volume of extracts, consisting of 170 pages of Arabic text, from the *Encyclopaedia of Bassorah* (Leipzig: Hinrichs).

#### MEETINGS OF SOCIETIES.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Nov. 27.)

PROF. FLOWER, President, in the Chair.—Dr. J. G. Garson read a paper on "The Cranial Characters of the Natives of Timor-laut." The osteological remains described in this paper were obtained by Mr. H. O. Forbes from the district of Sarat, and consist of a series of eleven skulls and crania. The four male skulls are all of a round form, and resemble one another in general appearance; of the females, five correspond in form to the male skulls in being short and broad, but the sixth differs markedly from the others in being narrow in proportion to its length.—Mr. H. O. Forbes read a paper on "The Ethnology of Eastern Timor," referring especially to the great intermixture of race that has taken place, and to the occurrence of a red-haired, blue-eyed race he had met with in the interior; to the numerous dialects, many of them unintelligible at a short distance from the district in which they are spoken; to the religious rites of the people of certain regions, conducted by a priest in what is called the Uma Lulik (or Taboo House), with an intricate and imposing ceremonial; to their marriage ceremonies and customs, which in some districts remind one of the Australian totem-system in the occurrence of husband clans and wife clans; to their death and burial rites; to their system of law and justice, under which, though the chief was king and judge, each "free-man" had the right—or took it—of private war, and retaliated on the wrongdoer with his own hands for loss in his property or person. "Eye for an eye" ran their code, like our own old English one, "and life for life, or for each fair damages." Mr. Forbes had directed special enquiries into the alleged habit of the Timorese in intentionally artificially distorting their infants' heads. No such custom was found to prevail in the districts traversed.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, Nov. 28.)

J. HAYNES, Esq., V.-P., in the Chair.—Mr. C. H. E. Carmichael read a paper entitled "The Vatican Library and the Recent Letter of Pope

Leo XIII." After briefly sketching the general aspects of the Pontificate of Pius IX., and the reasons that seemed to have availed to draw special attention to the attitude of his successor, Mr. Carmichael gave some facts, from the recent experiences of well-known scholars, which induced him to believe that the Vatican was not, and never had been, really open, and that the recent letter of Leo XIII., which had in some places been readily accepted as inaugurating a new and better state of things, did not, practically, throw the library open, though students of all nations would eagerly flock thither whenever this event should take place.

SOCIETY OF ANTIQUARIES.—(Thursday, Nov. 29.)

A. W. FRANKS, Esq., V.-P., in the Chair.—Mr. J. C. Robinson exhibited a picture which was purchased by the Queen at the sale of the collection at Strawberry Hill. It represents a King and Queen kneeling at desks, with their sons and daughters behind them, while above them is St. George and the Dragon, and the Princess with her lamb. The picture at one time belonged to the Earl of Arundel, and afterwards passed into the hands of Horace Walpole, who had it engraved for the third volume of his anecdotes of painting. It is supposed to have been the altar-piece at the Charterhouse of Shene, but there is no evidence beyond tradition to support this view.—Mr. Scharf read a paper, in which he argued that the figures could not represent Henry V. and his Queen, as suggested by Walpole, but probably were intended as portraits of Henry VII. and his family. The picture was apparently painted by a Flemish artist, and the faces seem to be by a different hand. They were, perhaps, originally left blank for portraits to be inserted, and then filled in by some other artist without waiting for the copies from which he should have worked. The armour of St. George, and the portcullis badges on the tents, point to the period of Henry VII., and not to that of Henry V.

#### FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—18½ by 2½.

"An exquisite picture."—*Times*.

"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.

"A new and exquisite picture."—*Standard*.

"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.

"Mr. Moore's graceful 'Companions' forms an excellent bonus brought to an attractive exhibition."—*Daily News*.

"The gem of this varied and delightful exhibition."—*Academy*.

Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 135, New Bond-street.

*A Descriptive Catalogue of Early Prints in the British Museum.* "German and Flemish Schools." Vol. II. By William Hughes Willshire.

(Second Notice.)

FEW of the early German and Flemish masters have left work more deserving our attention than the engraver who, from the initials inscribed on his plates, is known as "the Master of the Gothic letters &c. 1466." His "mastery of expression and power of technical procedure" are commended by Duplessis (*Histoire de la Gravure*, p. 236), for with him and with his school commences the really artistic history of engraving in Germany and in the Netherlands. From his hand we have, *inter alia*, a very curious "Alphabet in Grotesque Figures," of which a complete set is only known in the cabinet at Munich. A careful study of these curious prints (those which are wanting in the British Museum collection are represented by photographic facsimiles) will confirm the conclusion of Dr. Willshire that this master

"is the first German engraver who applied his abilities in the service of expression and of thought, . . . a procedure which was to be further advanced by Schongauer and his school,

and culminated at length in the practice and influence of Dürer and Lucas van Leyden."

Of other questions which this volume raises, none is more attractive to iconophiles than that respecting the identity of the engraver known, from the monogram which appears upon certain early prints of German tone and character, as "the Master W." Until the time of Bartsch—*i.e.*, until the earliest years of the present century—this master was believed to be the same as Wohlgenuth, a copper-plate engraver, to whom Dürer from his fourteenth to his nineteenth year was apprenticed. Bartsch, influenced by an inscription found on an impression of the "Man of Sorrows"—I. 68 of the present Catalogue—decided that the W stood for Wenceslas d'Olmütz, a Nürnberg goldsmith, and to him he assigned all those prints (fifty-seven) which had before been allotted to Wohlgenuth. Passavant, in agreement with Bartsch as to the ascription to Olmütz, increased this number to eighty-two. (There are twenty-seven and five copies in the British Museum collection.) Among these engravings forty-three are reproductions or copies after Martin Schongauer; seven are either the originals or copies of similar compositions by Dürer; one, again, bears a resemblance, too close to be accidental, to a print by the "Master of 1480;" and one at least is engraved after a picture by Meister Stephan of Cologne. Moreover, there is a sufficient likeness in the workmanship of many of these prints to support the contention of Ottley and others that these old German engravings bearing the letter W were not all by the same hand. It is unfortunate that the impressions as they are found in the only available collections vary very much in quality, and are generally worn and injured, showing, perhaps, as suggested by Prof. Colvin, that neither the art of careful printing nor the careful preservation of plates was then understood. Fine impressions, by which alone the work can fairly be judged, are rare; some are in Paris, some at Berlin, others at Dresden, most are at Vienna, and a few are in the collections of Oxford and Cambridge. What, then, is the true personality of "the Master W"? On the side of Bartsch and Passavant must be ranged Renouvier and Duplessis. On the other hand, Herr Thausing assigns the plates marked W, or at least the greater part of them, back again to Wohlgenuth (or Wolgemut as he invariably gives the name); and, recognising the great inequalities of treatment apparent as well in these plates as in the paintings and wood-cuts assigned to him, regards this master not only as himself an engraver, but as "the leader of an extensive workshop not devoted entirely to artistic purposes;" while, with respect to the plates which in their composition are similar to certain well-known prints by Dürer, he supports his decision that Dürer was the copyist by the evidence of the old Nürnberg catalogues, which agree in ascribing the cipher W in these prints to Wohlgenuth; adding, as further evidence, that

"the three plates signed with W and the like ones engraved in copper by Dürer—*i.e.*, 'The Aymone,' 'The Dream,' and 'The Walking Couple'—were executed by Wolgemut, since these plates existed at the end of the last century in a known establishment at Nürnberg



for the sale of works of art, and had been recorded in the business books for a hundred years as having been purchased from the heirs of Wohlgemuth."

Prof. Colvin follows on the same side in the *Portfolio* of 1877. In his seventh chapter he very ably, as might be expected, summarises the arguments of Thausing; and he adds, as a piece of internal evidence, a valuable observation of his own respecting the identity of treatment in certain portions of a very lovely signed print in the possession of Mr. R. Fisher, which is supposed to be unique, and in "a circle of angels" from the *Nürnberg Chronicle*, the acknowledged work of Wohlgemuth. Both these are reproduced by the *heliogravure* process in the volume of the *Portfolio* referred to.

But this is not the whole argument; a new name must be brought into the discussion. Passavant, writing in 1862, and quoting from Mr. E. Harzen, describes the work of "the Master of the Caduceus," an engraver whose real name Bartsch believed to be absolutely unknown, but with whom Passavant identifies Jacopo dei Barbari, a native of Nürnberg, who there acquired, on his return from a long residence in Italy, the name of Jacob Walch, the equivalent of Wälsche, or "the Italian" (*Le Peintre-Graveur*, tome iii., p. 135). His German origin is contested by M. Galichon, who, by what M. Ephrussi terms "a happy divination"—*Notes biographiques sur Jacopo d. B.* (1876)—allotted Venice as his native place, a conclusion which Dürer's references to Walch in his correspondence would seem to justify. Keeping in mind this probable identity of "the Master of the Caduceus," "Jacopo dei Barbari," and "Jacob Walch," and the Italian, or at least the Paduan, influence apparent in his art, we see the forcefulness of the suggestion of Anton Springer, who, while recognising the full value of the arguments based on recent investigations which ascribe the pieces of the anonymous Master W to Wohlgemuth, still considers the decision by no means unassailable, urging that the more prominent of those engravings which we compare with Dürer "stand out signally in the old German school of engraving, suddenly leading into a new world of form and thought. . . Their signification," he continues, "is clear; they are the first, the oldest, creations of the spirit of the Renaissance on German soil." "If their forms point towards suggestions transplanted from Italy, their motives also are not opposed to the assumption that these prints originated under the influence of the Renaissance spirit." The whole argument, for which we refer the reader to Dr. Willshire, is too long to quote. The conclusion of Springer is one not to be lightly rejected—it is that the technical manner apparent in prints attributed to Jacob Walch, to Jacopo dei Barbari, to the Master of the Caduceus, and to the Master W in the particular prints thus signed, after which Dürer has engraved, proves them one and all to have been by the same hand.

"Jacob Walch—the man of double nationality and of two manners, the man with the double name—is the engraver with the double monogram. As Jacopo dei Barbari he signed with

the Caduceus: as Jacob Walch at Nürnberg with the letter W."

Let it be remarked that, however the decision may be thought to detract from Dürer's fame, with no one of these writers is there any hesitation in accepting the idea that, whoever was the Master W, his work was the original, and that of Dürer was the copy, in all those instances where the compositions are alike.

But, since this *Descriptive Catalogue* has left the press, a *critique* by Harek, published at Innsbruck in 1880, has come to hand, to which Dr. Willshire has kindly drawn our attention. Briefly, the writer's conclusions are: first, that the engravings of the Master W are the originals, those by Dürer are the copies; secondly, that behind the cipher W stands Wohlgemuth—or, at least, his workshop; finally, and the suggestion is a novel one, that the compositions of the engravings in question cannot in all probability have had their source in Wohlgemuth, since there exist preliminary designs for these engravings by Dürer's hand. We have not, unfortunately, been able to refer to these designs; they may possibly be reproduced with other facsimiles of the Dürer drawings in the superb volumes upon which Dr. Lippmann is engaged; the question is far too interesting to remain undecided, but this final solution recommends itself in that it preserves to us the idea of Dürer's originality. Those who know Dürer's work the best, and have studied it most lovingly, are unwilling to accept the theory which Thausing must have supported with regret, and will with difficulty bring themselves to believe that Dürer copied engravings which were both designed and composed by the Master W, who himself only in these particular instances could rise above his inferior manner to rival his copyist.

We have entered at length into this discussion rather with a view of showing that Dr. Willshire's work is something more than an ordinary catalogue—that it is as suggestive of further research as it is careful in its description of those treasures of the Print Room with which it deals. We can only repeat our hope that he will undertake further labours, and continue to add to the interest with which we regard this department of our national collection.

CHARLES H. MIDDLETON-WAKE.

#### EGYPTIAN JOTTINGS.

PROF. MASPERO does not return to Egypt without having accomplished a goodly pile of work during his three months' stay in Paris. The fourth *livraison* of his carefully edited reproduction of Mariette's notes and sketches for the posthumous fragment entitled *Les Mastaba de l'ancien Empire*, and the third *fascicule* of his own *Etudes égyptiennes*, have appeared within the last few days. The new number of the *Recueil des Travaux* is ready for issue, and the new Catalogue of the Boolak Museum (though not yet seen entirely through the press, as a paragraph in last Saturday's *ACADEMY* seemed to imply) is in type up to 350 pages. This last is a truly colossal labour, and forms but part of a labour still more colossal. Deducting from the term of his last official sojourn in Egypt the time required for his annual trip of inspection and for the excavations which he conducted at various sites up the Nile, there

remained but four months at Prof. Maspero's disposal for the final re-arrangement of the museum. During these four months he placed, classified, measured, and took descriptive notes of more than ten thousand objects; copied more than eight hundred stelae; and revised over five thousand labels, this last being the only part of his gigantic task in which he had any help from the museum officials. In addition, he has entirely rewritten the Catalogue from his own point of view, which differs in many essential particulars from that of Mariette. The more important collections (as divine images, funerary tablets, and the like) are prefaced by brief, but luminous, introductory notices, some of which are entirely novel and of great interest. The type and page will be smaller than those of the former Catalogue, and there will be a few autotype illustrations.

The new *fascicule* of *Etudes égyptiennes* consists of (1) translations of three ancient Egyptian love-songs, (2) a fragment of a fable, (3) some portions of the Old and New Testament from fragments of five Coptic MSS. of the Theban version, dating apparently from about the fifth or sixth century. One of the love-songs is a re-arrangement and re-translation of twenty-five fragments of a much mutilated papyrus which has long puzzled Egyptologists, and which, after being first mistaken for a book of magical incantations, and next for a romantic tale, at last proves to be a love trio recited by three trees—an old sycamore, a young sycamore, and a fig-tree—in praise of a beautiful woman who, with her lover, frequents the garden where they grow. The style of these songs, and especially of those entitled "Chansons récréatives" (Harris papyrus, No. 500), is very similar to that of the Song of Solomon, the imagery being largely borrowed from the same sources. The fable is the most remarkable novelty in the volume, being neither more nor less than an Egyptian version (or ought we not to say the Egyptian original?) of the well-known dispute of "The Belly and the Members." This also is but a fragment, though perfect as far as it goes. It opens thus:—

"Case of Belly v. Head: wherein are published the pleadings made before the supreme Judges in the presence of the President, who kept watch in order that the liar should be unmasked. Accomplished were the customary rites due to the god who is a hater of iniquity."

Then follows the boastful speech of the Head, who claims to be queen of all the body; whose eyes see, whose ears hear, whose nostrils inhale the air, whose mouth has the gift of speech, &c., &c. Written in a fine, cursive, hieratic hand (apparently of the latter end of the XXth Dynasty), upon two small wooden tablets covered with stuccoed linen, this precious relic, which forms part of the Turin collection, would seem till now to have escaped the observation of Egyptologists. To Prof. Maspero belongs the honour of having discovered and translated it. When it is remembered that Dr. Brugsch not long since discovered part of an Egyptian version of "The Lion and the Mouse," we may well be tempted to conclude that the land of the Pharaohs was the birthplace of fable as well as of romance.

I must not forget, while on the subject of Prof. Maspero's latest labours, to add that this savant, in one of his archaeological contributions to M. Rayet's *Monuments antiques*, has identified the famous black granite head hitherto catalogued at Boolak as Menephthah, son and successor of Ramesses II., with Horemheb, the last Pharaoh of the XVIIIth Dynasty. Prof. Maspero's argument, based on the unlikelihood of this beautiful face to the portraits of Menephthah, and upon its youthfulness, which coincides with the age of Horemheb at his accession, is very carefully worked out, and seems to be unanswerable.

Dr. W. Pleyte is preparing a paper on the famous geographical papyrus of Boolak, which, after being read by the author before the Dutch Academy of Sciences, will be published, with a valuable Commentary. The history of this unique papyrus is lamentable. It was torn up by the Arabs when discovered, many years ago, at Deir-el-Medinet, in Western Thebes. The first page was bought for the Boolak Museum in 1863 by M. Vassali, stolen in the great robbery of 1877, and has never been heard of again. The middle part was bought by Mariette, and remains one of the treasures of Boolak. This is the part upon which Dr. Pleyte is engaged. The end was bought by some English tourist, and is believed to be in this country, no one knows where. The document, if perfect, would be very valuable. It is the only geographical treatise which has come down to us from ancient Egypt; and it treats of that little understood and highly interesting region, the Fayoom. Lake Moeris is conventionally represented, with its fishes and birds, its cultivated environs, its local gods, and the canal by which it was fed from the overflow of the Nile; and, although these details are fancifully and mythologically rendered, it is possible that the papyrus, when whole, may have contained an important kernel of topographical fact. Is it quite idle to hope that the holders of the missing portions may yet come forward, and, in the interests of science, permit the Boolak fragment to be completed by photographed facsimiles? Prof. Maspero does not demand restitution of relics acquired by purchase; he only begs for copies and photographs, especially of inscriptions and papyri. AMELIA B. EDWARDS.

#### NOTES ON ART AND ARCHAEOLOGY.

MESSRS. H. STACY MARKS, E. J. Poynter, Edward F. Brentnall, Charles Gregory, H. M. Marshall, and J. W. North have been elected members of the Royal Society of Painters in Water-Colours; and Mr. J. H. Henshall has been elected an associate.

AMONG the announcements of the *Portfolio* for the coming year are a series of articles by Prof. Sidney Colvin on Italian Sculptors, by Mr. Cosmo Monkhouse on English Water-Colour Painters, by Prof. A. J. Church on the Upper Thames, this last being illustrated with etchings by Mr. Alfred Dawson; also an etching by M. Brunet-Debaines of Turner's "Childe Harold's Pilgrimage, Italy."

IN the programme of the *Art Journal* for next year we find line-engravings from the pictures bought with the Chantrey bequest, original etchings by Messrs. F. Slocombe, R. S. Chattock, and D. Law, and an engraving after the grand equestrian statue of a "Knight Hawking" on which Mr. Watts has been engaged for so long. A biographical sketch of this artist is among the articles promised.

THE next four quarterly parts of *Great Historic Galleries* will be devoted exclusively to the collection of the Earl of Northbrook. The part just published is of the usual variety and high quality, and contains Van Dyck's portrait of James Stuart, Duke of Richmond and Lennox; Mary Countess of Bute, by Sir Joshua Reynolds; and several miniatures from Windsor Castle. The finest of the latter is one of Prince Rupert attributed to Samuel Cooper. The descriptions of the pictures show much care and not a little research; that on Teniers' "Alchemist" in the Bridgwater Gallery points out an error in Smith's Catalogue, which has been followed by Dr. Waagen and Mrs. Jameson. This admirable example of the master did not form part of the Orleans collection, as stated by those authors. We learn from the same page that Teniers treated this

subject two-and-twenty times at least. Twenty-one "Alchemists" are mentioned by Smith, and there is another at Chiswick which has already been reproduced for *Great Historic Galleries*.

MR. DAVID DOUGLAS has published in the form of a pretty brochure the "Notes on the Edinburgh Loan Exhibition of 1883," which Mr. J. M. Gray contributed to the *Edinburgh Courant*. There are many readers in Scotland, and some in England, to whom the reprint will be of service, for in these articles Mr. Gray embraced the occasion afforded by the unwonted picture show to survey briefly the history of pictorial design as represented by its greatest artists, from the Primitives to Watteau and Reynolds; and Mr. Gray, following the example of excellent masters, put, as usual, into chosen and charming English the expression of much sound opinion and carefully acquired knowledge.

AT a meeting of the managing committee of the American School of Classical Studies at Athens held at New York on November 16, Prof. W. W. Goodwin read a report upon his year of work as director, which will be printed in the first *Bulletin* of the school. The director for the present year is Prof. Packard, who is to be succeeded next year by Prof. Van Ben-schoten, of the Wesleyan University, and the latter again by Prof. Gildersleeve, of Johns Hopkins.

MR. JOHN A. P. MACBRIDE, of the Liverpool Academy, delivered the first of a course of two lectures, with practical illustrations, on "The History and Working Methods of the Art of Sculpture," at the Crystal Palace, on November 30.

JULIUS VON PAYER, the Arctic explorer, is, we are glad to say, not dead, as was reported. His large picture of the death of the last survivors of Franklin's expedition in "Starvation Cove" is at present making a great sensation in Germany. We have before us a number of opinions—some of them by critics of the first rank, like F. Pecht, and by eminent writers like Prof. Franz von Holtzendorff—which are couched in language of the highest admiration.

THE Genootschap der Wetenschappen of Middelburg, in Holland, possesses a portrait of Zwingli which was painted in Zürich during the Reformer's lifetime. As there is no contemporary portrait of Zwingli in Zürich itself, the Stadtrath of the city, at the appeal of Pfarrer Bion, has applied to the Dutch society for the loan of the picture with the view of a copy being made. Consent has been given; and the original is to be sent to Zürich and included among the articles on view at the Zwingli-Exhibition of January 1884.

*Correction.*—In our notice last week of the Society of British Artists, the painting, "A Mountain Path" (404), should have been assigned to Miss, not to Mr., H. M. Bickley.

#### MUSIC.

##### BERLIOZ' "MESSE DES MORTS" AT THE CRYSTAL PALACE, ETC.

THE second performance of this extraordinary work attracted a large audience to the Crystal Palace last Saturday, and the applause at the close must have convinced Mr. Manns that his efforts to do honour to the French musician were fully appreciated. "C. A. B.," in his interesting notice of the Mass in the analytical programme-book, tells us how in France, in 1871, arose the necessity of "discovering" a national composer, and how Berlioz' works were resuscitated as those of a French Beethoven. Political events in France undoubtedly helped to arouse interest and enthusiasm in the long-neglected composer, and to a certain degree may

have influenced the musical public in their judgment of his compositions. Art has, however, no nationality, and the party feeling and prejudice which first prompted the revival of Berlioz' works will not account for their continued popularity and for their success also here in England. The fact is, as Schumann said—"in this Frenchman's brain burnt the flame of genius." His music is earnest and passionate; his ideas are sometimes extravagant, and even eccentric; but, in spite of many imperfections, the listener feels that Berlioz was a remarkable and original thinker. A second hearing of the "Messe des Morts" was most welcome, for it gave one the opportunity of listening calmly to the music; whereas, the first time, the novelty of the ideas and the imposing and interesting orchestration attracted more than their fair share of notice. The immense number of instruments used by him with such skill and judgment produce at times startling and powerful effects—as, for example, in the "Tuba mirum" and "Lachrymosa;" but for the most part they are employed for particular effects of contrast and colour, and not for more reinforcement of power. He has eight pairs of kettledrums; yet not for noise, but to obtain a complete chromatic scale and thereby all sorts of chords. Wagner—himself a master of orchestration—spoke of the Berlioz orchestra as a "miracle." The opening movement, "Requiem and Kyrie," and the "Quaerens Me" for unaccompanied choir (sung on Saturday by a semi-chorus of professional vocalists) seemed, as before, the weakest parts of the work. But the "Dies Irae," with its daring representation of the terrors of the Last Judgment; the "Rex tremendae," with its solemn energy and tender strains; the "Lachrymosa," with its vivid tone-painting, its ever-growing intensity, and overwhelming close; and the "Sanctus," with its naive simplicity and quaint orchestration—all these movements again made a strong and deep impression on us. It must be acknowledged that the construction of the movements is at times loose, and that the thematic developments are not striking; but the music has character and strength. Some critics, though praising the orchestration, speak slightly of the music. While thanking Mr. Manns for letting us hear the work, it it must not be forgotten that the "Messe des Morts" in a concert-room is as much out of place as "Parsifal" would be at the Albert Hall. It must have created quite a far different impression when performed in 1837 at the Eglise des Invalides as part of a funeral service. The performance of the "Messe" last Saturday was much finer than that of last May. The difficulties for the voices are great, and were bravely attacked, if not conquered, by the Crystal Palace choir. Mr. Harper Kearton was, as before, the solo vocalist.

Last Monday evening Dr. C. H. Parry's pianoforte Quartett in A flat was performed at the Monday Popular Concert by Miss Zimmermann, Mdme. Néruda, and Messrs. Hollander and Piatti. The work has already been noticed in the ACADEMY on the occasion of its production by Mr. E. Dannreuther. We call attention to the fact that it has appeared on the programme of a Popular Concert. Mr. Chappell might do more for English art; and to prevent any falling off in the attendance he might, when announcing the work of a native musician, tempt the public by one of their favourite pieces, or by some special vocal or instrumental attraction. Mdme. Néruda and Miss Zimmermann are both attractions, but, on account of their frequent appearance, not special ones. Full justice was done to Dr. Parry's clever and elaborate composition. Miss Zimmermann also played with her usual success Bach's Prelude and Fugue in G minor arranged by Liszt. Miss Ambler was the vocalist. J. S. SHEDLOCK.

SATURDAY, DECEMBER 15, 1883.

No. 606, *New Series*.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

## LITERATURE.

*Cobwebs of Criticism: a Review of the First Reviewers of the "Lake," "Satanic," and "Cockney" Schools.* By T. Hall Caine. (Elliot Stock.)

To review, within short compass, a review of a generation of reviewers is a perplexing task. One can, of course, touch only upon a few of the thousand-and-one disputable questions—literary, ethical, historical, and psychological—raised by Mr. Hall Caine in the course of his criticism of the critics. And before losing ourselves in details it may be well, in order to do Mr. Caine justice, to acknowledge that he has produced a very interesting and suggestive book, rendered all the more so by his free and discursive treatment of the subject. Reading it is like enjoying a talk with a man thoroughly familiar with poetry and critical theories, with a living interest in poets and critics, boiling over with views of his own about them and their works, eager and indefatigable in discussion. This book of Mr. Caine's, in fact, is just the sort of book that two Professors of English Literature might choose if they were condemned to be left alone with one book on a desert island; economically used, it might keep them in argument for several years. They would not agree with everything that Mr. Caine says; what critic would agree with everything that another critic says? There would be no joy in the art if it led to fixed and unalterable conclusions. But they would find Mr. Caine's opinions worth discussing in themselves, and suggestive of excellent questions for free intellectual play. The worst part of the book is the author's apology for writing it, and for reviving the half-forgotten slanders and stupidities of some of the first reviewers of Wordsworth, Southey, Coleridge, Byron, Leigh Hunt, Keats, and Shelley. Mr. Caine should have frankly confessed that he took an interest in them, without assigning any reasons, and that the statement of them furnished an interesting introduction and background to the presentation of his own opinions. If he had done this he would have been on safe and unassailable ground. But when he claims high moral objects for the resurrection, and sets forth the benefits to be derived from it by poets and critics—consolations for the one class and awful examples for the other—his justification of himself is overstrained and artificial. The passages reproduced from old reviews form, in truth, a comparatively small part of the book; Mr. Caine's own comments and counter-criticisms occupy more space and are at least equally interesting.

If criticism is to be useful, it should attend

at least as much to characteristic excellences as to imperfections. That, if I rightly understand him, is "the main theory of this book," to which Mr. Caine somewhat vaguely alludes. I say "vaguely," because Mr. Caine speaks of his "main theory," and of the aptness of the period chosen for the illustration of it, without explicitly putting the theory in words. The critic should aim at putting a reader into the right mood for understanding and enjoying what is best in a book. Acting on this principle, let us ask, "What is best in Mr. Caine's work?" I should answer, its discursive vigour and suggestiveness; but "in every work," as Pope says, "regard the writer's end;" and Mr. Caine's end is very clearly stated in his concluding chapter:—

"If I have done my work at all rightly, I have not merely exhibited certain errors of criticism—that would have been the task of the bibliographer—but traced these errors to their source, showing sometimes the conditions that explain, and occasionally the circumstances that palliate, them, and that is the function of the critic."

In tracing these errors to their sources in personal quarrels and jealousies, provincial rivalries, clique partisanship, and political prejudices, and in showing how these various motives sometimes crossed one another, Mr. Caine writes with familiar knowledge and has made a most valuable contribution to the inner literary history of his period. He draws a lively picture of the cliques and coteries, and in his sketch of the "Cockney School" puts more clearly than has ever been done before the whole history of the rivalry between Edinburgh and London, and the influences of this on criticism. Mr. Caine makes a slight mistake in saying that Wilson was nicknamed the Scorpion and Lockhart the Leopard—a mistake which he could hardly have committed if he had realised the difference between the two characters. But that is a small matter. He is highly successful in showing the personal "conditions that explain" the ferocity of some of the criticisms. Another condition is also well brought out and fairly allowed for—the fact that the critics judged the new poetry by old rules and examples which they had been educated to respect. This is one of the "circumstances that palliate" the rancour of the critics; and it accounts for their tone without supposing them to have been actuated merely by malignity and stupidity—qualities to which Mr. Caine assigns considerable weight in his aetiology. In the case of the virulent attacks on Shelley, he admits special palliating circumstances, showing at length that some of the misunderstandings, and of the strong language based thereon, were not without excuse.

But, when all Mr. Caine's excuses for the critics are taken into account, it seems to me that in his review of the critics he is open to the charge of forgetting his own theory of the critical function, and dwelling too much on imperfections. He gives too much prominence to the baser motives of the critics—hatred, envy, and uncharitableness—and lays too little stress upon misapprehensions of less discreditable and comparatively venial origin. Take the case of Wordsworth, for example. Stupidity and ignorance and attachment to

old forms, putting aside mere critical malevolence, do not sufficiently account for his unfavourable reception by certain critics, even if we add the verbal errors in his theories of poetry and poetic diction, which were afterwards put right in the statement of these theories by Coleridge. Wordsworth himself supplied the further explanation, in a passage quoted by Mr. Caine, when he said—

"The things which I have taken, whether from within or from without, what have they to do with routs, dinners, morning calls, hurry from door to door, from street to street, on foot or in carriage, with Mr. Pitt or Mr. Fox, Mr. Paul or Sir Francis Burdett, the Westminster election or the borough of Honiton?"

The majority of the critics of the time were immersed in the kind of life here described, and they had little sympathy with the thoughts and feelings of contemplative secluded dwellers in the country because they had had little experience of the country life. Mr. Caine may say that this simple explanation is covered by the word "ignorance;" Wordsworth himself describes their want of sympathy as "honest ignorance." But "ignorance" is a very uncritical word in the mouth of a modern critic sensible of his true function of appreciation and explanation; it is a word taken from the old critical vocabulary. Ignorance implies intellectual defect; and the defect here was emotional or ethical, the result of education and environment. Men who live under similar conditions now find as little enjoyment in Wordsworth as certain critics did then. If Wordsworth is enjoyed now by a wide circle, it is chiefly because there has been a great change in the conditions of life among readers of poetry. How far Wordsworth himself and his sympathetic disciples have helped to awaken people to the charm of rural life is, of course, another question, affording scope for very lengthy disquisition. But, whatever causes have wrought the change, the number of contemplative ruralisers has greatly increased. Critical authorities spend more time in the country, with eyes open to country life, than they did in the days of Jeffrey and Hazlitt; and it was rather uncongeniality than "fatuous pedantry" that made Edinburgh Reviewers and others blind to the qualities of Wordsworth's poetry. They should have passed by and said nothing, no doubt, seeing that he did not appeal to them; or, better still, they should have set themselves, as critics, to find out to whom he did appeal, and put these people, as well as they could, in the way of enjoying him; but they had not our modern view of the function of criticism, and we who have should recognise why they erred. It must be said, also, that Mr. Caine occasionally exaggerates the hostility of his critics to his seven poets, because he does not make explicit the points in which they were in substantial agreement with favourable verdicts. Let anybody compare in detail Jeffrey's criticisms of Wordsworth with Coleridge's, and he will be surprised to find how much substantial agreement there is between the two critics, although the one is arrogantly and preposterously contemptuous towards defects, while the other is warmly appreciative of excellences. Mr. Caine takes too much of a contemporary attitude in his criticism of

Jeffrey's criticisms. He attributes their pedantry to the influence of the Kirk, and quotes Keats in evidence of the harm that the Kirkmen have done in Scotland. If the old reviewers could rise from their graves they would make merry over a modern philosophical critic quoting such an authority in a grave question of cause and effect in the intellectual condition of a country concerning which he had, to say the least, no special opportunities of forming a reasonable opinion. Keats's shot from London at "Kirkmen" was quite as random as any of the shots from Edinburgh at "Johnny Keats." Hume and Adam Smith and others not specially beloved of the Kirk had more than the Kirkmen to do with creating the spiritual and intellectual atmosphere of the "Modern Athens," from which the first Edinburgh Reviewers emerged with all the clever arrogance and boisterous high spirits of youth; and youth was more responsible for their "fatuous pedantry" than either Kirk or country. In his criticism of the criticisms on Leigh Hunt, Mr. Caine shows more appreciation of the substance of the criticisms; and, while he justly condemns the foul and virulent language used, practically admits the existence in the poet of defects that may have roused the ire of the robust critics, irrespective of their other motives for pouring ridicule and abuse on the great champion of the "Cockney School."

All men are fallible; and there are many passages in Mr. Caine's book that raise the question whether he has fully learned his own main lesson, and whether any merely human critic can. Is he, for example, in the modern critical attitude when he speaks of "flabby tameness on the one hand" and "feverish forgetfulness on the other" as characteristics of our time? Or when he says that it is a good thing for a young man to learn betimes that the world could easily dispense with him? Or when he criticises with merciless severity Byron's little affectations? Byron, he says, "has added little or nothing to men's knowledge of the human heart." About as much, I should answer, as "Hamlet;" only in neither case does the knowledge lie on the surface, and the critic who can treat a passing mood as if it were a permanent characteristic has not penetrated beneath the surface of Byron's character. But to touch upon the numerous questions raised by Mr. Caine, one would have to write a book as long as his own. It would not be easy to write a book so fresh, vigorously argumentative, and suggestive. It is a really important contribution to critical literature.

W. MINTO.

#### TWO BOOKS ON THE CAUCASUS.

*Notes on the Caucasus.* By Wanderer. (Macmillan.)

*Savage Svanetia.* By Clive Phillippa-Wolley. In 2 vols. (Bentley.)

THE "Wanderer" who has put together these *Notes on the Caucasus* conceals not only his name, but also the object of his residence in the country. We gather from his book, however, that he was there for some years, and that he had been previously in India. Yet we must believe and hope that he is still

very young; for some of his pages, and in particular that in which, lest his male readers should lose any of the coarseness of a very coarse story, he breaks into the vilest of dog-Latin, suggest that he can hardly have attained to years of discretion. The book is written throughout in a slovenly and slangy style. Not content with inventing new English words, the author involves us in a cloud of foreign phrases. The spurs of the Caucasian chain become "the *avant-garde* of the great sierra," gorges are "cañons," a pass a "peraval, col, kotul, or ghat." On one page *militaires, moutons, crème, cachet, and type du genre* are all brought in for no other apparent reason than to show that "Wanderer" knows a little—a very little—French. Then we get among "a crowd of roystering kniazes," and are not much the wiser for the explanation that these are "knights, *équités* [*sic*], and armigers"! Elsewhere we join company with "sufferers from zooloom and omedwars of all sorts"! If this is a fair specimen of the style of composition in favour with our countrymen abroad, Lord Granville's Circular on Consular English came none too soon.

"Wanderer's" ethnological and historical chapters are slight, and not to be depended on in detail. As a traveller he adds but little to our knowledge of Caucasian byways; for in Kahhetia, as well as at Djelaloghlu, Achaltzich, and Abastuman, he has been anticipated. Nor does he show much talent for bringing before his readers' eyes the characteristic and distinctive features of the different districts of the Caucasus. Such value as this volume has is to be found in its lively exposure of the shady side of Russian administration. That the official class is deeply tainted by recklessness, venality, laziness, and extravagance is no new fact. It is illustrated by "Wanderer" in a series of stories, full of local colour, and as true, probably, as such stories generally are. The strong side of the Russian services, civil as well as military, their power of uniting all the subject races in a common loyalty to the State, he admits, but does not dwell on; and he altogether ignores the distinction (which whoever has not grasped is helpless in Asiatic politics) that Russia, with all her faults, is a rising European State, Turkey a decaying Asiatic despotism. He belongs rather to the school of self-styled "patriots" who believe that Turkey is indispensable to the safety of India; and he even goes so far as to indulge in a sentimental regret for the time when Turkish policy was successfully directed to retain the Caucasus as "a nursery for white slaves of both sexes obtained in the perpetual raids and petty wars that went on in the interior, as they do now, with the same object, in Central Africa."

Many of "Wanderer's" incidental statements will not pass muster. Unless he is in a position to show that the bar of the Rion can be easily removed—and much money has been already sunk in vain efforts to remove it—his preference for Poti over Batoum is ill-grounded. A railroad once made to it, the hills at the rear no more disqualify Batoum from becoming the port of Transcaucasia than the Apennines disqualify Genoa from being the outlet for Lombardy and Piedmont.

Palaiostrom should be Palaiostom. *Kúrais*, not "Colchoe," was the ancient name of the modern Koutais. We have in Apollonius Rhodius, *Κυράδα τε πολὺν Ἀίγης*. "Wanderer" writes: "Elbruz, like other Caucasian peaks, is easy of access." This statement may mislead geologists as well as mountaineers. Elbruz and Kazbek are volcanic, and therefore easy. The crest between them is in the main granitic, and its peaks are far more formidable than the great Alpine summits. The route he gives for an "excursion" to Elbruz from Oni is ridiculous. It is as if a traveller whose route lay over the St. Gothard to Bern, and thence to Geneva, were recommended to make an excursion from Baveno to Mont Blanc and back. Neither this "Wanderer" nor Mr. Phillippa-Wolley seems to have grasped the elementary fact of Caucasian orography, that Elbruz lies twelve miles north of the main chain of the Caucasus, and is no more in Svanetia than the Weiss-horn is in Italy. "Wanderer's" description of Svanetia is incorrect in some details, and his account of the origin of the disturbances of 1875-76 in that region does not agree with the narrative given at the time by a very careful and competent writer, Commander Telfer, R.N.

To turn from "Wanderer's" pages to those of Mr. Phillippa-Wolley's *Savage Svanetia* gives one some of the relief of leaving a heated supper-room for the fresh air. Mr. Phillippa-Wolley's previous book on *Sport in the Crimea and Caucasus* was reviewed in the ACADEMY just two years ago. The author has not changed. He is still a fine specimen of the "noble barbarian," some traces of whom, Mr. Herbert Spencer thinks, may be found in most Englishmen. Londoners are to him "black-coated annoyances" whom he feels "a scarcely controlled desire to knock down." Nothing but big game excites in him more than a passing interest, or appears a worthy object for travel. The too lengthy details of his sport, the number of bears, ibex, and chamois missed or slain, and how each met or escaped its death, must be left to fellow-sportsmen. For the general reader the attraction of the book lies in the wildness of the country and the people the author met with on his journey, and in his own unflagging good spirits. Mr. Phillippa-Wolley had his full share of the delays and discomforts and bad weather that beset Caucasian travellers. He had a companion who did not like the work, and finally turned tail. And he had an unlucky mania for wearing native sandals in place of boots, and suffered accordingly. Yet none of these things seem to have spoilt his temper for a moment. He is obviously in no respect a mountaineer, and he has no critical appreciation of mountain scenery. His readers will come away with a very imperfect notion of the glories of Svanetia—which will not be made any clearer by a wood-cut, purporting to represent "Oujba Mountain," in which mists only are visible. But what he does see and feel he describes vividly. He gives us plenty of spirited pictures of life and people by the way. Take, for example, one of his first sketches—the short-cropped young Russian lady-telegraphist, who detains him until she has first made her cigarette and then given him an outline of her views on



the rights and wrongs of her sex. And a student may find in his pages some curious and, I think, fresh details as to the manners and customs of the remote Svans.

Mr. Phillippa-Wolley's journey was well planned. He went from Koutais to the sources of the Rion in the footsteps of Mr. F. C. Grove, and then crossed by the pathless glens of the Tzeris-Tzohali into Svanetia, returning along the Ingur to the lowlands. He has thus proved that the most beautiful portion of the interior of the great range is still as open as it was fifteen years ago to travellers. It is more open, for, at Utchikul, he suffered no violence, and at Betscho he succeeded, owing to the presence of a Russian Agricultural Commissioner, in cashing a cheque! He and his companion were able to separate and go their several ways in the heart of Svanetia. Mr. Phillippa-Wolley's predecessors would hardly have dared to do this.

The mention of predecessors brings me to a matter on which, willing as I should have been as a traveller to say nothing, it is my duty as a critic to speak out. Neither in his Preface nor in his book does Mr. Phillippa-Wolley inform his readers that he has had any English predecessors in Svanetia. On the contrary, he uses expressions which show that he himself believes, or at least would make others believe, that, beyond Gebi, he was on ground unknown to his countrymen. As a fact, his journey along the south of the great chain lay in, or close to, the tracks of the Alpine Club party of 1868. The only part of it new to English readers is the road along the lower Ingur. Svanetia has been described by Commander Telfer and myself from personal knowledge; and both our books contain maps founded on the Russian Official Survey, which, if far from perfect, will compare favourably with the gilt diagram on his book-cover to which this ingenious geographer refers with pride. But there is worse to come. Three of the illustrations to *Savage Svanetia* are duplicates of subjects already engraved for either Commander Telfer or myself.

The false position in which Mr. Phillippa-Wolley has placed himself admits, I think, of one easy and not unkind explanation. *Non omnia possumus omnes*. It is probably as difficult for this Nimrod to read up the literature of his subject as it might be for some of his critics to shoot bears. He may be perfectly guileless, both in his silence and in his imitation, for he has, perhaps, never looked between the covers of volumes of which his first book showed us that he did not even know the titles. However, Lord Byron's objection to reading poetry did not hinder him from being a poet. Nor has Mr. Phillippa-Wolley's distaste for literature prevented him from writing a book that may safely be recommended to all who care for sport—or the Caucasus.

DOUGLAS W. FRESHFIELD.

*Margaret Fuller.* By Julia Ward Howe. "Eminent Women" Series. (W. H. Allen.)

"MARGARET FULLER," says W. H. Channing, "was indeed The Friend; this was her vocation." So, indeed, all who knew her

well seem to have thought, while to casual acquaintances and the world at large she was the "Miranda" of the *Fable for Critics*—the vain, pedantic egotist, who monopolised the conversation, laid down the law on all things, seen and unseen (but more especially the latter), with "an I-turn-the-crank-of-the-Universe air," and made herself generally "peculiar"—the one unpardonable sin in the eyes of the world at large.

The *Fable for Critics* was a hasty skit, the work of a young writer, whose maturer judgment would not, we are sure, endorse all the smart sayings and slashing personalities therein contained—inimitably expressed as they are for the most part. Certainly, after reading Mrs. Howe's book and Margaret's own essays and letters, one cannot help feeling that the character given her by Apollo in the *Fable* is of the nature of a caricature—one-sided and unjust. A far truer idea, one would think, is that conveyed by the work before us of a woman who, with all her failings—and they were of a sort especially easy to turn into ridicule—set truth and duty above all things; was as deeply and fiercely in earnest as Charlotte Brontë (little as she resembled her in general character and the scope of her intellectual gifts), and proved it by years of most real and practical self-denial. The typical "strong-minded" woman of the cheap satire long so popular would surely have realised her life's dream of going to Europe when she had the chance, instead of staying in Boston and sacrificing her health in hard work to keep the home together and give her brothers the college education for which she herself had partly, if not wholly, prepared them.

Mrs. Howe seems to think—and from what we have seen of them we should be inclined to infer the same—that Margaret's writings do not do her justice. She has left comparatively little to be judged by, and of that little much is fragmentary and of ephemeral interest. Her reviews are marred by an authoritative and oracular tone, such as appears in her letters to Thoreau quoted by Mr. Sanborn in his Life of that writer. But her spoken words, with all their living force and charm, are irrecoverably lost, except—and in this sense they have ensured for themselves the most real of all preservation—in their influence on those who listened to them, whether at her Boston "Conversations" or elsewhere. Still, *Woman in the Nineteenth Century* is a noble piece of writing, though some of the thoughts which in 1843 were startling novelties may now seem truisms to us. Perhaps they are not much better acted out for that. It does one good to read a book written in the generous spirit of this biography. Mrs. Howe has evidently a real and enthusiastic admiration for her subject (though, we regret to say, this admiration now and then betrays her into something very like "fine writing"); and, which is less common among biographers, she succeeds in communicating it to her readers. The reason for this probably is that, possessing discrimination as well as enthusiasm, she does not indulge in mere panegyric, or endeavour to present us with the portrait of an irritatingly perfect being, whom it is the first instinct of depraved human nature to abhor. A friend

of ours once remarked, in reference to one of George MacDonald's heroines: "She is so intolerably good. I should just have liked to box her ears; and then I know she would have turned round, looked at me calmly, and—*forgiven me*."

It is a pity that a series of biographies which promises to be of such permanent value and interest should be spoiled by the glaring bad taste of the cover and the carelessness of the printing—a carelessness so flagrant that one doubts whether the proof-sheets ever underwent a final revision. The summaries preceding the chapters, too, somehow remind one unpleasantly of the large-type headings in the newspapers when something sensational has occurred. Such "eye-catchers" are manifestly out of place in a book intended to be something more than a passing brochure.

A. WERNER.

*Games Played in the London International Chess Tournament.* Edited by J. I. Minchin. (James Wade.)

THIS is a handsome book, well printed on good paper, containing the record of the biggest thing that has ever been done in the chess world. The idea that the time had come for a London International Tournament, which was floating in the air at the beginning of the present year, was taken up energetically by the editor of this book, Mr. J. I. Minchin, who, since his retirement from a high position in the Indian Civil Service, has been filling the office of honorary secretary of the St. George's Chess Club. Without him there would have been no tournament, or, at the best, only a one-horse affair. He possesses a power of administration acquired in his profession or transmitted to him by inheritance, the art of selecting the right men for the right posts, and, above all, a persuasive way of extracting cash from the most closely guarded pockets. In a few days he had got together a general committee of men more or less well known in our community; and, after a short delay, the woolpack clouds of golden fleece came to our latitudes from far and near, even from the Antipodes and from India, and condensed into a shower of gold. When collected and counted, it was found to amount to the handsome sum of £1,675. The Duke of Albany and the Earl of Dartrey, both of them members of the St. George's, and the latter the best, and indeed the only first-class, player in the House of Lords, became respectively the patron and president of the association. It may be remarked in passing that the chess weakness of our noble lords is hardly to their credit, and lends some countenance to the railing accusation of Mr. Matthew Arnold that our aristocracy have become "materialised." The play commenced on April 26 in the Victoria Hall, an immense room perched on the top of the Criterion, and ended about the middle of June. The names of the prize-winners in the order of their merit are recorded in this volume. At the same time and place was proceeding a minor tournament, named the Vizayanagaram, in honour of the Maharaja of Vizayanagaram, who had sent by telegram to Mr. Minchin the sum of £200. This tournament employed

"the energies of strong players of all countries below the highest class in friendly competition for prizes not unworthy of the occasion." Among its players were Messrs. Gunsberg and MacDonnell. It was thought by some that they ought to have entered their names for the major tournament; but it is difficult to define clearly the boundary between first and second class, and the committee determined that both these gentlemen were eligible for entry.

On turning to the games an omission, which a little detracts from the value of the book, is at once apparent. In the *Chess Monthly* and other first-class publications of the sort, very critical positions, and especially end games, are set up in diagrams, so that the reader who does not want the whole cake may be able to pick out the plums, and also improve his power of prevision by playing the moves through in his head without setting up the position and making the moves on a board. With a little practice you may soon be able, with a diagram of the original position before you, to follow out clearly in your mind as many as twenty or more moves on each side. Some have quickly risen in the chess hierarchy in consequence of studying end games in this fashion. Although some of the games were hardly worth printing, most of them may be called models of grand play, and especially one of them, that between Messrs. Zukertort and Blackburne (No. 7). No finer game has ever been played, and only one as good. The combination includes a trap of such fiendish ingenuity that if any evil spirits were present they must have rejoiced and claimed Dr. Zukertort as a brother. Then follows a seemingly reckless move. He quietly places his queen in prise. If it is taken, mate follows in seven moves; and if it is not taken, mate will equally follow against any defence. The fineness of all this play is enhanced in our minds when we remember that his opponent was Mr. Blackburne, one of the most ingenious and formidable players in the world. The game is doubly annotated—by Dr. Zukertort himself and also by Mr. Minchin; and those who wish to appreciate fully the loveliness and value of the game will read their notes.

There is a commendable absence of high falutin in this volume. When a malignant man backbites you he excites in generous minds a reaction in your favour, and, of course, the converse holds that over-praise of men or things has an adverse effect. Do not let us talk too much about chess "genius" and the "science" of chess. Grand names do not suit small things. A pretty peasant maid, who is charming in her simplicity, is vulgar in feathers and finery. There is no room in our excellent game for genius, there is room for fine ingenuity. Chess is not a science in the sense in which, for example, the theory of light is a science. It is a game, an admirable game—pile up the laudatory adjectives if you please—but, in the technical sense of the word, it is no more a science than billiards.

Not long ago the writer of this article met at a dinner-party an inconvenient man who was always wanting to know. He looked like a weasel, and was in the habit of dragging out the skeletons we are supposed

to keep in our cupboards, and of kicking about their stinking old bones in the broad light of day. He wanted to know, among other things, whether any distinguished players were also distinguished men. The late Mr. Buckle, the author of the *History of Civilisation*, seems to be the only one who is known to fame. Perhaps the truth is that excellence in chess is proof of a special faculty, but not necessarily of mental power in any other direction. Many able men, after playing for years, are not able players, and many able players are not able men. Philidor was said to be the biggest fool in Paris. Blindfold playing seems to throw some light on the faculty. It is said to have been proved, by experiments on monkeys, that the thinking is done by the frontal parts of the brain, and that the other parts subserve other purposes. Now, Mr. Steinitz, who is not one of the blind men, can play over the board at least as well as Mr. Blackburne, who can play fourteen games at a time without seeing. Over the board, then, chess-thinking can be done equally well by either. Probably the faculty of blind play does not lie in the frontal but in the other parts of the brain, in those parts which are known to give birth to optical illusions which cannot be distinguished from realities. When you see a position on the board you experience an objective sensation, when you see it in your mind's eye you experience a subjective sensation. In the latter case you see the ghost of the position.

It is not worth while to write any more. What a futile thing chess is, what a futile thing everything is. Purposeless generations of men come and go and fill up their worthless time with this or that futility; and so it will go on until the ancient sun, grown cool and dim, shall drop a curtain of darkness on the human race and nurture life no more.

D. M. SALTER.

#### *Readings in Rabelais.* By Walter Besant. (Blackwood.)

BUT for one single point this book of Mr. Besant's could be reviewed in two words—wishing it a simple God-speed. The present reviewer has said on divers occasions what he thinks of Rabelais from the literary side, and readers of the *ACADEMY* have had their share of his valuable or valueless sayings. This, moreover, is an age of extracts and abstracts; and there is no doubt that, if Rabelais is to be comprehended by it properly without being read as a whole and with due apparatus of knowledge, extracts, rather than a Bowdlerised version of the whole, are the best form in which he can be read. That he is worth comprehending is a position which, thank Heaven, is not worth arguing. It may be said of him, and with much greater truth, as it was said of a very much lesser man, "il déplaît invariablement à tous les imbéciles." That various persons belonging to that vast army take care occasionally to register their adhesion to it is an interesting fact, no doubt, and not an unimportant one in reference to a certain proposition of Mr. Carlyle's. It cannot be said to be very much more. In the present volume most of the more striking passages separable from "Gargantua" and

"Pantagruel" are culled and presented in a version in which Mr. Besant has carefully gone over and corrected his predecessors. The result, if rather less picturesque than (at least) Urquhart's, is infinitely more faithful. In a few places the literary opinions expressed by Mr. Besant in his brief Preface and annotations (for he has very wisely left the text to make its own way for the most part, referring readers to his book in the "Foreign Classics" series) might give us points of disagreement, but these are of no importance. Mr. Besant being perfectly sound on the Fifth Book, we have nothing to say on that head, except to remark that much additional reading of French sixteenth-century literature during these last years has convinced us more than ever that nobody save Rabelais can possibly have written it. We think that Mr. Besant perhaps exaggerates somewhat the conscious purpose present in Rabelais' book, and that he does not allow quite sufficiently for the spontaneous excursiveness of genius and for the satirical attitude of this particular man of genius. But there is one point on which, while heartily thanking Mr. Besant for this book, and recognising it as a great service (which no one could have done better, or had a better right to do, than himself), we wish to cross swords with him in a friendly way for the honour of Master Francis.

It was evident from Mr. Besant's former book that he took the view of Rabelais which regards him as what is commonly called a Freethinker, and in some passages of the present volume he emphasises that estimate. In the account of the "Ile Sonnante" he says that Rabelais "had in his mind no possibility" that the Church could ever be a good to humanity. He says that "the Gospel was associated in his mind with the cloister," and that when he emerged he "never cared to look at it again." He represents the famous voyage as a *Kritik aller möglichen Offenbarung*, and at least hints that the search is fruitless. Now this view is, to our mind, totally erroneous. We can find for it no warranty of Rabelaisian scripture, and we know that persons who are themselves quite indifferent to orthodoxy and heterodoxy, as such, think as we do. We can quite imagine that those who see in poverty, chastity, and obedience the highest and almost the indispensable virtues of a Christian may honestly call Rabelais unchristian. We can quite understand how those who used to be called enthusiasts, whether of the extreme doctrinal or the extreme mystical type, may be certain that he was out of their fold. But we can find nothing in Rabelais, after repeated reading of him, which Dr. Folliott or Dr. Opimian need have been ashamed of (except, of course, his merely local, temporal, and accidental licence of speech); and we do not know that those delightful persons have ever been accused of want of orthodoxy, according to the standards of one, at least, and not the least respectable, of the branches of the Christian Church. We should like to back ourselves for a copy of the first editions against any examining chaplain in England to defend Rabelais' orthodoxy on Anglican principles; and that, considering his date and circumstances, is a conclusive issue. It may be said that this is an extra-literary question, but it is not. No

one who has looked into the matter can be unaware that the abuse showered on Rabelais has in very few instances had for reason a genuine dislike of what is, according to modern standards of taste, repulsive in his work. It is because he has been branded as an apostate—and, what is more, a cowardly apostate, who shirked the consequences of his apostasy; because he exposed abuses, the defence of which has been inherited by a powerful corporation; because he laughed at follies which are constantly reproducing themselves as excrecences of religion, that people have taxed defects which Romanists and Protestants alike forgive in a hundred writers pledged to their own side respectively. What Rabelais' convictions *in foro interiore* may have been no man can say. But that nothing affecting doctrine can be found in his work which would disgrace a bishop of the Church of England we do most stoutly hold. His literary merit, of course, is not in the least affected by this with those who can judge, but with those who cannot judge it is; and therefore it is important to protest as well against unauthorised claims as against unauthorised repudiations. For ourselves, we should be very well content to say, "Rabelais believed it, and not we; Rabelais disbelieved it, and not we; peace, in any case, be with Rabelais;" and probably Mr. Besant would say "Amen" to us. But there are others who will not say this, and it is for that reason that we think it well to put on record here the result at any rate of some reading and some thought on the matter.

GEORGE SAINTSBURY.

*Missale Drummondense*: the Ancient Irish Missal in the Possession of the Baroness Willoughby de Eresby. Edited by the late G. H. Forbes. (Burntisland: At the Pitligo Press.)

THIS is one of the works which the late G. H. Forbes was engaged in printing at his private press when death put a stop to his valuable labours. This Missal, though but recently given to the public, was all in type before the appearance of Mr. Warren's edition of the *Corpus Missal* (1879), which Mr. Forbes did not live to see. His literary executor—"W. B."—with a modesty which is known to all who are acquainted with him as characteristic, has not entered on any of the interesting questions which a comparison of the two Missals suggests, but has merely sought to issue, with accuracy, the work as his friend had planned it. There is justice in the additional reason with which "W. B." fortifies himself in his resolution, when he remarks that the work of comparison "had better be deferred until the other Ancient Irish Missals—the Stow and the Rosslyn—are in the hands of the public." As is already known to liturgiologists, none of these four Missals throws more than, at most, a few stray gleams back upon the native ritual of the Celtic Church. They date either from a period when the Roman rite, whether derived via England or more directly, had become dominant, or from a period when at least it held its own with the native rite.

The Drummond Missal alone possesses a Calendar. This is its distinctive and most

interesting feature; and, as might be expected, it contains much matter for the consideration of those versed in the obscure and, I fear, not very fruitful subject of Irish hagiology. This Calendar was printed by the late Bishop of Brechin in the *Kalendar of Scottish Saints*; but the bishop's learned brother aims here at more minute accuracy, and reproduces the Calendar in a very much more correct form. Anyone, even from a hasty perusal of the document, must be satisfied that the scribe did not work on the basis of an older Irish Calendar, incorporating the names of the saints of some Martyrology of extraneous origin, but, on the contrary, made a foreign Calendar (found, as I should imagine, in his exemplar Missal) his basis, adding the names of saints of local celebrity. Thus we find, as in the *Book of Obits* of Christ's Church, Dublin, the entry for March 17: "Apud Hiberniam Occiani insulam, natale Sancti Patricii Archiepiscopi Scottorum." That is obviously not the original handiwork of an Irish scribe writing in that "island of the ocean." This particular entry, I suspect, is not only from a foreign source, but is in its wording older than the transcription and compilation of the Calendar. "Scotti," as a name for the inhabitants of Ireland, was becoming less frequent in the eleventh century. I may notice by the way that I have not observed any instance of "Scotia" being used for "Scotia Vetus;" "Hibernia" is the word constantly employed. Again, Mr. Forbes has observed that the names of Irish saints "hardly ever precede" those of what he calls "the Continental lists." Thus St. Augustine of Canterbury on May 24 takes precedence of the Irish Saints Aidhe and Colman; and similarly on June 24 the British St. Alban and St. Paulinus of Nola take precedence of St. Cronan, and so on. The general absence of saints of the Anglo-Saxon Church is to be noted. We observe, indeed, on May 26 "Depositio sancti venerabilis Bedae prespeteri," but Bede's name was long before this the common property of the Church. Indications of abridgment, and of careless abridgment, are frequently apparent. A connexion with the Dublin Martyrology already referred to is manifest; but it would require a closer comparison than I have attempted to make, to say whether the connexion is one of common origin or of another kind. The variants in the canon of the Mass have already been printed in the "Comparative Table" prefixed to Mr. Warren's edition of the *Corpus Missal*. There are not many interesting varieties in other parts of the service. I would venture to suggest that the letters "G. P. S." at the close of the office "Salve Sancta parens," &c. (p. 7), which Mr. Forbes tells us he does not understand, represent simply *Gloria Patri Sicut*.

As a rumour has gone abroad that the Pitligo Press may soon cease to exist, I would take this opportunity of representing to the trustees of the late G. H. Forbes that, if it could possibly be maintained, the works of liturgical importance that from time to time would issue from it under the direction of the Forbes librarian must form a monument to the honour of the family of Forbes that would be widely known to the learned

in other countries as well as at home. I am informed that the last *fasciculus* of the *Sarum Missal* will be issued to the public in a few days, and a very interesting mediaeval Pontifical of David de Bernham, St. Andrews, with Preface and Notes by Mr. Christopher Wordsworth, will shortly follow.

JOHN DOWDEN.

#### NEW NOVELS.

*A Christmas Rose*. By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

*Through the Stage-Door*. By Harriett Jay. In 3 vols. (White.)

*The Millionaire*. In 3 vols. (Blackwood.)

*Loving and Serving*. By Holme Lee. In 3 vols. (Smith, Elder & Co.)

*To Leeward*. By F. Marion Crawford. In 2 vols. (Chapman & Hall.)

*In a Corner of the Vineyard: a Village Story*. By I. Pleydell. (Hodder & Stoughton.)

MRS. RANDOLPH'S new tale, flower-named, according to her custom, is a pleasantly readable, though not remarkable, society novel. All the characters and properties are stock ones, but she has used them cleverly; and the book will not fatigue, if it fails to excite. She has got one fresh situation. The wealthy, self-made merchant, who disowns his only daughter for marrying against his will, is left an old estate by a former customer on condition of changing his name, settles down as a county magnate, educates himself up to the position by sheer force of will and ability, becomes knight of the shire, a baronet, a Minister, and an aristocrat in bearing and habits, no trace of his former roughness remaining. The result is that his daughter, who has not seen him for more than a quarter of a century, does not recognise her father, James Smithson, in the Sir James Denton who goes everywhere in society, and has to wait till he reveals himself to her. The idea is not a very probable one; but once grant it, and it is effectively worked out.

Miss Jay has taught her readers to look for vigorous work at her hands, so that her very merit is to blame if this latest book of hers causes some disappointment to her readers. It is far from dull, is even bright and easy, but it lacks the strength and freshness we naturally expect from her; nor is it written from the inside. The story is slight, being that a wealthy and middle-aged officer falls in love at the theatre with a good and pretty actress of burlesque, Lottie Fane, and desires to make her his wife; but, after he has won her conditional assent, mischief is made, with the object of parting them, by his sister and a half-adopted ward of his, whose interest it is that he should not marry. The usual intercepting of letters is the main agency employed, and all the latter part of the tale is occupied with the trouble which comes in consequence, and the means taken for setting it right. The theatrical portions, though cleverly sketched, do not seem derived from first-hand knowledge; and the self-contained little heroine and her kindly, but boisterous, sister are the only characters which are not mere lay figures. And the Camden Town household, with a meek, industrious, kindly little father, much put upon by his

gloomily majestic wife, whose tragic utterances are constantly snubbed by her younger daughter, while the elder consoles their father, is almost a transcript from the Wilfer family in *Our Mutual Friend*. Miss Jay has originality enough not to need the help of plagiarism, and no one would take such well-known goods wittingly; but the resemblance is so close that unconscious memory must have been at work when she was writing that episode of her story.

The *Millionaire* is one of those international novels, half English and half American, which have come up of late years, and is a fairly successful example of the genus. It belongs rather to the school of Mr. Laurence Oliphant than to that of Mr. Henry James, and indeed the points of resemblance to the former writer are not infrequent. One or two quite minor turns of phrase show that the author has real acquaintance with things American; and the *Millionaire* himself, Dexter File, of New York, is a careful study, blended of the characteristics, so far as known, of two or three celebrated railway kings of Wall Street. But the part of the book which probably gave the author most pleasure in writing—that concerned with English politics—cannot be pronounced a success. It does not lack cleverness; but his party views, which are very definitely those of *Blackwood's Magazine*, have too much animosity in them to allow of sufficient lightness and playfulness in the intended satire. In drawing the portraits of two distinguished politicians of the Liberal school as Mr. Spinner and Mr. Chirp he has committed the literary mistake of making the former speak, not a clever burlesque of his actual style (which would have been an amusing feat to accomplish), but as he would speak if he were, on the one hand, the conscious impostor which the author thinks him, and, on the other, had one foot inside the Palace of Truth and the remaining one in the open, so as to betray himself in alternate sentences. For example, Mr. Spinner is represented in one place as giving a lecture on Parliamentary tactics to a rising young man of his party, of good position and high personal honour, on whom he is about to bestow office, and is telling him to avoid making direct charges against political opponents, which might be difficult or impossible of proof, but to blacken their characters by innuendo and indirect inference, as at once a safer and a surer way. Now, without question, even on the hypothesis that the author's diagnosis of character is just, a political Pecksniff would not expose himself in such a fashion, we do not say to a young and ardent admirer, but to his very innermost self. He would keep up appearances to his own conscience, and take himself in before trying his hand on the public. As to Mr. Chirp, who is described as "a small man in a great place," no fun is produced out of him for the reader's benefit—whether because the author preferred to concentrate his powers on Mr. Spinner, or because he had not made a preliminary study for the subordinate personage. Anthony Trollope's public men, though far from his best sketches, are more life-like and more diverting.

*Loving and Serving* is a gracefully told story of a series of episodes in the life of a

very charming young lady. There is little plot, and not very much incident, what there is being intended solely as the frame and background, with other accessories, of the central portrait. Mary Martha Brooke, whose twofold fore-name is intended to symbolise her character, as otherwise shadowed in the title of the book, is shown to us under a variety of conditions: in the house of some cousins, who, though affectionate enough in their degree, find her superior attractiveness a little in the way of their promotion; in the French home of a poor and widowed aunt with two daughters; in the old manor-house of a wealthy great-uncle whose next heir she is, and who takes her up after long neglect; in her own love-affair, and so forth—in each and every case displaying cheerful helpfulness, a pretty mingling of impetuosity in manner with self-restraint in action; a young girl's taste for liveliness and excitement, with a mature woman's resolution in making the best of dull days and routine duties; readiness to submit to external dictation in details, and a firm will as to matters of principle, where resistance may become a duty, underlying her docility. Such is the heroine; and, despite a little excess in minute details of the small-beer description, which slightly fatigue the attention, her acquaintance is worth making.

Mr. Marion Crawford's new book is as clever in its way as its precursors, and, indeed, displays a faculty of which they gave but faint indications, if any—that of writing aphorisms, almost epigrams, with a cynical flavour perceptible, though not dominating them. His theme, however, is not a pleasant one, being the sufficiently trite subject of illicit love. His heroine, a handsome and clever woman of mixed race, English by the father's side and Russian by the mother's, unites some of the qualities of both stocks, having the perseverance (not to call it doggedness) of the Briton, blended with the impulsive self-abandonment in search of an ideal which so many Russian women have displayed in our time. She has muddled herself by tackling, with an untrained and illogical though receptive mind, the metaphysic of Hegel and of Herbert Spencer, and is the sport of her own varying moods and imaginative power of gilding what she likes for the time. She is wooed by one of the old Roman nobility, a Marchese Carantoni, young, handsome, wealthy, reasonably clever, and interested in serious affairs, a high-bred and high-minded gentleman in every fibre, and deeply in love with her. She clothes him with the attributes she thinks she would like in a lover, and accepts him. They marry, and immediately she is disenchanted, taking the respectful courtesy he continues to show her as lack of ardour, and finding no romance in his methodical attention to those small details which make up most of the duties and comfort of life, but have no excitement about them. Just when she is wearying of it all, a man appears on the scene who embodies her Byronic ideal. He is an English traveller and professional author, of strong physique and stronger passions, and with a colour and vitality in his nature which correspond to like qualities in herself, while

contrasting with the more conventional disposition of her husband. We are told that he is thoroughly selfish and fickle, that he has the faculty of being madly in love many times over, and of doing anything to have his way while the frenzy lasts, even though bitterly sorry for the results when the fit has passed. He knows his weakness, and yet begins the old game anew with the heroine, whose sister-in-law is the only woman he had truly loved before, and who still retains some wholesome influence over him. However, it is not strong enough to prevent the catastrophe. He induces Leonora Carantoni to elope with him, and the shock unsettles the injured husband's brain. He eludes the keeper in charge of him, and follows the guilty couple to their retreat, where, in aiming at his injurer with a revolver, he shoots his wife, who throws herself in the path of the bullet. A second shot merely wounds her paramour; and the book ends with telling how, after a brief retreat among the recluses of Subiaco, he went back to his old life of newspaper correspondent, leaving the damaged lives of the Carantoni family behind him. There is no attempt to minimise the ugliness of the whole business, or to represent it as likely to have yielded lasting happiness had the Nemesis not come as it did. They have not got yet in America to viewing the matter from a Guy Livingstone standpoint. They are a moral people, and get divorces cheaply and easily when they tire of marriage, so that they eat their cake and have their cake in a fashion impracticable elsewhere, even in Prussia itself, and so achieve the same ethical results in a different fashion. Anyhow, the book can do no hurt, though it would have been easy to choose a pleasanter topic.

*In a Corner of the Vineyard* is a story of how some measure of Christianity and civilisation was introduced into a village of salt-workers, whose previous view was "that if buildens is tew be builded, let 'em be pooblies an' not choorches." They undertake to "tackle" any parson who may attempt to convert them, and do so pretty vigorously when the mere thread-paper of a man who undertakes the task earns their disapproval by opposing an application for a licence for a new public-house. How he conquers in the long run is told with some graphic power and vividness, with no goody element to spoil it.

RICHARD F. LITLEDAL.

#### GIFT-BOOKS.

*The Merry Adventures of Robin Hood*. Written and Illustrated by Howard Pyle. (Sampson Low.) Like two others who have devoted themselves to the restoration of the legendary lore of England—the late Sidney Lanier and Mr. James Baldwin—Mr. Howard Pyle is, we believe, an American. But, unlike them, Mr. Pyle is an artist as well as a storyteller. It is but four weeks since we spoke favourably of his illustrations to Mr. Baldwin's *Story of Siegfried*, which is issued by the same publishers. In the present case, however, we fear that he has attempted a too ambitious task. In a large quarto, than which nothing could be more handsomely turned out, he has undertaken to tell in prose the tale of Robin Hood, and to illustrate it profusely from his own designs. Of the text it is not needful to say much. The spirit and language of the old ballads seem



fairly well preserved, though much has been lost by abandoning their terseness. Nothing is contributed to the elucidation of the ballad cycle either in a preface or in notes. The illustrations are the main thing; and here we think that Mr. Pyle has not quite risen to the occasion. There is much wealth of appropriate detail and careful study of the figure, but somehow the scenes depicted are not alive. On one matter we can give ungrudging praise—the engraving has been carried out honestly on the blocks after a fashion that is German rather than American, without any adventitious aids. And the attention given to the head- and tail-pieces, the borders, and the initial letters leads us to infer that Mr. Pyle has been his own engraver. On this account we hail the book as a new departure in American art.

*Rhyme? and Reason?* By Lewis Carroll. With Sixty-five Illustrations by Arthur B. Frost and Nine by Henry Holliday. (Macmillan.) It is, we suppose, our own fault if we have expected too much from Lewis Carroll's new book. We are honestly told on the fly-leaf (as also in the advertisements) that, with the exception of some half-dozen pages, the whole is a reprint from "Phantasmagoria" and "The Hunting of the Snark." Of the new pieces, we must enter a mild protest against "Fame's Penny-Trumpet" as being savage rather than humorous; and we take the liberty of quoting the following entire:

"ECHOES.

"Lady Clara Vere de Vere  
Was eight years old, she said:  
Every ringlet, lightly shaken, ran itself in golden thread.

"She took her little porringer:  
Of me she shall not win renown:  
For the baseness of its nature shall have strength  
to drag her down.

"Sisters and brothers, little Maid?  
There stands the Inspector at thy door:  
Like a dog, he hunts for boys who know not two  
and two are four."

"Kinds words are more than coronets,"  
She said, and wondering looked at me:  
'It is the dead unhappy night, and I must hurry  
home to tea."

Mr. Frost's illustrations are also new. They seem to us unequal, but they are most successful where to fail would have been little short of calamitous. "Ye Carpette Knyghte" is a reminiscence of Tenniel; but we do not know that Tenniel himself could have surpassed the best of those to "Phantasmagoria"—e.g., on pp. 2 and 40.

*Pilgrim Sorrow: a Cycle of Tales.* By Carmen Sylva. Translated by Helen Zimmern. (Fisher Unwin.) Under the pseudonym of "Carmen Sylva" the young and beautiful Queen of Roumania has won for herself a literary reputation in Germany which is something more than a *succès d'estime*. Since 1878 her published works have followed one another quickly, though it is manifest that some of them were written in earlier days. To assign them their right position in literature would be as puzzling a task as a critic could undertake; nor do we care to judge from a single sample—and that a translation which does not run very smoothly. As with some other German books of the same class, an English reader will probably think that imagination has here got the better of sense. Under the form of an allegory, the miseries of human life are made to pass before us in almost all their hideousness. Of this perhaps we have no right to complain, for this is, in sad truth, one aspect of the world. But we are compelled to consider some of the scenes as both involved and tedious. The impression left is as if we had listened to the recital of a bad dream. In short, a powerful book, but a painful.

*English Poets.* By John Dennis. "Heroes of

Literature" Series. (S. P. C. K.) This book is designed for young readers, and it is admirably fitted for its purpose. Mr. Dennis writes with full knowledge of his subject, and catholic sympathy with various kinds of excellence. He is familiar both with English poets and with their critics; and, making use of a highly cultivated judgment, he has put into small space some of the best results of the most recent criticism. His feeling for poetry is genuine, and he writes throughout with an eye to poetical qualities, at the same time taking care to give such biographical facts as would be likely to attract the interest of the young. The writer's enthusiasm for the subject colours the style without betraying him into extravagance. We do not know any book on English poets more suitable for young readers, or more likely to induce them to read poetry as poetry, and to guide their taste in right directions.

*Christmas Entertainments (1740).* Illustrated with many diverting Cuts. "The Vellum-Parchment Shilling Series of Miscellaneous Literature, No. IV." (Field and Tuer.) This little book is altogether superior in interest and importance to much of the popular literature of its time. It suggests very significantly how far 1740 was ahead of 1640 (and of 1690; too) in its healthy scepticism with regard to witches, hobgoblins, "buggybows," and the whole supernatural rout of them, and how the fraud, folly, and blood-thirstiness which had been fostered by such beliefs were in course of succumbing to the keen edge of ridicule. This is not a mere catchpenny story-book, but sets itself to prove, by means of wit and humour, that "Enchantment proceeds from nothing but the chit-chat of an old nurse, or the maggots in a madman's brain;" and that "the hobgoblins, the witches, the conjurors, the ghosts, and the fairies are not of any value, or worth our thought." It was a distinct advance in respect of culture and of humanity to point this moral in a form which would bring it within the reach of the peasant and his children; and therefore this little book (independently of its direct allusions to matters historical and literary) is valuable to the student of the eighteenth century in England. The days of the Lillys, the Aubreys, and the Glanvilles, of the astrologers and the witch-finders, had evidently in great measure passed away; and even if there passed away with them some of the romance and poetry of the life of the common people, something of the graceful witchery of the "Midsummer Night's Dream" and of "L'Allegro," still on the whole the world was the better. The wood-cuts are clever and characteristic, and in many instances have an Oriental simplicity and directness. The element of burlesque is carried into this department also: witness "The Hobgoblin Society, from an original painting of Salvator Rosa," and "Witches at an Assembly, from a capital piece by Albert Durer, as supposed by the hardness of the drawing." It is scarcely necessary to add that *Christmas Entertainments* is worth a shilling of anybody's money.

In *Paths in the Great Waters* (S. P. C. K.), Mr. C. N. Hoare has combined an excellent description of the trials and difficulties which were encountered by the first settlers in Virginia with a story narrating the special adventures of a young squire and his companions from Buckinghamshire who took part in the expedition. The historical part of the book is founded mainly on the *Description of New England* by that prince of adventurers, Capt. John Smith, and may be relied on for accuracy in its details. Why, however, does Mr. Hoare mention the "siege of Bege" and the "battle of Rottenton" without stating to what places he refers? If he can set his finger on them on the map himself, he can hardly expect that his readers, old or young, will be able to do so.

His book as a whole is one to be thoroughly recommended, being both well conceived and well executed.

*Jack O'Lanthorne.* (Blackie.) Under this rather strange title—the name of an old sailor who plays a leading part in the book—Mr. H. Frith tells the story of a boy born in 1765, who at an early age was seized at Portsmouth by a press-gang, served in the Royal Navy, and, finally, shared the lot of the garrison shut up in Gibraltar when the fortress was besieged by the Spaniards in 1779-82. The story, which is put into the mouth of the boy himself, is simply and graphically narrated, and is full of exciting adventures of various kinds. It will certainly be a favourite with all young readers.

*The Art Journal.* New Series. 1883. (Virtue.) In the bound volume, even more than in the monthly numbers, does the high standard maintained by the *Art Journal* show itself. Without presuming to depreciate the contributors of text, we are most impressed with the enterprise that gives us three plates every month—line-engravings, etchings, or facsimiles. About the last-mentioned we have one suggestion to make; and that is, that it would be as well to tell us something about the processes by which such different subjects as a pencil drawing by Mr. Ruskin, an oil-painting by M. Bouguereau, and a terra-cotta panel by Mr. Tinworth are reproduced. We are sorry to say it, but the etchings are, almost without exception, far finer than the engravings; and the wood-cuts leave something to be desired. Among the best are those that accompany Mr. Stanley Lane-Poole's two articles on "The Museum of Arab Art at Cairo."

*Leslie's Songs for Little Folks.* By Henry Leslie. (Cassell.) We are much indebted to the publishers for a cheap edition of this well-known book of music for the nursery. The old-fashioned little girls of Mr. Millais (for there are no boys) will come as a pleasant change to those who are beginning to weary of Miss Greenaway; nor will anyone complain that the subject of the frontispiece is not quite congruous with the rest. That such a choice book can be produced for eightpence seems almost incredible.

*Blue and Red; or, the Discontented Lobster.* His History related in Verse by Juliana Horatia Ewing, and painted in colours by E. André. (S. P. C. K.) We know of no combination that has been more happy this holiday season than that of Mrs. Ewing with Mr. André—the pungent wit of the one with the profuse imagination of the other. *Blue and Red* is no less effective than the *Verse-Books for Children* which we noticed last week.

MESSRS. SWAN SONNENSCHNEIN have continued their series of short biographies of historical personages with *Sir Walter Raleigh*, by F. L. Clarke, and a reprint of M<sup>me</sup>. Guizot's *Rachel Lady Russell*. They are unusually well printed, and the illustrations also are above the average.

WE have received the bound volumes of several popular magazines, than which nothing can be better Christmas presents to those who have not seen the monthly numbers. Specially would we mention *The Boys' Own Annual*, which seems to be printed on better paper than the parts; the *Leisure Hour*, which is full of interest as well as of instruction; and the *Union Jack*, which (we regret to find) has been unable to sustain the competition of the first mentioned.

MESSRS. DEAN AND SON have sent us *So Happy* and *At the Mother's Knee*, printed in gorgeous colours, which will please those most whose taste is least sophisticated; also three additions to their "Rose and Lily Series," which we are ourselves disposed to prefer to the larger volumes.

## NOTES AND NEWS.

THE Rector of Lincoln College, we regret to hear, is very ill. Though slightly better according to the last report, his condition is extremely critical.

A FRESH effort is being made at Oxford to establish a university readership in the languages, literature, and antiquities of Scandinavia. Two years ago, when a similar appeal was made to the University Commissioners, it was replied that the institution of readerships would be the work of the university after the completion of the new statutes. The present memorial, which is circulated by the Rev. C. Plummer, of Corpus Christi, is addressed to the delegates of the common university fund. Seventy-two signatures of members of congregation have already been obtained.

WE understand that the Life of Lord Lytton, of which the first two volumes have just appeared, will be completed in three volumes more, making five in all.

WE hear that Prof. Seeley's *Expansion of England* has sold three thousand copies in two months, and is still selling at the rate of thirty copies a-day.

THE next addition to the Parchment Library will be *The Vicar of Wakefield*, edited by Mr. Austin Dobson. The chief feature of this reprint will be the notes, which are full of curious research, and copiously illustrate Goldsmith's masterpiece from contemporary literature. Goldsmith seems to have hitherto escaped such annotation, there being but few notes in Peter Cunningham's edition, and those chiefly textual.

MR. E. A. FREEMAN has prepared for the press a new edition of his essay on *The Growth of the English Constitution from the Earliest Times*, which first appeared in 1872.

THE next volume in the "English Men of Letters" series will be *Addison*, by Mr. W. J. Courthope, which will be followed shortly by *Bacon*, by the Dean of St. Paul's.

PROF. JOHN NICHOL has just issued a third edition, revised and greatly enlarged, of his *Tables of European History, Literature, and Art* (Glasgow: MacLehose). The form has been altered from quarto to large octavo; four tables dealing with America have been added; and an entirely new column treats of the Fine Arts. We are also informed that every date has been several times verified by the comparison of various authorities.

PROF. NICHOL has in preparation a volume of *Essays on English Literature*, which will deal with (among others) Carlyle, Thackeray, Dickens, Macaulay, Mr. Tennyson, and Sydney Dobell.

MR. W. A. HUNTER has in the press a new and enlarged edition of the larger of his two works on Roman Law.

MESSRS. W. H. ALLEN AND CO. have in the press a new work by the Hon. Albert Canning, entitled *Thoughts on Shakespear's Historical Plays*. The book will contain reviews of the historical plays in thirteen chapters, with extracts and notes from Shaksperian commentators and historians.

MESSRS. GRIFFITH AND FARRAN will publish early next year a new volume by Mr. H. Schütz-Wilson, entitled *Studies in History, Legend, and Literature*. It is dedicated to Mr. J. A. Froude.

*Poetry as a Fine Art* is the title of a work by Prof. Moyses, of McGill College, Montreal, announced for immediate publication by Mr. Elliot Stock.

*Plant-Lore and the Bible* is the title of a series of papers about to appear from the pen of the Rev. Hilderic Friend. The same author is also

writing a number of articles on "The Queen of Powers; or, the Rose in History, Tradition, and Folk-Lore."

THE text of "Strafford" has been revised by Mr. Browning for Miss Hickey's annotated edition. There are several changes in the punctuation, two of which make important difference in the sense, and a few verbal alterations.

MR. EDWIN HODDER ("Old Merry") is writing a series of papers on "Children Famed in Song and Story" for *Little Folks*. The subjects dealt with are not characters in fiction, but real boys and girls; and the first, which will appear in the January number, gives many interesting facts about Casabianca.

A TRANSLATION into English has appeared of the interesting historical novel, *Klytia*, by George Taylor, the *nom de guerre* of Prof. Haus-rath, of Heidelberg. It is from the pen of Mr. Sutton F. Korkran, late of the British Museum, and is published in the Tauchnitz collection of German authors.

TO-DAY, December 15, is the two-hundredth anniversary of Isaak Walton's death; and the occasion has been commemorated by the issue of a new edition of Mr. Thomas Westwood's *Chronicle of "The Compleat Angler"* (Satchell), which may now claim to be an exhaustive bibliographical record of the various editions and mutations of that delightful work. The first edition (1864) enumerated fifty-three editions of Walton's book; the present one enumerates ninety-seven. Some notes have been added by Mr. Thomas Satchell.

THE Pipe Roll Society are about to go to press with *The Pipe Roll of the Fifth Year of Henry II.* and *A Key to the Abbreviations used in the Pipe Rolls*, the two volumes forming the first issue. As the editions to be struck off will only suffice to supply the members of the society, any additional names should be sent forthwith to the hon. treasurer, Mr. W. D. Selby, Public Record Office, Fetter Lane, E.C.

THE *Genealogist* for January, the first number of the new series, will contain, *inter alia*:—"The Boroughbridge Roll of Arms;" "Token-Books at St. Saviour's, Southwark," by Mr. W. Rendle;" "The Ravishment of Sir John Eliot's Son;" "The Fashion Family;" "Notes on the Family of Playter, or Playters, of Co. Suffolk;" "A Peerage Directory, 1727;" "The Black Prince;" "A Writ of Summons of Richard Cromwell;" and "The Visitation of Berkshire for the Year 1566," edited by Mr. W. C. Metcalfe.

HERR WILHELM SINGER, Paris correspondent of the *Neue Freie Presse*, has lately sent to that paper an account of an interview with M. Julia, of Passy, the present possessor of Heine's memoirs. M. Julia describes them as perfectly legible, although written in pencil on 147 large sheets of paper, obviously when Heine was very ill. Being imperfectly acquainted with German, the owner has not made a full examination of the MS.; but he allowed Herr Singer to satisfy himself by actual inspection that it veritably contains the poet's memoirs, the existence of which has always seemed problematical.

M. CHANTELAUZE's new work on the childhood, imprisonment, and death of Louis XVII. contains in an Appendix the deposition of the commissary Damont, who declares that he was an eye-witness of the Prince's death, and was present at the *post-mortem* and funeral.

MESSRS. FIELD AND TIER have sent us some specimens of what they style "Authors' Paper Pads"—i.e., blocks of a peculiar kind of fibrous paper, specially prepared for writers for the press. We have tried one of them, and found it useful for its purpose; but it is, we fear, hopeless to expect that authors will consult the convenience of printers.

## NOTES OF TRAVEL.

THE Council of the Royal Geographical Society have given their approval to a proposed expedition for extensive explorations in New Guinea, under the leadership of Mr. Wilfrid Powell, who is already known by his voyage on the north coast of that island to New Britain. Mr. Powell intends to ascend the Ambernoli, the largest river at present known in the island, which flows into the sea on the east side of Geelvink Bay to its sources in the Charles Louis Mountains, and thence to make his way through the absolutely unknown interior to the sea near the Finisterre Mountains. Thence, if circumstances permit, he will cross the island to Port Moresby. The objects of Mr. Powell's journey are purely scientific. He will leave England early in next year.

MESSRS. FIELD AND TIER will be the publishers of Mr. A. B. Colquhoun's new book, *Amongst the Shans*, which has been prepared for the press by Mr. Holt S. Hallett. It will have upwards of fifty full-page illustrations.

PROF. REIN's new book on Japan is announced by Messrs. Hodder and Stoughton for publication next week. It contains an account of the travels and researches of the author, who was sent out to Japan under the direction of the Prussian Government. The physical features of the country are fully described, from personal observations made during a residence of nearly two years. The latter part of the work is devoted to the history, civilisation, and social condition of the Japanese people.

A NEW work of Eastern travels will be published by Mr. Unwin, entitled *Oriental Carpets*. This is a narrative of a journey of Mr. Henry Coxon, who travelled in the East for the purpose of collecting information with regard to the manufacture and trade in Eastern carpets. The book will be fully illustrated with map and diagrams.

## A TRANSLATION.

## A THEBAN HYMN.

(*Antigone*, 1115-54).

## STROPHE A.

O THOU of-many-a-name, who aye hast been  
The glory of the fair Kadmeian queen,  
Son of loud-thundering Zeus, whose sway  
Renowned Italia,

And Eleusinian Dèō's open vales obey!  
O Bakcheus, who at Thebes dost dwell,  
Thebes—mother-city of each Bakchanal,—  
Where the Ismenos flows with gentle tone,  
Where once the savage dragon's teeth were sown.

## ANTISTROPHE A.

Above the double-crested mount  
The smoke and flame beheld thee, as they rose,  
Where the Korykian Nymphs at the Kastalian  
fount,  
Thy votaries, repose.

The Nysian hills with ivy covered o'er,  
The many clustering vines on the green shore,  
Behold thy progress to thy Theban shrine,  
Amid immortal words, "All hail! all hail!" divine.

## STROPHE B.

For Thebes thou honour'st  
Of cities most and best,  
With thy mother who 'mid lightning and 'mid  
thunder passed to rest.  
And, now, since 'neath the plague thy seat  
Is perishing, with healing feet  
Swift to our succour flee  
From the Parnesian slopes, or o'er the sounding  
sea!

## ANTISTROPHE B.

O leader of the stars that breathe and burn,  
Lord of the voices of the night, return!  
Youth, sprung from Zeus, reveal again  
Thyself with all thy Naxian train,  
Who through the night with frenzied spirit sing  
And dance in honour of their Bakchic king!

ROBT. BROWN, JUNR.

## OBITUARY.

FRANÇOIS LENORMANT.

It is with extreme regret that we announce the death, on December 9, of our valued contributor, M. François Lenormant, though the news will hardly come unexpected to the readers of the ACADEMY. It seems that he never quite recovered from a wound received in 1870, when he fought as a volunteer at the siege of Paris. During the past two years we have received more than one letter from him complaining of the recrudescence of this wound. Last winter, while engaged in archaeological explorations in Southern Italy, fatigue and other hardships brought on an illness not unconnected with the same source; and in August of the present year his case became critical. The actual cause of death was peritonitis.

M. François Lenormant was born in 1837, the son of Charles Lenormant, himself an archaeologist scarcely less distinguished. He had thus not completed his forty-seventh year. But how much of writing and of travel had been crowded into that short life! In the absence from England of Prof. Sayce, we shall not attempt to estimate the value of M. Lenormant's work. Suffice it to say that, with the single exception of Prof. Sayce himself, no modern *savant* has gained distinction in so many different departments of learning. He had made the entire ancient world the subject of his study. The first work he published—*Essai sur la Classification des Monnaies des Lagides* (1856)—won for him the numismatic prize of the Académie des Inscriptions when he was not yet of full age. What we believe to be his latest work—*Monnaies et Médailles*—has appeared within the past few weeks in the "Bibliothèque de l'Enseignement des Beaux-Arts." To enumerate the mere titles of what he wrote between those two dates would more than fill a column of the ACADEMY. Numismatics led him into the general field of classical archaeology. While never abandoning his taste for coins, vases, and Greek paintings, he took up in addition the study of the cuneiform inscriptions, in which he was among the first to recognise the existence of a non-Semitic language now generally known as Accadian. Of all his writings, those which elucidate the early chapters of Genesis from the traditions of Babylonia are probably the best known in England.

Lenormant attempted to cover such a wide area that it was inevitable he should occasionally be caught tripping by specialists. He did not, perhaps, make any discoveries of the first importance. But what he did know he knew at first hand by means of his own researches; and his example contributed much to popularise the results of what we take leave to think the most progressive department of ancient learning. His constant object was to obtain fresh light upon the origin of civilisation in those two portions of the globe from which our own civilisation is ultimately derived—the Mediterranean and Mesopotamia. To praise his clearness of thought, his lucidity of style, is needless to readers of the ACADEMY. By his premature death, classical and Oriental studies have lost their most brilliant representative.

CHARLES BAGOT CAYLEY.

CHARLES BAGOT CAYLEY, Member of Council of the Philological Society, was found dead in his bed, from heart disease, on the morning of Thursday, December 6. He was to have read a paper at the Philological Society on Friday, December 7; and a second on December 21. He was the son of Henry Cayley, Russia merchant; was born July 9, 1823, in the neighbourhood of St. Petersburg; educated at Mr. Polleary's school, Blackheath, King's College, London, and Trinity College, Cam-

bridge—B.A. and second class classical tripos in 1845. He had never been in any profession, and had resided during the last years of his life in London to be in the neighbourhood of the British Museum. He was an accomplished linguist, and his translations from various languages comprise complete renderings of Petrarch's *Canzoniere* and of the *Divina Commedia* in the original *terza rima*. He also attempted a translation of the *Iliad* in hexameters. He contributed to the *Saturday Review*, *Modern Thought*, and other journals. He was a brother of Prof. A. Cayley, the illustrious mathematician. He was buried at Hastings on Wednesday, December 12.

## MAGAZINES AND REVIEWS.

THE editor of the *Englische Studien* complains that so few Englishmen support his linguistic quarterly, and yet he almost always has two or three English articles in it. Those in the present number are on "Beaumont, Fletcher, and Massinger," by Mr. Robert Boyle, of St. Petersburg; "Neglected Facts [and rash theories] on Hamlet," by Mr. F. G. Fleay; "Notes on *Death and Life*" in the Percy Folio, by Mr. F. York Powell, of Oxford; and a print of some short poems from the Auchinlech MS., by Prof. Kölbing, of Breslau. Prof. ten Brink writes on "Barewe, bare, bere;" A. Brandes on the sources of the Early-English Vision of St. Paul; M. Heyne counsels Prof. Toller to go to school among the Germans and learn how to strengthen the poor Bosworth-Toller Anglo-Saxon Dictionary; Prof. Elze condescends to improve Landor, instead of Shakspeare and Milton; &c., &c.

WE learn from the *Boletín* of the Real Academia de la Historia that Señor Colmeiro has presented to that Academy the first volume of his *Introduction to the Cortes of Leon and Castille*, and that vol. ii. will shortly appear. In the same number Señor Rada y Delgado gives an interesting account of the Archaeological Museum founded at Constantinople in 1869. Several discoveries of Roman inscriptions and mosaics are also reported.

THE Review founded by Littré in 1867 under the title of *La Philosophie positive*, and continued since his death by MM. Wyruboff and Robin, has ceased to appear. The cause assigned is "l'indifférence générale pour les questions générales. Ceux qui écrivent et ceux qui lisent s'occupent de tout autre chose que des hautes synthèses scientifiques."

WE have to announce also that the December number is the last of the *Athenaeum belge*, which has had a life of just six years. It might have been expected that Belgium could support one literary journal of the highest class which included among its contributors such names as MM. de Laveleye, de Harlez, Hymans, Ruelens, and Wanters. But it seems that the competition of France is too keen. For ourselves, we have read the *Athenaeum belge* regularly, and we regret its disappearance.

## THE EASTERN COAST OF ITALY.

Brindisi: Dec. 3, 1883.

THE traveller who is bound for that dullest of all dull places, Brindisi, and has a little time to spare, cannot employ it better than in turning aside to some of the small Italian towns which lie within driving distance of the stations on the route, and are all well worthy of a visit. The miniature republic of San Marino, Lucera with its castle and Roman amphitheatre, Canosa overlooking the battle-field of Cannae, Bitonto with its magnificent cathedral (ignored by Baedeker), are easily accessible and equally full of interest. I have just been spending a pleasant week in visiting them, and warmly recommend future travellers to follow my example.

San Marino, with its army of forty men, and its public debt of £216, does credit to the system of self-government. The roads are numerous and well kept, the land is well cultivated, and the towns (or villages) are clean and orderly. The view from San Marino itself is really worthy of the praises which guide-books bestow upon it; on one side the broken ridges of the Apennines lie below like huge waves of a petrified sea, while on the other side a richly tilled, undulating plain stretches away to the Adriatic. A museum has just been established in the town, filled with objects, partly given, partly lent, which are still but half arranged. There is a curious rhyton, with an inscription in Eugeanean characters engraved upon it; and among a number of Egyptian scarabs I noticed one with the name of Semempais. The museum also contains a fine "St. Sebastian" by Ribera. The republic has been moving on rapidly of late years, so that several of the statements made by the guide-books in regard to it are now antiquated. Thus the upper town of San Marino can now boast of a post-office, and it is no longer necessary to mount to it in a bullock cart.

The drive from Rimini to San Marino is a pretty one, very unlike that from Barletta to Canosa across the flat and dreary Apulian plain, and along a road which runs as straight as an arrow, but subjects the traveller to an amount of jolting which is not equalled even by the paces of a camel. Apart from the beautiful tomb of the Norman Bohemund—or Boamundus as the inscriptions on the bronze doors of the rifled sepulchre insist on writing it—the most interesting object in Canosa is the ruined Roman amphitheatre which occupies the summit of a lofty hill overlooking Cannae, and now called "il Castello." The drafted blocks of stone of which the tower-like buttresses of the building are composed reminded me of Baalbek, and give a high idea of the prosperity of the ancient Canusium. The "square" Roman edifice of which Hare speaks, which stands in the fields about half-a-mile from the modern town, and not far from an arch or gate of Roman brickwork, is a tomb. The treasury of the cathedral contains a charming ivory crucifix of Byzantine workmanship, said to be of the seventh century, as well as an alabaster vase of very curious shape, which came from Bohemund's tomb. Where it was originally brought from I cannot imagine. Among the other wonders of Canosa I must not omit to mention one which is, perhaps, the greatest of all—I found no beggars there!

The drive from Canosa to Barletta, with three horses, occupies about three hours. Barletta itself deserves a visit, not indeed on account of its colossal bronze statue of the Emperor Heraklios, fourteen feet in height, but for the sake of its Norman cathedral with an exquisitely beautiful campanile which might well have served Giotto for a model. The cathedral occupies the site of an older temple, two of the columns of which seem still to be standing in their original position outside the church on the southern side of the choir.

The second part of the road from Bari to Bitonto, after passing Modugno, is rough and bad. But those who enjoy Romanesque architecture should on no account fail to make trial of it. The cathedral of Bitonto is one of the finest specimens of Romanesque work I have ever seen. The west door is very richly ornamented, and a sort of balustrading on the southern side of the church is extremely beautiful. The interior has been covered with stucco and whitewash, but contains two interesting old pulpits. A steam tramway now runs from Bari to Barletta, touching on the way at Bitonto and Ruvo. The latter place boasts of two archaeological collections, one of which—

belonging to Sig. Jatta—is said to be the best in the district. Unfortunately, want of time prevented me from paying it a visit, and I was obliged to content myself with the newly formed museum in Bari. This contains a small collection of vases and other objects found in the neighbourhood. Among them may be mentioned some interesting examples of archaic ware, two fine armlets, and a bronze ring with an inscription in Messapian characters.

A. H. SAYCE.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ALICE, Grossherzogin v. Hessen u. bei Rhein. Mittheilungen aus ihrem Leben u. aus ihren Briefen. Darmstadt: Bergsträsser. 7 M.
- HADIN, Ad. Saint-Petersbourg et Moscou. Paris: Charpentier. 3 fr. 50 c.
- BOUCHER, M. L'Aurore: Poésies. Paris: Charpentier. 3 fr. 50 c.
- CAIMON, R. Trois Semaines à Moscou (Mai-Juin 1885). Paris: Calmann Lévy. 2 fr.
- DE LA CROIX, C. Hypogée Martyrium de Poitiers. Paris: Firmin-Didot. 80 fr.
- DELLA ROCCA, La Principessa M. L'Arte moderna in Italia. Milan: Treves. 40 L.
- DU CHAILLU, Paul. Un Hiver en Laponie. Paris: Calmann Lévy. 15 fr.
- FRACCAROLI, G. Lo Scultore Innocenzo Fraccaroli. Verona: Münster. 1 L. 25 c.
- GAUTIER, L. La Chevalerie. Paris: Palmé. 25 fr.
- MARTMANN, A. Volkslieder. In Bayern, Tirol u. Land Salzburg gesammelt. Mit vielen Melodien, nach d. Volksmund aufgezeichnet v. H. Abele. 1. Bd. Volksthümliche Weihnachtslieder. Leipzig: Breitkopf & Härtel. 9 M.
- HAUCK, G. Arnold Bücklin's Geilde der Seligen u. Goethe's Faust. Berlin: Springer. 1 M. 40 Pf.
- KOHLER, J. Shakespeare vor dem Forum der Jurisprudenz. 1. Lfg. Würzburg: Stahel. 2 M. 60 Pf.
- LADREY, C. L'Instruction publique en France et les Ecoles américaines. Paris: Hetzel. 3 fr.
- MEISSNER, J. Die englischen Comödianten zur Zeit Shakespeares in Oesterreich. Wien: Konegen. 5 M.
- MUTHER, R. Die deutsche Bücherillustration der Gothik u. Frührenaissance (1480-1530). 2. u. 3. Lfg. Leipzig: Hirth. 20 M.
- RIEYER, F. Cham: sa Vie et son Œuvre. Paris: Plon. 7 fr.
- SAY, L. Dix Jours dans la haute Italie. Paris: Guillaumin. 2 fr. 50 c.
- SCHAUFLUSS, L. W. Giorgione's Werke, unter Berücksichtigung der neuesten Forschungen v. Crowe u. Cavalcaselle, Jordan, Lermoloff untersucht. Leipzig: Weigel. 2 M. 40 Pf.
- SCHLECKMANN, E. Handbuch der Staatsforstverwaltung in Preussen. 2. Thl. Die Verwaltung. Berlin: Grote. 7 M. 50 Pf.
- THEOT, V. La Russie et les Russes: Kiew et Moscou. Paris: Plon. 25 fr.

#### THEOLOGY, ETC.

- FAHRICH, J. Geschichte d. Vatikanischen Konzils. 2. Bd. Bonn: Neusser. 12 M.
- MIDRASHON WAJIKRA RABBA, der. Das ist die hagrad. Auslegg. d. 3. Buches Mose. Zum ersten Male ins Deutsche übertragen v. A. Wünsche. Leipzig: Schulze. 7 M. 50 Pf.

#### HISTORY.

- BERTRAND, A. La Gaule avant les Gaulois, d'après les Monuments et les Textes. Paris: Leroux. 8 fr.
- BRUNNER, H. Kassel im siebenjährigen Kriege. Kassel: Hübn. 3 M. 50 Pf.
- CHANTLAUZE, R. Louis XVII: son Enfance, sa Prison et sa Mort au Temple, d'après des Documents inédits des Archives nationales. Paris: Firmin-Didot. 10 fr.
- CORDATUS, C. Tagebuch üb. Dr. Martin Luther, geführt 1537. Zum ersten Male hrsg. v. H. Wrampelmeyer. 1. Hft. Halle: Niemeyer. 1 M. 60 Pf.
- FRESON, A. Souvenirs personnels (1824-41) et Correspondance diplomatique de Joseph Lebeau. Brussels. 7 fr. 50 c.
- GAUTIER, V. Rénovation de l'Histoire des Franks. Brussels. 5 fr.
- GROSEMAN, F. W. König Enzo. Ein Beitrag zur Geschichte der Jahre 1239 bis 1249. Göttingen: Vandenhoeck. 2 M.
- KUHN, F. Luther, sa Vie et son Œuvre. T. 1. 1483-1491. Neuchâtel: Sandoz. 6 M.
- WISSE, E. v. Die englische parlamentarische Opposition u. ihre Stellung zur auswärtigen Politik d. britischen Cabinets während d. österreichischen Erbfolgekrieges (1740-44). Göttingen: Vandenhoeck. 2 M. 40 Pf.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- ALBERT, R. Sonometro. Misura matematica del Suono musicale. Naples: Morano. 4 L. 75 c.
- CROCI, A. Dei Germi ed Organismi inferiori contenuti nelle Terre malariche e comuni. Milan: Vallardi. 4 L.
- FRISTMANTEL, C. Die mittelböhmisches Steinkohlenablagerung. Prag: Rziwnatz. 2 M. 40 Pf.
- FOERER, G. F. Die Phonolith d. Hegau's m. besond. Berücksicht. ihrer chemischen Construction. Würzburg: Stahel. 2 M.

FRIESEN, A. Fauna der Gaskohle u. der Kalksteine der Permformation Böhmens. 1. Bd. 4. Hft. Prag: Rziwnatz. 32 M.

- IOANNIDES, A. Πραγματεία περί της παρ' Αθηναίων φιλοσοφικής γλώσσας. Jena: Pohle. 1 M.
- KRUKENBERG, C. F. W. Ueb. die Hyaline. Würzburg: Stahel. 1 M. 40 Pf.
- ROSMINI SERBATI, A. Saggio storico-critico su le Categorie e la Dialettica. Turin. 7 L.
- THOMSEN, J. Thermochemische Untersuchungen. 3. Bd. Wässrige Lösung u. Hydratbildung. Metalle. Leipzig: Barth. 15 M.

#### PHILOLOGY, ETC.

- ANTON, J. R. W. De origine libelli: περί ψυχᾶς κέλευον καὶ φῶτος inscripti, qui vulgo Timaeo Locro tribuitur. Pars I. Fasc. 1. Erfurt: Villaret. 6 M.
- FABRI, T. de Mithrae dei solis invicti apud Romanos cultu. Göttingen: Vandenhoeck. 2 M. 40 Pf.
- RES GESTAE divi Augusti. Ex monumentis Ancyranis et Apolloniensibus edit. Th. Mommsen. Berlin: Weidmann. 12 M.

### CORRESPONDENCE.

#### SAVAGE LANGUAGES.

Oxford: Dec. 1, 1885.

It is pleasant to see that the study of ethnology, and particularly that branch of it for which I suggested the name of agriology, is changing hands, and that, in place of the mere reader of travels and journals, the scholar is at last stepping in with his scourge of small oords to clear the temple. It cannot be denied that Leibniz and others who gave the first powerful impulse to the study of savage nations have done lasting good, though they were not always in a position to apply the critical principles of the scholar and the historian to the evidence placed before them by travellers and missionaries. Still, Leibniz had the spirit of the true scholar in him; and he it was who, from the first, insisted that a study of the languages of savage tribes was the only safe foundation for a science of ethnology. He said: "Je trouve que rien ne sert davantage à juger des connexions des peuples que les langues." At present the number of those who write on the history, languages, religions, mythologies, superstitions, and customs of savage tribes becomes smaller and smaller, for the simple reason that sad experience has at last taught many writers on psychology and sociology how completely they went astray whenever they ventured to generalise and philosophise on savages without acquiring first a certain knowledge of their language, however small. Since the appointment of Dr. Hahn, for instance, as Professor of "Hottentotology" at Cape Town, we have heard little about Khoi-Khoi mythology; and now that some real scholars are devoting themselves in America to the study of the native Indian dialects, that field, too, will soon have to be evacuated by the brilliant essayists.

These remarks were suggested to me when reading lately the second edition of a pamphlet on *Les Langues Sauvages* by the well-known author of the *Etudes philologiques*. When speaking of the *totem*, about which we have heard so much, he says that those who write about *totemism* are evidently ignorant of the Indian languages, for there is in them no such word as *totem*. In Algonquin, *otem* is the possessive of *ote*, which must always be preceded by what has been called the personal article. Thus *kit-otem* is "thy family-mark," *nind-otem* "my family-mark;" and, from the manner in which these words are pronounced, people imagined that the name for a family-mark was *totem* or *dotem*, while it is *otem* or *ole*. A sociologist travelling in France, and hearing people speak of *cet-homme*, might, with equal justice, put down *Tom*, in *tom-cat*, as the French for *man*. The same word, meaning family-mark, is also used in the sense of an individual belonging to the same tribe, a *tributis*. Other dialects have different names for the same concept—as, for instance, the Iroquois, which uses *oh-tara* for *otem*.

Another important result of a more scholarly study of savage languages is the slow and steady dwindling away of a large number of so-called bow-wow and pooh-poo words. These prehistoric survivals are most frequent in so-called savage languages, and we know how the lists of words sent home by missionaries have been ransacked by the believers in onomatopoeia. The late Lord Strangford used to chuckle over one of these lists, in which the names were supposed to correspond most wonderfully to the cries uttered by certain animals. Unfortunately, by a mere accident, one animal had dropped out in the list, and yet the wrong names all through were supposed to reproduce equally well the roar of the lion and the braying of the ass. Thus we find that the words for "horse," such as *pepeji-lekanji*, *pepejikokackwe*, &c., had been represented as Red Indian bow-wow words, though it is difficult to say what similarity there is between the neighing of a horse and *pepejikokackwe*. However, it has now been shown that *pepejik* is a distributive, meaning "one by one," and that in *kackwe* we have the verbalised form of *chanj*, "nail" or "hoof." The meaning of *pepejikokackwe* is therefore "animal qui n'a qu'un ongle à chaque pied, dont le sabot est d'une seule pièce," and corresponds exactly to our word *soliped*, an animal whose hoof is not cloven. Another useful lesson which the students of onomatopoeia may learn from the vocabularies of savage tribes is the extraordinary variety with which the more or less inarticulate cries of animals are rendered into articulate sounds. We all know the cry of the *whip-poor-will*. The French in Canada call the same word *bois-pourri*, the Iroquois *kwakorien*, the Algonquins *waonest*.

Ethnology has at last been recognised as a branch of academic study, and the university of Oxford is to be congratulated on having secured the services of so careful and conscientious a scholar as Dr. E. B. Tylor. Under his auspices we may hope that the university will send out in future a new class of ethnologists, who combine physiological acquisitions with critical scholarship, and who, even if they cannot compete with a Bentley or a Porson, have, at all events, carried away from their classical studies the true spirit of *ερωχ*.

F. MAX MÜLLER.

#### THE "BIRDS" AT CAMBRIDGE.

Preston Rectory, Salop: Dec. 11, 1885.

Mr. Percy Gardner's notice of the "Birds" at Cambridge in the ACADEMY has suggested to me a few remarks which I should like to make. I was present on two occasions of the acting, and came away very much delighted and instructed. The whole affair reflects the greatest credit on all concerned in the performance, and I hope that the well-merited success of the "Birds" will be a prelude to other similar representations.

I noticed that, in the acted play, Euelpides carried a jay, but is not *κολλοίς* a jackdaw? Homer's *κολλοίς* (*Il.* xvi. 583, xvii. 755) are certainly jackdaws, and, though Aristotle (*Hist. Anim.* ix. 19) mentions different kinds of *κολλοίς*, it is pretty certain that one is a jackdaw. The jay is represented by the *κίττα* of the Chorus, as is evident from Aristotle's reference to this bird collecting acorns—compare the scientific name, *Garrulus glandarius*—and from Plutarch's notice (*Moral.* 727 D; 973 O, ed. Wytténb.) of its powers of imitating various sounds. The *φοινικώπτερος* which astonishes the two travellers is clearly the flamingo (*Phoenicopterus antiquorum*), but the bird of the acted play seemed to be a hybrid between the glossy ibis and the scarlet ibis. It is true that the flamingo figured in the Chorus of the acted play, but its proper position is prior to the appearance



of the Chorus. The Hoopoe (*Tereus*) had, as Mr. Percy Gardner says, "adopted his bird-nature with too great thoroughness." There was incongruity between the full-plumaged bird as represented on the stage and the question of Eulpidides to the Hoopoe, "If you are a bird, where are your wings?" (*τὰ πτερά*). I suspect that the metamorphosed Epops was originally represented with no wings, but with the plumage of the head only; hence the bewildered exclamation of Eulpidides on the Hoopoe's first appearance—*τίς ἡ πτέρωσις*, "Of what nature is your plumage?" if you are a bird, where are your wings? However, a too rigid conformity to the letter would have interfered with that striking scene in which the Hoopoe, with outstretched wings, figured at the close of the play. There should not, I think, have been two hoopoes in the acted play. In Aristophanes two certainly appear; "the tattered plumage" of Epops the Second is introduced by the poet for the purpose of having a fling at the poverty of Callias, to which his extravagance and profligacy are said to have brought him; but, as this portion was omitted in the acted play, the presence of Epops the Second had no significant import. I think that the owl, which acted the Coryphaeus, would have been better represented by the little owl of Minerva (*Athene noctua*) than by the barn- or screech-owl, which, unlike the "Lauriotic owl," was never held in favourable estimation, but, on the contrary, was associated with ideas of terror and superstition. The turtle-dove (*τρυγών*), the domestic pigeon (*περιστερά*), and the wood-pigeon (*φάρτα*) are distinctly mentioned by Aristophanes as forming part of the Chorus; I did not notice any of these birds on the stage, but one or other may have been there without my seeing them; the birds were only recognisable on the chance of a profile view. The *γαστέρινοι* were well represented. There is no authority for the introduction of a couple of spoonbills into the Chorus, but they added to the scene. Several of the bird-names of the Chorus await identification, but none of them, I think, refer to the spoonbill. The swan was, of course, conspicuous, but this bird does not occur in the Chorus of the original play. The cock, the Median bird, on his first introduction, was sprightly and "gamy" enough, and crowded admirably; he, with another specimen of his kind, figured also in the Chorus; both birds here stalked the same arena with placid demeanour, and evinced none of those pugilistic impulses usually so conspicuous in the Bird of Mars. It is impossible to determine several of the birds of the Greek Chorus; and therefore Mr. Clark and Prof. Newton were doubtless quite right in introducing such birds as were known to the ancient Greeks, and such as, from some peculiarity of form, colour, or size, would contribute to the general spectacle, although they are not definitely mentioned in the Chorus. At the same time, where the meaning of the Greek bird-names is well known, care should be taken to have those birds properly represented.

W. HOUGHTON.

## THE ORPHEUS MYTH.

London: Nov. 29, 1883.

The charm of the work entitled *The Mythology of the Aryan Nations* is that the author has been able to tear himself from purely philological derivations, and to see in mythology a figurative, but life-like, description of the varying aspects of nature. Sir G. Cox truly says, in his letter in the ACADEMY of November 24, that his method is essentially the same as mine; our differences relate only to matters of detail.

The reason why I assert that the meaning of the word Orpheus is unknown is that, if we accept Prof. Max Müller's derivation from *Arbhu*, *ribhu*, a Sanskrit epithet of Indra and a name

for the sun, the idea will not fit the myth. I do not wish to say anything depreciatory of Prof. Max Müller's invaluable contributions to mythological science, but he hardly seems to have realised that in his explanation of this myth he makes the sun follow the evening glow, and precede the morning dawn, if Orpheus is the sun and Eurydice the flush of twilight. Besides this, his explanation fails to give any point to Orpheus looking back. Prof. Monier Williams's Dictionary gives for the meaning of *ribhu* clever, skilful, prudent; *sayana*, shining far. The idea of skill would fit the myth.

The apparent solar character of Orpheus is, I think, easily explained. There are, in meteorology, a large class of phenomena known as diurnal changes of weather. The diurnal range of temperature we all know, but in settled climates, like that of Greece, both the direction and force of the wind, as well as the formation of cloud and mist, have a very obvious series of diurnal changes. Land- and sea-breezes are among the most obvious of these variations; and Orpheus is not a solar myth, but a story of diurnal wind which changes its direction about sunrise and sunset.

Now, I suspect that in the early stages of language the idea of a day and of the sun was a little mixed, and, indeed, could hardly fail to be so. In this confusion we probably find the connexion between Phoebos and the power of sound. One of the most prominent features of diurnal wind is a gradual increase of force from early morning till about 1 p.m., after which it gradually falls as the sun goes down. Under these circumstances, there would be little difficulty in connecting the music of the wind with the sun himself. The altercation between Hermes and Phoebos, during which the former teaches the latter his art of playing on the lyre, probably points to some such combination of ideas. I believe that a careful distinction between diurnal and solar myths will explain many obscure points in Greek mythology.

Many readers will appreciate the moderation with which Sir George avoided the appearance of driving his theory to death; but though the limit of the possible explanation of the complex myths contained in the *Odyssey* and *Argonautica* has probably been reached, still I believe that in some of the earlier and simpler stories more minute identifications of weather changes are possible. My attention has only recently been accidentally drawn to the subject during my researches on popular weather prognostics. Among them I found so many survivals of mythic speech that I was induced to look at legends more closely. Perhaps some of these survivals may be new to the readers of the ACADEMY. On a squally day we sometimes see a detached mass of knobby cumulus cloud, with or without a fragment of rainbow; this is called a "wind dog," and is much dreaded by boatmen. A similar cloud, always with a rainbow, is called a "boar's head." In both cases the form of cloud has suggested an animal form, the simile of the glistening fragment of rainbow to a boar's tusk being very striking. Fleecy clouds and woolpack need only be mentioned; also mackerel sky, the hake and salmon clouds. Long wispy clouds make the familiar mares' tails, and the technical term "cirrus" is literally a curl of hair, for no word better expresses the hairy appearance of many kinds of cloud. In Rhineland the "sea-ship" or "Mary's ship" still turns its head to the wind before rain, while in England and Sweden "Noah's Ark" is still seen in the sky. The term Ark is applied to the long streaks of cirrus which converge towards a point on the horizon when seen in perspective; these have a fanciful resemblance to the strakes of a ship. Noah's Ark in Sweden recalls *Noatun*, the place of ships in the Eddas. But there is another curious ship in the Scandinavian mythology—*Naglfar*—a

ship made of nail-parings, and steered by the giant Hrym (Frost). If this is a cloud at all, it undoubtedly refers to a form of cirro-cumulus allied to mackerel sky, but in which the component nubecules, instead of being round, are meniscus shaped like the trimming of a nail, and all point one way. There is no popular name for this cloud, but the simile remains applied to the moon. "When the moon is seen very young like the paring of a nail, it is considered a sign of bad weather." "Goat's hair" cloud is another well-known sign of rain. This means that a peculiar hairy cirrus is sometimes seen before the heavy true rain-cloud. The Eddas express the same idea by saying that Thor's chariot is drawn by two goats. The *Chimaera* (the she goat) is a hairy monster of somewhat similar origin. Lastly, when the sun shines through a chink in stratus cloud we say that the "sun is drawing water." In Denmark they say "Locke [Loke of the Eddas] is drawing water." Why this is a sign of rain is fully explained in the *Quarterly Journal of the Meteorological Society* (ix, 45, p. 27), "Popular Weather Prognostics," by Abercromby and Marriott.

These survivals almost place the views of Sir G. Cox as to the nature origin of many myths beyond the region of theory. The limits of a letter will not allow me to show how accurately myths reflect the climate of any country, or how we can deduce from them some information as to the migration of these stories.

RALPH ABERCROMBY.

PS.—Since the above was in type I have seen Mr. A. Lang's letter in the ACADEMY of December 1, in which he states very clearly the objections held by some to what he calls the philological, but I should call the personified nature, interpretation of myths. All these difficulties have doubtless to be considered in each particular case; but still, when we find that natural phenomena, such as hairy clouds, suggest the attributes or actions in minute detail of a hero, say Thor, whose name suggests a thunderstorm, it is more reasonable to assume a nature origin than to suppose that it is a chance floating story crystallised round a real hero whose name was, say, Thor.

WYATT AND SURREY.

King's College, London: Dec. 8, 1883.

Of course, in my note of December 1 I did not mean to say that special and distinguished students of literature such as Prof. Minto and Prof. Arber were not well aware of the chronological precedence of Wyatt; indeed, I made a point of quoting some words from Prof. Henry Morley which showed how that careful and accurate scholar had pointed it out. All I meant to say was that it is yet far from "generally known"—far from being a commonly recognised and current fact; and this I venture to maintain.

Oddly enough, by a kind of nemesis, Prof. Minto, after suggesting that I have mentioned as imperfectly known what he thinks is sufficiently so, himself makes undoubtedly just that mistake. The source of the grave-digger's song, "For age with stealing steps," was remarked by Theobald some century and a-half ago, and has again and again been noted ever since. See, for instance, such a widely circulating edition of *Hamlet* as Mr. Aldis Wright's.

JOHN W. HALES.

## APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 17, 4 p.m. Asiatic: "The Fishes Western India," by Mr. W. F. Sinclair.  
5 p.m. London Institution: "The Pianoforte Works of Schumann," by Mr. E. Dannreuther.  
7 p.m. Actuaries: "The Probable Effect of Withdrawals on the Rate of Mortality among Assured Lives," by Mr. W. T. Gray.

8 p.m. Royal Academy: "Permanent and Altered Pigments; Chemistry of Some Restricted Palettes; Conservation and Restoration of Pictures," by Prof. A. H. Church.

8 p.m. Society of Arts: Cantor Lecture, "The Scientific Basis of Cookery," III., by Mr. W. Matthew Williams.

TUESDAY, Dec. 18, 7.45 p.m. Statistical: "Statistics of the Revenue of the United Kingdom from 1859 to 1892 in Relation to the Distribution of Taxation," by Prof. Leone Levi.

8 p.m. Civil Engineers: Annual General Meeting.

8.30 p.m. Zoological: "The Tongue of the Marsupials," by Mr. E. B. Poulton; "A Contribution to our Knowledge of Embidae, a Family of Orthopterous Insects," by Mr. J. Wood-Mason; "A Monographic Revision of the Lucanoid Sub-family Odontolabini," by Dr. Franz Leuthner.

WEDNESDAY, Dec. 19, 8 p.m. Society of Literature: "A Tour to the Black and Caspian Seas," by Mr. R. N. Cust.

8 p.m. Society of Arts: "Canada and its Resources," by the Marquis of Lorne.

8 p.m. Geological: "Some Remains of Fossil Fishes from the Yoredale Series at Leyburn, in Wensleydale," by Mr. J. W. Davis; "Petrological Notes on Some North-of-England Dykes," by Mr. J. J. H. Teall; "The Droitwich Brine Springs and Saliferous Marls," by Mr. C. Parkinson.

THURSDAY, Dec. 20, 7 p.m. London Institution: "Whales," by Prof. W. H. Flower.

8 p.m. Linnean: "Structure Stem of *Rhynchoptalum montanum*," by Mr. F. O. Bower; "Glands of *Hypericaceae*," by Mr. J. R. Greene; "Ear-bones of *Rhytina*," by Mr. Alban Doran; "Starch Grains in Lactical Cells of *Euphorbia*," by Mr. M. C. Potter; "Stipular Glands of *Coprosma Bauriana*," by Mr. Walter Gardner.

8 p.m. Chemical: "The Constitution of the Gums of the Arabin Class," by Mr. C. O'Sullivan; "The Decomposition of Ammonia by Heat," by Dr. W. Ramsay and Mr. Sydney Young; "The Dissociation of the Halogen Compound of Selenium," by Dr. W. Ramsay and Mr. Franklin P. Evans.

FRIDAY, Dec. 21, 8 p.m. Philological: "The Conditions of Onomatopoeia," by the late C. B. Cayley; "The Origin of Certain Technical Terms, chiefly in Engineering," by Mr. Walter R. Browne.

## SCIENCE.

### SOME BOOKS ON FORESTRY.

*Report on the Necessity of Preserving and Replanting Forests.* Compiled at the instance of the Government of Ontario. By R. W. Phipps. (Toronto.) Nothing is easier in an inhabited country than to derive reasonable profits from the commercial use of natural forests, the annual growth of which can be depended on to make good what is felled at an imperceptible cost, provided the normal conditions of forest growth are not interfered with. Unfortunately, this gratuitous source of permanent wealth is generally squandered by the first settlers, who can, or at all events think they can, derive larger immediate gains by reckless clearing than by allowing the valuable timber on their lots to await the rapid advance of railways and markets, which would make its value unmistakable. Mr. Phipps quotes a farmer whose last acres of wood are nearly cleared: "I guess that'll last my time. I didn't own no bush to begin with, nor no land either, and my sons'll be better off than I was, for they'll have the land anyhow." And since this kind of calculation can scarcely be made illegal, and is only too certain to be commonly formed, the preservation of natural forests must be despaired of, or their ownership reserved to the State. The magic of private property clearly does not cast favouring spells upon the trees; and there is no gain to the community from the alienation of forests to compensate for the short-sighted waste which follows it. The greater part of Mr. Phipps' Report is devoted to explaining how and wherein the destruction of forests is directly injurious, apart from the mere loss or waste of a valuable commodity. The vague popular impression that "woods draw the rain" is powerless as a motive; but there are parts of Canada in which the climate has changed sensibly for the worse in so short a time that a clear account of the effects of disforestation will appeal at once to the understanding of practical farmers. Snow and rain falling in forests are retained where they fall. The snow melts slowly, the rain soaks in among the

fallen leaves and roots, the surplus moisture trickles away gradually, but not till after the trees have drawn up all they need, most of which is restored to the air by evaporation. Therefore, there is always a column of cool, moist air above the forest, whence gentle showers fall afresh at the touch of any current of warmer wind, so that "every forest is an immense fountain of water rising perpetually from earth to sky, falling ever from sky to earth again." If, on the other hand, the trees are cleared, snow melts suddenly, there are no roots left to bind the soil, and melting snow and rain wash it rapidly away, swollen torrents reach the valleys all at once, producing floods; and, when these subside, the dry ground and denuded hill-sides send up no moisture to provide for further rain. "To disforestation a mountain slope is to devote the height to barrenness, the valley to flood, and both to parching drought when drought is most injurious—when

'Exustus ager morientibus aestuat herbis.'

Mr. Phipps quotes an overwhelming number of authorities, ranging from Virgil to Sir Richard Temple, and also gives an account of what has been done in other colonial and Continental countries to promote scientific forestry. His chief omission is with regard to China—the most colossal example of the evils by flood and famine that come to the valleys when the hills are bared, first of wood and then of soil, without which no amount of labour or expense can reproduce the slaughtered trees. It must be hoped that the Government of Canada and other States will take warning before this stage is reached.

*The Forests of England and the Management of them in Bye-gone Times.* Compiled by John Croumbie Brown. (Edinburgh: Oliver and Boyd.) There is little that is original in this book, but it contains a great number of useful facts concerning the forests, chases, parks, and warrens of England from the most remote times. We regret that Mr. Brown has not been sufficiently careful in giving his authorities. He usually furnishes us with some sort of reference, but this is in many instances so vague that we should despair of finding the passage without a most wearisome search. The destruction of woodlands in England has been immense, and, for the most part, merely wanton. In a very few instances it is true that the cleared land has proved more valuable for corn and pasture than for the growth of trees, but in the great majority of cases it has not been so. The climate of Eastern England has been so much deteriorated by the felling of woods that some of the wisest of the inhabitants are seriously considering whether replanting on a large scale has not become a public duty. Mr. Brown thinks, or perhaps it would be fairer to say the authorities he quotes are of opinion, that the submerged forests which are found in the low lands of Yorkshire, Lincolnshire, and Cambridgeshire date from the Roman time. This is the old view, and formerly it was a very reasonable one. Those who are best able to judge among modern geologists are almost universally of another opinion. A consideration of the relation of the submerged trees and the sea-level will be sufficient to render such a conclusion extremely improbable. Mr. Brown has noted several curious facts which do not, strictly speaking, come within the scope of his book as indicated by its title. It seems that Sir Henry Munro of Fowls held a forest of the Crown by the tenure of delivering a snowball whenever it should be demanded. In the courts of the Forest of Dean the forest oath was taken by swearing upon a stick of holly.

*The Elements of Forestry.* Designed to afford Information concerning the Planting and Care of Forest Trees for Ornament and Profit. By

Franklin B. Hough. (Cincinnati: Clark.) This is one of the most handy and serviceable books we have seen on the culture of timber. It naturally contains much that is not of practical importance to an Englishman, but hardly anything that will not be instructive to him. The works published in this country on timber trees are, for the most part, either so technical that no one without special education can understand them, or else silly compilations which it is not in the least worth while trying to comprehend. Mr. Hough's book does not deal heedlessly with hard words, but is written in such a style that woodmen and landowners will easily take in his ideas. There is nothing particularly new to us in the directions as to planting trees, but all the remarks are sensible, and will be of much value to many of us, for it is a fact that everyone who is interested in forestry knows that a great portion of our newly planted woods have been so carelessly put in that the crop will be delayed many years in coming to perfection. We should have been glad to have found somewhat more about thinning plantations. Advice on this subject may not be needed in the States: it is urgently required here, where we find thousands of acres of young plantation going to ruin because the owners will not put money into their pockets by thinning out the weakly trees and giving the strong ones room to grow. Many of the engravings are good; some of the structure of different kinds of timber, are especially so. We wonder how many workers in wood know that there is a wrong as well as a right way of placing a plank of timber if strength and durability be required. The little cuts given at p. 142 will impress this on the reader's mind in a way not easily forgotten. The insect enemies of trees are described with care and accuracy, and the chapter on the various processes of wood-preservation is excellent; it is, indeed, we think, the most instructive in the volume. Several of them are quite new to us.

*Traité pratique du Reboisement et du Gazonnement des Montagnes.* Par P. Demontzey. (Paris: Rothschild.) The mountain slopes of France and Switzerland are, most of them, public property; from this it follows that an able school of forestry has arisen. In this island they are nearly all in private hands; and therefore, with a few illustrious exceptions, they have been permitted to lie fallow when they might have produced magnificent crops of timber. The amount of land under wood in Great Britain, statisticians tell us, is but little more than four per cent. It must be obvious to anyone who has travelled in Wales, Cumberland, or Scotland that this might be largely increased, to the great advantage of the landowners and the whole community, without injury to the rights or enjoyments of any human being. There are many reasons, social and political, into which we cannot enter why this very needful work is not undertaken. One may be mentioned—and that is sheer ignorance. There is a prejudice, widely spread, that timber cannot be grown to a profit in exposed positions in the Northern parts of our island. The magnificent larch woods which flourish in some parts of Scotland are an answer to this. Trees cannot, however, be grown on steep hill-sides without some care being taken. In a flat country you have but to prepare the land, put in the plants, and look on while they grow. On mountain-sides a system of drainage must be carried out, and sometimes of shelter also. Such drainage works as are required are commonly not of an elaborate nature, and will be well repaid by the first "thinnings." We never met with an English book which gave simple instructions how this is to be done. M. Demontzey is a "Conservateur des Forêts," and has had the practical experience which is needed to write a

really exhaustive book on the subject. We hope that it may be widely read in this country, where plantations are probably more needed than in any other State in Europe.

#### SCIENCE NOTES.

MR. MALCOLM GUTHRIE has in the press a criticism of Mr. Herbert Spencer's *Data of Ethics*, in which he follows up the continuous examination of Mr. Spencer's philosophy already initiated in his two previous works on *First Principles* and *The Unification of Knowledge*.

*Worsted and Woollen Industries*, by Mr. W. S. Bright M'Laren, will be published by Messrs. Cassell and Co. in a few days in their series of "Manuals of Technology."

M. DAUBRÉE communicated to the French Academy of Sciences, at the meeting of November 19, a description of the volcanic ashes which were ejected from Krakatowa, and fell in dense showers at Batavia on August 27. These ashes, examined under the microscope, show colourless crystals of felspar, probably albite; small black fragments of augite; a great number of transparent crystals of hypersthene; and crystals of magnetite and pyrites. This composition agrees with that obtained by M. Rénard, of Brussels, who, in a communication presented on November 3 to the Royal Academy of that city, described the ashes as composed of crystals of plagioclase, augite, rhombic pyroxene, and magnetite. According to M. Daubrée, the catastrophe in the Strait of Sunda may be explained by supposing that a body of water gained access by a deep fissure to the highly heated interior of the earth, with consequent generation of large volumes of steam.

#### PHILOLOGY NOTES.

AT the meeting of the Académie des Inscriptions on November 30, M. Paul Meyer was elected to fill the place of the late Laboulaye by nineteen votes out of thirty-four; and M. Maspero was elected in place of Deffrémery by thirty-one votes on a second scrutiny.

DR. PAUL HAUPT, the new Professor of Semitic Languages at Johns Hopkins University, Baltimore, has a class of nine students, to whom he is delivering six courses of lectures—Advanced Assyriology, Sumero-Accadian, Assyrian, Arabic, Hebrew, and Ethiopic. Prof. Bloomfield has fifteen pupils in Sanskrit, Pali, and comparative philology.

THE last volume of the *Bulletins* of the Royal Academy of Belgium contains "Notes and Corrections upon the *Hippolytus* of Euripides," by Prof. Alphonse Willems, of Brussels, who is, like his newly appointed colleague, M. Vollgraff, a pupil of Cobet.

THOSE interested in the *Parian Chronicle* will be glad to hear that a handy little edition of the text, with critical notes, has just been published by Johann Flach (Tübingen: Fues). But could no Oxford scholar have been found to do the work?

THE second part of the *Sammlung der griechischen Dialekt-inschriften* (Göttingen: Peppmüller) contains "Aeolic Inscriptions" by Dr. Fritz Bechtel and "Thessalian Inscriptions" by Prof. Fick, with a Note on the Epigram of Julia Balbilla by Dr. Hermann Collitz, the editor of the series.

#### MEETINGS OF SOCIETIES.

SOCIETY OF BIBLICAL ARCHAEOLOGY.—(Tuesday, Dec. 4.)

DR. S. BIRCH, President, in the Chair.—Mr. H. Rassam read a paper entitled "Biblical Nationalities Past and Present." This was an endeavour

to give a common-sense account of the various nationalities of Bible lands as they formerly existed, and as they at present survive, together with information gleaned from other sources relating to them. It was pointed out that the only race mentioned in the Old Testament which has up to the present time retained its name and power was the Persian, and that the only tribal or national name that had been kept was the Jew; all others had been brought under the common sway of the Turk, known in history by the name of Tartars or Scythians. Mr. Rassam stated that now more than nine-tenths of the population of Turkey and Persia are a mixture of Christians, Jews, and nondescript sects, not having any very exact idea of their own belief. These latter were the Guebres or ancient Parsees, Sabians (who are commonly known as Christians of St. John), Ansarees, Droozes, Yeeidis (or devil-worshippers), and Shabaks, none of which retained any of the old idol-worship. After having lightly touched on the history of the foundation of the Assyrian and Chaldaean nations, and described the various palaces and temples discovered during the various excavations, Mr. Rassam attempted to fix the site of the towns Calah, Resen, Rahaboth, &c., &c. A description of the ruins of Babylon was also given, with some account of the ancient history and supposed extent of the city. Mr. Rassam then gave an account of the religions and sects at the present time inhabiting Mesopotamia, particularly the Christian communities. These were divided into four different sects, having, it was considered, the same Chaldaean or Assyrian origin, but now styled Chaldaeans, Nestorians, Chaldaean Catholics, Syrian Jacobites, and Syrian Catholics. The various peculiarities of their forms of worship and belief were discussed; and Mr. Rassam finished his communication with some remarks on the prospects of further excavations being carried on in the sites of the buried cities of Assyria and Babylonia.

#### PHILOLOGICAL SOCIETY.—(Friday, Dec. 7.)

DR. J. A. H. MURRAY, President, in the Chair.—Mr. Walter R. Browne read the first part of his paper on "The Origin of Certain Technical Terms, chiefly those used in Engineering." He dealt with "arris," an edge, from Fr. *arrest*; "batten," Fr. *battant*; "bick-iron," beak-iron, a pointed anvil; "bench-mark," a point to measure from; "slubbing-billy," a weaver's tool; "bloom," an oblong block of iron, which Mr. Sweet stated was found in an Anglo-Saxon Martyrology of before A.D. 900 (the martyr was thrown into the sea with *leades bloman* tied to his feet; the word was from "blow"); "bobbin," "bogie," "lorry," and "trolley"; "bosh," of a furnace, Fr. *bouche*; "breast-summer," "burr," "chase," "chuck," "cock," "crab," "crowbar," "cow-mouthed chisel."

#### ROYAL GEOGRAPHICAL SOCIETY.—(Monday, Dec. 10.)

LORD ABERDARE, President, in the Chair.—Mr. W. W. M'Nair, of the Indian Survey Department, read a paper describing "A Visit to Kafiristan," that almost hermetically sealed region lying to the north-west of our Indian empire. Mr. M'Nair crossed the British frontier on April 13 in the present year; and his travels, of which he gave a detailed account, covered about a couple of months. The country of the Kafirs he defined as bounded on the north by the Hindu Kush mountains, on the south by the Kunar range; for its western limit it has the Alishang river, with its tributary, the Alingar; its eastern boundary, taken roughly, would be the Kunar river, from its junction with the Cabul to where the former receives the waters of the Kalashgum, thence, following up this affluent to its source, a line from that point to the Dura Pass would be well within the march; it would also take in a small tract north-west of that pass, subject to Munjan. There are three main Kafir tribes—Ramgals, Vaigals, and Bashgals, answering to the three chief valleys of the country. The Vaigals are the most powerful, holding the largest valley; each has its distinctive dialect. The entire population is estimated at over 600,000; their country is picturesque, thickly wooded, and wild in the extreme; the men are of fine appearance, but, like all hill tribes, short of

stature; they are daring to a fault, but lazy, leaving all agricultural work to their women, spending their days, when not at war, in hunting; passionately fond of dancing, in which both sexes join, indulging in it almost every evening round a blazing fire. It is purely owing to their having no blood-feuds among themselves that they hold their own against the Mohammedans, who hem them in on all sides, and with whom they are always fighting. Towards the British they are exceedingly well disposed. Slavery exists to a certain extent among them; but the trade in slaves would soon die out if human flesh were not so saleable at Jellalabad, Kunar, Asmar, and Chitral. Polygamy is rare; mild corporal punishment is inflicted on a wife for adultery, while the male offender is fined so many head of cattle. The dead are coffined, but never buried. One Supreme Being—Imbra—is universally acknowledged. Priests reside at their temples, in which sacred stones are set up; but to neither priests nor idols is excessive reverence paid. In evil spirits, authors of ill-luck, the Kafirs firmly believe. They have been said to be great wine-bibbers, but this is a mistake, since their drink is the pure juice of the grape, neither fermented nor distilled. Their arms are bows and arrows; a few matchlocks have found their way among them from Cabul, but no attempt has been made to imitate them. Wealth is reckoned by head of cattle. There are eighteen chiefs in all, chosen for bravery mainly, but with some regard to hereditary claims. The staple food is wheat.

#### FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—164 by 84.  
"An exquisite picture."—*Times*.  
"Mr. Moore exhibits one picture—that which he never painted a better."—*Morning Post*.  
"A new and exquisite picture."—*Standard*.  
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.  
"Mr. Moore's graceful 'Companions' forms an excellent bonus because to an attractive exhibition."—*Daily News*.  
"The gem of this varied and delightful exhibition."—*Advertiser*.  
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromos, and Photographs), handsomely framed. Everyone about to purchase presents had better visit. Very suitable for wedding and Christmas presents.—GEO. REES, 115, Strand, near Waterloo-bridge.

#### THE ART MAGAZINES.

In the *Portfolio* Mr. Hamerton's twelfth chapter on Paris deals with the streets. It is very well illustrated, as usual, with wood-cuts after drawings by Maxime Lalanne and G. P. Jacomb-Hood; the boys fishing in the Seine and the Wash-house by the latter artist are true studies from life. We are glad to see that Miss Julia Cartwright is to continue her interesting papers on Ravenna next year, and will also contribute one on "The Artist in Venice," illustrated by Joseph Pennell.

MR. ERNEST PARTON'S "Waning of the Year" has been well engraved by Mr. J. Saddler for the *Art Journal*. "Old Paris—Notre Dame," by M. Brunet-Debaines, is not so interesting as this artist's etchings usually are. Nothing in their way can be better than the wood-cuts illustrating Mr. W. H. Rich Jones's account of "An Old Wiltshire Manor House." There is no article in this number of much interest. Mr. Aitchison's lecture on iron in architecture is dull and unsuggestive. While earnestly recommending the subject to the attention of the students of the Royal Academy, he succeeds principally in pointing out its difficulties. The note of Mr. William Sharp on Tintoretto's "Satan" misses the poetical eloquence at which it aims; and Miss Amelia B. Edwards's "Personal Recollections" of Gustave Doré have disappointed us.

In the *Magazine of Art* Prof. Colvin describes some of Mr. George Howard's pictures at Palace Green in a paper distinguished by his usual fine insight. The article is illustrated by a careful outline engraving in red from Mr. Burne-Jones's well-known picture of "The Annuncia-

tion." The care which has evidently been taken to preserve the purity of outline and the poetical refinement both of this picture and of the exquisite drawing of a lithe female figure embodying "The Evening Star," also by Mr. Burne-Jones, is very praiseworthy. The reproduction of the latter, which forms the frontispiece of the part, is, however, scarcely so successful as that of "Cupid's Hunting Ground," which we noticed last month. Another notable article in the number is on "Portraits of Carlyle." It gives wood-cuts of the likenesses of the Chelsea philosopher by Messrs. Woolner, Legros, Watte, Whistler, Boehm, and George Howard; the text is by Mr. David Hannay. A careful paper by Mr. W. Martin Conway on "Old-world Printing and Wood-cutting," and Mr. Loftie's "Egyptian Types," also deserve mention.

In an article on some drawings by Pinturicchio in the *Zeitschrift für bildende Kunst* for November, Franz Wickhoff shows how frequently Raphael adapted designs of Pinturicchio to his own compositions. The instance of the angels playing musical instruments in the "Crowning of the Virgin" in the Vatican is illustrated by facsimiles of drawings by both masters. Those who still believe that the "Venice Sketch Book" is by Raphael will find it hard to admit that the first of these drawings is by Pinturicchio. Idrae's beautiful statue of Valammba is the subject of one of the illustrations of Ad. Rosenberg's second article on the International Exhibition at Munich.

WITH the exception of the concluding articles on the Exposition nationale and on the frescoes of Raphael, the *Gazette des Beaux-Arts* is bibliographical. M. Paul Mantz gives us a pleasant paper on M. Louis Gonze's "Art japonais," and the article called "Les Arts arabes," by M. Gustave le Bon, is a chapter out of an important work about to be published under the title of *La Civilisation arabe*. The part contains two striking illustrations—one an etching by F. Gaillan, after the Christ in Rembrandt's "Pélerin d'Emmaus" in the Louvre, the other a wood-cut after M. Rodin's mystic statue of "L'Age d'Airain."

THE "new porcelain" of Sèvres is the subject of a paper by M. Ph. Burty in the *Revue des Arts décoratifs*. The creaminess of the paste and the depth and brilliance of the enamels are described in glowing terms. M. Lauth and M. Voght have between them, it is said, discovered the secrets of the Chinese, and can produce colours rivalling the finest specimens of Oriental turquoise and "foie de mulet," not only now and then, but with certainty. The first public appearance of the "new porcelain" will be at next year's exhibition of the Union centrale at the Palace of the Champs Elysées, where special rooms will be reserved for the national manufacture of Sèvres.

#### THE ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

FOR a Winter Exhibition this is a strong one. Two painters especially, Mr. Albert Goodwin and Mr. C. Gregory, are in unusual force; and the new associates, Mr. Poynter, Mr. John Burr, Mr. Wainwright, Mr. Glindoni, and Miss Constance Phillott, though they send nothing of any great importance, distinctly add to the variety of the collection. By Mr. Poynter are two heads in sanguine beautifully drawn; and Mr. Wainwright's two contributions, faulty though they be, quite justify his election. It is to be regretted that this genuine and powerful artist should join the crew of painters of swash-bucklers' costume and *bric-à-brac*. It is true he paints them very well. In his "Wandering Minstrels" (11) there is little to be desired in the way of skill. The arrangement of the

guitar and the music and the positions of the figures are clever and new, the handling throughout is broad and masterly, the colour fine. The action of the girl who is pouring out the wine is pretty and natural, the folds and texture of her skirt charming. With the exception of Mr. W. J. D. Linton we know scarcely any artist who could have done all this so well, and it is fuller of life and "go" than most of Mr. Linton's work. Yet it is a sham after all, and, what is worse, a stale sham. His other contribution, though not nearly so satisfactory a piece of artistic work, is much more welcome. In "Le Monde ou l'on s'ennuie" (209) we have a figure ill-proportioned and badly drawn. She and her chair seem slipping out of the picture. She is, moreover, a caricature. Nevertheless, she is living, and interesting. We have all met her, or something like her—this woman with the big nose and hands, a monster of ugliness, conceit, and bad taste; the strong-minded quiz who is unconscious of the general dislike and ridicule she inspires. There is real humour and character in this study which opens out a clear path for Mr. Wainwright.

We doubt if the variety of mood and power which are enjoyed by Mr. Albert Goodwin have ever been more distinctly shown than in this exhibition. His most striking drawing is a view of Whitby (200), a subject not so frequently treated but that in his hands it assumes new character and beauty. The intensity of the red cliff and town seen against a yellow sky is brought out without any crudity or unpleasantness, but with astonishing force. That something of fact has been sacrificed to demonstrate the truth on which the heart of the artist is set is probable. The pools in the foreground seem to reflect less light than they would do naturally with such a sky above them, but it is just in such suppression that the true artist and colourist is shown. The view of the Ponte Vecchio (210), which hangs as a pendant to this vivid work, is of very different but equally fine quality—quiet, luminous, and pearly. It is impossible here to touch with a right word of praise all Mr. Goodwin's drawings—they are fourteen in number—but the visitor should not miss any of them, from the highly finished and Turneresque (but only Turneresque because true and wonderful) "Across an Alpine Valley" (424) to the masterly sketch of "A Sunlit Valley" (44). It is to be regretted that Mr. Alfred Hunt sends no contribution; he is the only member of the Royal Water-Colour Society (and we might largely increase the area) who can be compared with Mr. Albert Goodwin in poetic feeling.

Mr. C. Gregory's clear eye and sure hand, his strong sense of colour and unhesitating execution, have never been seen to greater advantage. His seven drawings here make something like an epoch in his career, and would alone make the exhibition memorable. "The Squire" (36) has been rightly accorded the most distinguished place. It is the best in subject, and there is more character in the figures, while the landscape is equal, if not superior, to the rest. Nevertheless, his view of "Eve, from the Ypres Tower" (66), gives me more pleasure; and there are qualities and charms in all the drawings more or less peculiar to themselves. A garden with its ivy borders and trees and shrubs has seldom been treated with such ease and breadth as in "An Amateur" (265), a drawing delightful also for its colour, especially in the shade. In "Washing at Dieppe" (169) we are reminded of Van Haanen. In short, Mr. C. Gregory is one of the cleverest of the new "strong" school; but his work, unlike that of too many who seek after vigour and full colour, is never crude or coarse.

Mrs. Allingham is another artist who shines. There is not one of her thirteen drawings

which is not worthy of her. Sweetness without effeminacy can scarcely be carried farther than in these tender little studies of character and colour. Especially beautiful are her cottage gardens with their wealth of roses, lupins, sea pinks, and a dozen other well-known flowers growing in that "nice confusion" of a poor man's border. How such things should be painted and how they should not, what it is to have a true or a false eye for colour, may be seen by comparing her "Surrey Cottage" (370) with Mr. Pilsbury's "Rustic Cottages" (144).

Mr. Herbert Marshall is one of the few artists who can paint with both truth and refinement the streets and skies of London. In "Westminster" (88) he is quite at his best; but in "An East Anglian Port" (45) he takes us where the water is clearer and the air more pure, and shows us clean houses and bright boats reflected in a glassy flood. There are many other delightful drawings by this artist of strong, but unaffected, personality.

Another artist seen to unusual advantage is Mr. Thomas Danby, whose pure pastoral feeling and harmonious tones are in delightful contrast to much modern work of an obtrusively truthful kind—such work, for instance, as that of Mr. Thorne Waite, who seems to have fallen off lamentably. Most of his drawings here repeat the same crude colours, the same thin hard sky, the same unsubstantial and ill-lighted earth.

Mr. Alma Tadema sends a drawing of a pair of lovers (849) on a marble seat. The lady's beautiful features and head of ruddy gold are relieved against a southern sky, across which, on the right, a tree of brilliant blossom (a judas-tree or an almond-tree) stretches its boughs. It need scarcely be said that there is nothing here to which this drawing can be compared in those qualities for which Mr. Tadema is famous. Nor is there any to compare with Mr. Holman Hunt's highly coloured landscapes; but this is scarcely a matter for regret. Seldom has so much skilled work and sincere effort had a more unhappy result than "Near Ashburton" (411). Far more enjoyable are the drawings of Mr. Ruskin, monochrome and unfinished though they be. Except that Mr. T. J. Watson, Mr. Outhbert Rigby, Mr. Arthur Glennie, and Mr. Beavis are perhaps more delightful even than usual, there is little more that needs special notice, unless it be the bold sketch of Niagara by the Princess Louise (105) and the contributions of Mr. Frederick J. Shields. These last are "The Work-room and Death-room of William Blake (Fountain Court)" (242) and two of his charming studies of child-life. Of the latter we prefer "Morning Adoration" (425), as true to nature as it is refined in feeling.

COSMO MONKHOUSE.

#### THE ENGRAVINGS OF MR. SAMUEL COUSINS.

THE exhibition at the Fine Art Society of the works of Mr. Samuel Cousins, who at the age of eighty-two is still not past work, is in some respects a melancholy one. It raises naturally the unanswerable question, Who is to succeed him? Without mentioning any names, it may be said that there is none who is capable of taking his place in the English school of mezzo-tint engraving. Mr. Cousins' work, though perhaps in richness not equal to that of some of his great forerunners, has a delicacy and refinement of its own, and is marked by a sympathy not only with the spirit, but with the handling of the masters he reflected which is rare in earlier engraving. This quality is seen most remarkably in his treatment of Landseer's pictures, of which he caught not only the manner, but the mannerism. As illustrative of the rare accomplishment of Mr. Cousins, the collection leaves little to be desired. Since 1826, when



he completed his first independent plate, "Lady Acland and Children," after Sir Thomas Lawrence—a plate which he might have been proud to produce as his last instead of his first—to these latter days when he has charmed us with "Cherry Ripe" and "Pomona" we find him keeping up his work ever to the same high level—worthy of the traditions of the school and of his master, S. W. Reynolds. The view is scarcely so satisfactory as a test of the popular taste during the century. It is one of the greatest trials of an engraver that it is practically the public who choose his subjects for him, and Mr. Cousins has sometimes had to make the best he could of uninteresting and second-rate pictures. We feel thankful for what Mr. Humphrey Ward, in his Preface, calls the "collector's craze" for the old engravings after Sir Joshua Reynolds. The fourteen plates here which Mr. Cousins executed to supply the demand for "Sir Joshuas" make a very sensible addition to the pleasure of the collection, and it is somewhat humiliating to our pride in the art of the day to find how charmingly conspicuous is the naïve head of little Miss Rich, after Hogarth. Warmly as we may congratulate Mr. Cousins on the splendid achievement of his long life of skilled labour, we are not at all sure that he ought to have devoted it to the scraper. A number of little portraits drawn by him when a youth of thirteen are superior both in character and refinement to many portraits he was afterwards to engrave. They were executed when on a visit to Ashburnham with S. W. Reynolds, to whom he had just been apprenticed. They represent various members of the Ashburnham family, including the Earl and Countess and Lady Jane, afterwards Lady Jane Swinburne, the mother of the poet. There is also a portrait of himself and one of a builder who happened to be at Ashburnham at the time. Whether regarded as portraits or as pencil drawings they are prodigious.

## CORRESPONDENCE.

## RAPHAEL'S DRAWINGS.

Paris: Dec. 3, 1883.

Living abroad, I have not had the advantage of reading the ACADEMY regularly. I may therefore be pardoned if I answer Prof. Colvin's strictures later than I might otherwise have done.

Prof. Colvin finds fault with the *History of Italian Painting* because it betrays "insufficient attention to the evidence of drawings and sketches." But to this the obvious answer is that, if the authors had taken upon themselves to give an exhaustive account of the preliminary studies of a host of painters, they would have increased immoderately the bulk of a work which has often been considered too voluminous in its present form.

The really serious charge upon which stress is laid is that of "untrustworthy treatment of drawings and sketches in the volumes on Raphael." Prof. Colvin professes to be able to point out a hundred cases in which this untrustworthiness is shown. But he confines himself, happily, to one, which I shall now proceed to answer.

In the Salle des Boîtes at the Louvre a drawing is exhibited which Messrs. Crowe and Cavalcaselle acknowledge as a genuine Raphael, and others consider spurious. This drawing has "on one side a study for a Virgin and Child, and on the other figures of two children with the head of a third." Comparing this masterpiece with the Madonna Solly at Berlin, Prof. Colvin comes to the conclusion that they both

"manifestly and directly belong to each other, the picture having been founded on the drawing with even less than the usual variation in such cases."

Messrs. Crowe and Cavalcaselle, he continues, "not only invert this obvious and natural relation of the two works and make the drawing posterior to the picture, but actually introduce between the child of the picture and the all but identical child of the drawing a new and original study of nature."

The first point to which attention must be given is the authorship of the drawing at the Louvre. As to this, Prof. Colvin has apparently no decided opinion, being content to rely on the critics "who decline to accept the [Venice] 'Sketch Book' as the work of Raphael, and decline to accept the Louvre drawing." He speaks vaguely of "one or other of Raphael's teachers and seniors in the Umbrian school," and leaves us in doubt whether he accepts the authorship of Perugino or Pinturicchio. It does not seem strange, under the circumstances, that the opinion of the critics whom he quotes "should not as yet have found general acceptance."

Prof. Colvin manifestly feels that there is something more mature and powerful in the Louvre drawing than there is in the Madonna Solly. He thinks that the drawing was done before the picture, and that the picture was executed from the drawing; and logically he is bound to assign the latter to one of Raphael's masters. The converse proposition is that which Messrs. Crowe and Cavalcaselle have adopted. They think the drawing more mature than the picture, and assign the former to a later period of Raphael's practice.

At the close of his letter Prof. Colvin suggests the propriety of comparing drawings unquestionably by Raphael with drawings unquestionably by Perugino and Pinturicchio, in order that a clear and definite idea of the style of each master should be formed. I venture to think that, if he had done this before he determined to treat the Louvre design as spurious, he would probably have withheld the charge of untrustworthy treatment which he makes against us. Two men who have devoted a large portion of their lives to the study of art profess to have seen and compared almost every drawing that has been assigned to the great masters of Italy. These men, of whom I am one, have formed an opinion upon the styles of Perugino, Pinturicchio, and Raphael; and they think that, though it may be difficult to distinguish the first from the last at certain periods of their respective careers, there is no such difficulty as regards the Louvre drawing, which belongs to a time when Raphael's style was formed. Of Pinturicchio there can be no question, because he has a stamp of his own impressed upon works of the genuineness of which there can be no reasonable doubt; and that stamp is not to be found in the Louvre drawing. If Prof. Colvin were to run through the series of Perugino's and Pinturicchio's sketches I think that he would necessarily come to the same conclusion. The Louvre drawing is full of the feeling of Raphael; it is executed with his precision and clearness of line; it has all the charm of expressiveness which are his and his alone. But Raphael did not acquire the power which he displays in this beautiful creation at the time when he painted the Madonna Solly. The Madonna Solly is the work of a beginner, the Louvre sketch that of a more finished craftsman. The hand is the same at different periods of the master's career. The sketch which bears Raphael's name at the Louvre cannot belong to an earlier time than the picture which is supposed to have been formed from it.

Prof. Colvin's second point is that the Madonna Solly was founded on the Louvre drawing "with even less than the usual variation in such cases." His own description of the figures in both pieces shows that the variation is considerable, and, I venture to add, so considerable that it is quite unlikely that the drawing could have been used for the Madonna Solly at all. The stiffness and timidity of the

Virgin in the picture are admitted; the turn of her body and face, the action of her arms, the folding of drapery, and the arrangement of head-dress, all differ. The child's face, the movement of his arms, and legs, and hands, all vary. Not so in other examples, such as the Madonna Conestabile and the Madonna Terranuova, where the master clings as much as he can to the design which he originally formed.

One remark in conclusion. Prof. Colvin will find in our volume on Raphael a description of a drawing by Pinturicchio which is typical of his style. If, on consideration, he can say that the author of that drawing is the same as the draughtsman of the "Venice Sketch Book" or of the Louvre design, he will have done something to shake my opinion. J. A. CROWE.

## NOTES ON ART AND ARCHAEOLOGY.

THE retirement of Mr. Reid from the Keepership of the Prints at the British Museum has been felt by many students and frequenters of that department, as well as by his personal friends, to offer a fitting opportunity for presenting him with a testimonial of their regard, and of their sense of his long and valuable services to the public. It has been thought that the testimonial should take a substantial pecuniary form, and about £300 has been already subscribed.

THE course of lectures on the Early-English Antiquities at the British Museum which Mr. J. Frederick Hodgetts is now delivering will be published in time for the Christmas holidays, by Messrs. Whiting, under the title of *Early England*. It is Mr. Hodgetts's aim to prove that our ancestors were men of higher refinement in many important matters than the dwellers in Greece and Rome, and were the originators of much that has been deemed the growth of far more recent days.

A REPRODUCTION of a picture of an old music-master, by Andreotti, just published by Messrs. Dowdeswell, is certainly one of the most successful examples of photogravure yet executed. It is richer in tone than many of them, and is, of course, a perfect facsimile of the original in everything except colour. Andreotti is one of those artists of the modern Italian school who unites great skill of execution with unforced and untheatrical humour; and this old gentleman is sure to find many friends who will not grow weary of looking at his kind and cheerful face.

LORD NAPIER AND ETTRICK has written a letter to the *Scotsman* calling attention to the condition of the great hall of Edinburgh Castle, in which the Scottish Parliament used to sit, and which is now used as a military hospital. It appears that the old walls remain entire, and also the old timber roof concealed behind the present ceiling.

THE Christmas Cards of Messrs. Prang, of Boston, U.S., are distinguished by the extreme delicacy of their colour-printing and by the general richness of their appearance. Those of Messrs. Falkner, of Manchester, are good specimens of typography; and those drawn by Mr. Edwin Cook, and published by Mr. Harding, are clever both in conception and in drawing.

THE romantic and gallant spirit of Eugène Lami, the dramatic genius of Georges Vibert, and the refined realism of Roger Jourdain are admirably exemplified in the last part of the richly illustrated publication of the Société d'Aquarellistes français.

THE French budget of fine art contained a vote for two million francs (£80,000) for the restoration of historic monuments. In the discussion in the Chamber last week, a Radical

deputy proposed to reduce this vote by 400,000 frs. (£16,000), as representing the repairs proposed for fifty-two churches. The reduction was opposed by M. Antonin Proust, Gambetta's Minister of Fine Art and reporter for this department of the Budget, and was rejected by a majority of nearly five to one.

On Wednesday next, December 19, all the pictures by the late H. Koekkoek that remained in the artist's possession at the time of his death will be sold by Messrs. Foster, in their gallery, 54 Pall Mall. The total number of works is sixty, ranging in date from 1836 to 1881. Among them are three on a larger scale than was usually attempted by this famous painter of modern Dutch sea-pieces.

### THE STAGE.

#### "CLAUDIAN" AT THE PRINCESS'S.

THE new play at the Princess's has been received in one or two influential quarters in a fashion that surprises us. It has been written of as if Mr. Wilson Barrett had never done anything good before he produced it, and as if the Princess's were an obscure theatre, and its company had always been an assemblage of nobodies. It is not very difficult to discover the cause of this. Just as there will always be some who in the judgment of pictorial art bestow an inappropriate and unreasoning praise upon all that affects to be historical, and who in criticising work that is founded upon the life of the day can never rise from a tone of patronage to one of hearty recognition, so there are some to whom a story, if it deals with ancient Greece, appeals as matter to be revered, while a story dealing with modern London is at once put aside as inevitably second-rate. Again, there are people who do not appreciate admirable prose, but who take off their hats in the presence of the feeblest verse. These people do not understand that the best thoughts of poetry are sometimes expressed in prose, and that the most prosaic common-places are apt to get themselves uttered in theatrical verse. To them the pinchbeck poetry of "The Lady of Lyons" counts as something much finer than Mr. Pater's most chosen prose. You cannot possibly argue with these excellent people. A sense is wanting to them, and there is nothing to be said. But when the verse of Mr. W. G. Wills—smooth habitually, but too often floric and empty—is written of as if it were the verse of Mr. Tennyson or Mr. Browning; when we are informed that in "Claudian" the stage has been enriched with a great poem, instead of having been furnished, as it really has been, with an excellent acting play, it is time to remind the public that the distinction we have pointed out is one that really exists; it is time to say that, so far as the Princess's Theatre is concerned, "Claudian" is only the latest link in a chain of which no single link need cause Mr. Barrett to be ashamed. In that chain "The Lights o' London" was an admirable link, so was "The Romany Rye," so, in its different way, was "The Silver King." Each piece, whatever its faults, was, from its own desired point of view, ably constructed, well written, admirably played; a distinct literary flavour was introduced into melodrama; Loudon life had been keenly observed, and was sharply

written about. And now "Claudian," dealing with a less familiar theme, has been vigorously conceived, and, so far as its pure construction is concerned, strongly executed. We must say frankly that we give to Mr. Herman more credit than we give to Mr. Wills. The conspicuous merit of the piece is in the conception and the planning, not in the details of the writing. Of course Mr. Wills knows the theatre, and this very theatre, the Princess's, was the scene of the production of his most touching work; but the art he showed in "The Man o' Airlie" he hardly shows in "Claudian." The central conception of "Claudian" is the thing by which it will live—that, and the exquisite scenic effects and the acting, some of which is faultless.

But the acting is not all faultless. Some of that which should be most complete exhibits deficiencies. Shall we be deemed inappreciative of the thoughtful care which Mr. Wilson Barrett bestows on all his work if we say that his portrayal of Claudian's agony and sorrow in the later acts leaves us cool? In these later acts he—of course earnest, painstaking, intelligent—seeks to be impressive. It is in the Prologue that he is faultless. In the Prologue his look, his bearing, his delivery, are together as harmonious and appropriate as they are significant. There is not a false note. It is in the later acts, which demand some fuller expression of the hopelessness and intensity of Claudian's trouble, that we hold him less successful. Miss Eastlake, too—our chosen representative, so to say, in the domestic drama, of the estimable young woman who suffers much and is so good as always to suffer picturesquely—Miss Eastlake is unequal in "Claudian." She plays her early love-scene with quiet dignity, and with her wonted simplicity and grace. And, again, often and often throughout the play she stands fronting us with something of the large nobility of line of the Elgin Marbles and of Albert Moore. She is, therefore, thoroughly worth seeing. But there are times when what is meant to be her expression of violent emotion appears studied from conventional models rather than from the life. She is always interesting, but she is this time imperfect. The one quite perfect performance among the ladies of the company is that of Miss Ormsby as Serena, the Greek slave sold away from her lover and husband. Mrs. Huntley is rightly grotesque, and Miss Dickens very earnest, but Miss Ormsby is all that one would have her to be. Her attitudes, rapidly changing, and "statuesque" only in their beauty—for they are never immobile—are not merely studied with admirable care, but must be due to a temperament that instinctively understands expressiveness in action. In the too few performances we have seen of hers in London she has always been thoroughly individual and genuinely dramatic, having never yet overstepped the boundaries within which her success is sure. Mr. Frank Cooper plays the rôle of him who is deprived of Serena by the length of Claudian's purse, and he plays it with some measure of impulse and conviction. Mr. E. S. Willard represents the Holy Clement, the Christian Father to whose cell Serena flies from the importunities of Claudian.

We have been accustomed to see him as the most vicious and the best dressed of blackguards—as the cultivated burglar who breaks open iron safes when ceremoniously arrayed in a white tie and a shirt front—as the treacherous but well-connected cad, whose most innocent hours are those which he passes with his mistress. And if the actor has perfected his method less distinctly in the newer and more pious rôle which he is called on to assume than in the earlier and less creditable, it must be said that his voice, at all events, favours his more recent assumption of the ways of virtue. It is a rich organ, and Mr. Willard uses it with gravity and meaning. Mr. Speakman is generally called upon to be genial and humane, and his wonted pleasant task is again laid upon him. Mr. Hudson, as the Tetrarch, is impressive, but it is at the cost of imitating Mr. Irving. We are wont to enjoy the appearances of Mr. George Barrett, who has done many good things and has here little to do. The little he does do here is somewhat too manifestly modern. Alas! Miss Helen Vincent is yet more modern than he. Thus it will be seen that the interpretation of the play which Mr. Herman has so powerfully conceived is unequal, though it is careful always. The scenic effects must be received with unmingled praise. They are, to say the thing in a word, equal to the best that has been offered us at the Lyceum. The expenditure of money must have been liberal—that of thoughtful and accomplished taste must have been lavish. The scene of the Prologue—Byzantium A.D. 362—and that of the Vineyard near Charydos are almost unparalleled for exquisite illumination, noble colour, and a grouping and posing of the figure that would do credit to the most truly classical of living English painters. Sir Frederick Leighton, Mr. Poynter, Mr. Tadema, and Mr. Albert Moore might each have had a hand in the production of effects so luxurious and engaging. FREDERICK WEDMORE.

### MUSIC.

#### RECENT CONCERTS.

M. VLADIMIR DE PACHMANN gave the first of two pianoforte recitals at St. James's Hall last Monday afternoon. The programme commenced with one of the rarely heard Sonatas of Carl Philipp Emanuel Bach. It was announced as No. 4 in G, whereas it is the sixth piece in the first collection of the "Sonaten, nebst Rondos und freien Phantasien, für Konner und Liebhaber." The Sonata is, however, the fourth in the selection of six Sonatas arranged (*bearbeitet*) by Dr. Hans von Bülow, and the public ought to have been informed of the fact that they were listening to Bach-Bülow. It is not now the moment to speak of either the nature or the merit of the alterations made by the famous pianist. Emanuel Bach's music, with its delicate touches, charming melody, and pure pianoforte writing, suits M. de Pachmann. How admirably he interprets Chopin is well known; and a certain kind of relationship between the two composers must be acknowledged. Schumann's "Carneval" was the next piece. Of course, Mme. Schumann best understands and best interprets this characteristic work; but, though we prefer her reading to that of other great players, we recognise the individuality and power of a Bülow, a Rubinstein, or a Mentsch. We did not expect to admire,

or entirely approve of, M. de Pachmann's version; but we did not expect to hear what may be fairly described as a travesty of the "Carneval." Whether regarded from a technical, intellectual, or poetical point of view, the performance was unsatisfactory. M. de Pachmann afterwards elicited warm applause from his audience by playing in most finished style Rubinstein's *Barcarolle* in G, some pieces by Chopin and Henselt, and a *Nocturne* by Leideritz (dedicated to the pianist). Brahms' *Capriccio* (op. 76, No. 2) and Schumann's *Toccata* were neatly played, but both (especially the first) much too fast. The hall was well filled, and the audience was unusually demonstrative. The second concert takes place next Wednesday week, when M. de Pachmann will play, among other things, "The Moonlight" and an important Chopin selection.

The second concert of the Borough of Hackney Choral Association was held last Monday evening at the Town Hall, Shoreditch. Through unforeseen, and often unavoidable, causes the most interesting and the most carefully prepared performances may be spoilt; and with well-known works there is the additional danger of carelessness. Rossini's "Stabat Mater" was, however, given at Shoreditch with marked success; and, as we are speaking of a society with an able conductor (Mr. E. Prout) and an excellent choir, our praise is special. The solo vocalists were Miss Thudichum, Miss Amy Foster, Mr. Henry Guy, and Mr. Robert Hilton; their voices blended admirably, and in the solo music each made the most of the melodious strains of the swan of Pesaro. The chorus sang with precision, feeling, and spirit; particularly would we notice the "Eia Mater," in which the unaccompanied voices sustained the pitch to the last note. The second part of the programme commenced with a Symphony of Mozart's well played by the band; this was followed by a selection from Weber's "Oberon," giving to the solo vocalists further opportunity to distinguish themselves. The lovely chorus with solos "Light as fairy foot can fall," the popular quartett "Over the dark blue waters," the duet "On the banks of sweet Garonne," and the chorus with solo "For thee hath beauty" were the numbers chosen. The last was given as originally written by Weber—that is, for mixed instead of for female voices. As a concert-piece it is more effective in this form. The programme included, besides, a *Gavotte* for orchestra by Cowen and a chorus from Handel's "Belshazzar." Despite the unfavourable weather, the hall was well filled.

The first concert of the second season of Mr. Willing's Choir was given on Tuesday evening last at St. James's Hall, and Sir G. A. Macfarren's "King David" was the work chosen for the occasion. We have already spoken about this "new Oratorio," which shows great talent, but little originality. It is, however, the latter quality which gives vitality to a work. "King David" testifies to the learning and perseverance of an English composer esteemed by all musicians; but art is no respecter of persons, and the Oratorio, speaking to us in the language of the past, and all but ignoring the spirit of our day, will, in our opinion, live a short though honourable life. Mr. Willing had evidently taken great care in the preparation of the work. With a few exceptions, it was really well performed. The choir contains some excellent voices; the quality of the sopranos, however, is not particularly good. The solo vocalists were Miss A. Williams, Miss Hilda Wilson, and Messrs. Shakespeare and King. Mr. Shakespeare sang in place of Mr. Vernon Rigby, and did full justice to his part. Miss Wilson deserves a special word of praise. At the end of the concert, the composer was called to the platform and warmly applauded.

J. S. SHEDLOCK.

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*The Poetical Works and other Writings of John Keats.* Now first brought together. Edited, with Notes and Appendices, by Harry Buxton Forman. In 4 vols. (Reeves & Turner.)

SIXTY-TWO years have passed away since Keats died, and now, for the first time, we are presented with a final edition of his text. If it had come sooner, it might not have found the world of readers prepared for it, and if it had come much later it might have laid Englishmen open to the charge of neglecting their most interesting classics. In a beautiful spirit of optimism, then, we may congratulate ourselves on our good fortune in receiving it at this particular time, but much more, it seems to me, on its excellence and on Mr. Forman's ability. The value of bibliography is much disputed, and we can very easily admit that there is much to be said for the plain people who like a homely text, untormented by notes or allusive documents. For them there is Mr. Matthew Arnold's edition of *The Lives of the Poets*, with none of the errors pointed out, and adorned by one single and solitary note. But a belief in this sort of editing is becoming as rare as a belief that English poetry ceased with Crabbe; and, for my own part, I am so devoured by the love of notes that I am sometimes tempted to think that the text was made on purpose to be adorned by them. In pure bibliography, then, Mr. Forman is a passed master; nay, more, he has actually invented a method of arranging editorial material which is apparently the best known. His severest critics have never assailed his general accuracy; and I must confess that his scrupulous examination of documents, his taste in typography, his attention to the mint and anise and cummin of book-production, are delightful to me, and that he gives me not a note or an appendix too many. If I admitted that his zeal was excessive on any point, it would be on the localities where Keats lived in London; about which, unlike Leigh Hunt, I am not curious.

The more closely anyone has studied Keats and his period, the more inclined does it seem to me that he will be in giving honour to Mr. Forman's industry and skill. These four large volumes, containing a good deal of matter hitherto inaccessible, are a monument of zeal and editorial activity. On the whole, the matter which is entirely new is not very large in quantity or important in quality, but it is right that we should have it. There is one terrible letter to Fanny Browne which

wrings the heart, and which I, for one, should have been glad to be spared the reading. And Mr. Forman prints the poem called "Eve's Apple," which does not now appear to me so good as when I read it in MS. ten years ago. But I am disposed to blame the indiscreet temper of the age, rather than Mr. Forman, for these additions, if they are to be blamed. It is certain that sooner or later these things would be added to the poet's works, since no one has had the courage to burn them, and it is a pain to the scientific editor to know that his edition is incomplete. The discovery of Richard Woodhouse's copy of *Endymion* has revealed the tenor of the first draft of that poem, to which, moreover, a charming fragment has been added from the columns of the *Indicator*. A number of pleasant and almost paternal letters to his sister Fanny, still surviving as the Señora Keats de Llanos, reveal a friendly side of his character, but add little to our knowledge of him; the Scotch Tour receives very considerable elucidation, and a good many pieces of doggerel poetry are printed for the first time.

It will not be thought invidious, I hope, if I point out one or two small points on which Mr. Forman might, perhaps, in a future edition be a little more full or precise. I mention them because, although they may seem slight to the ordinary reader, I do not think that Mr. Forman will consider them beneath his notice. They are the remnants of a variety of notes made on the text of Keats during past years—notes most of which are rendered obsolete by Mr. Forman's full and exhaustive treatment of the text. In dealing with "Lamia," it might be well to point out that Keats had no more right to make this a proper name than we should have to take Bogey as that of a hero. A lamia was a fabulous monster; Lucian says of someone that his talk was like stories of lamias, made to frighten children in the nursery. In reprinting the very trumpery anapaestic lines "To some Ladies," Mr. Forman has a note in depreciation of Mrs. Tighe which makes me inclined to suspect him of small acquaintance with her works. It is obviously Moore, and not Mrs. Tighe, whom Keats is here imitating, and he merely mentions the authoress of "Psyche" because he admired and had been studying her poem. I do not think that Mrs. Tighe's influence upon the composition of a far more important poem, "The Eve of St. Agnes," has ever been noticed, but it certainly exists. Mrs. Henry Tighe was by no means the mamby-pamby writer which she has been represented as being. In her way she heralded the neo-romantic school in almost everything but genius. She was the best Greek scholar, except Mrs. Browning, that we have had among English female poets, and she was able to boast that she had gone direct to the original of Apuleius for the fable of her epic. In Keats' days this elegant and sustained production was still much read, and I have myself no doubt whatever that Mrs. Tighe's treatment of the Spenserian stanza had something to do with Keats's choice of it in "The Eve of St. Agnes." Here is a stanza chosen at random from "Psyche," which was written about 1799, and I think every critical reader will admit that, in falter-

ing accents, it prophesies of the style of Keats:—

"But when meek Eve hung out her dewy star,  
And gently veiled with gradual hand the sky,  
Lo! the bright folding doors retiring far,  
Display to Psyche's captivated eye  
All that voluptuous care could e'er supply  
To soothe the spirits in serene repose;  
Beneath the velvet's purple canopy  
Divinely formed a downy couch arose,  
While alabaster lamps a milky light disclose."

In connexion with the "Ode on a Grecian Urn," Mr. Forman might have mentioned Wordsworth's curiously prudish scruple regarding the first line; and, under the "Ode to Psyche," he should certainly have quoted Mr. Ruskin's eloquent tribute to the Alpine felicity of Keats' painting in

"Far, far around shall those dark-cluster'd trees  
Fledge the wild-ridg'd mountains, steep by steep."

I miss, too, a note where one might have been appropriately inserted, on the false quantity Keats is guilty of in regard to the word "Hyperion." Shakspeare, Gray, and many other English poets have committed the same sin, but their example has not been so universally followed as is usually supposed. Akenside, who hated to be wrong, speaks correctly of

"the might  
Of Hyperion on his noon-tide throne,"

and Drummond of Hawthornden makes the same vain protest.

There are now some textual points to be examined. In the fragment called "Modern Love" it appears to me certain that the word "it" has dropped out of the fifth line (ii. 231), which should surely run

"Divine by loving it, and so goes on"—

that is to say, silly youth doth think to make itself divine by loving love. From "The Castle Builder" a line seems to have dropped out after l. 37, amplifying the description of the potter's clay, and supplying a rhyme to "clay." In the "Acrostic" (ii. 283), ll. 10-14 appear to be corrupt; they are, at all events, hopelessly unintelligible as they stand. I can only approach a meaning by entirely altering the punctuation, thus:—

"Anthropophagi in Othello's mood,  
Ulysses storm'd, and his enchanted belt,  
Glow with the Muse,"

the meaning being that Anthropophagi, and Ulysses, and his belt are three subjects of an heroic kind which suit the tragic Muse. I suspect, however, that "storm'd" is the wrong word; the only text appears to be a careless American one. I am glad to see that in the "Ode to Fanny" Mr. Forman makes one conjectural emendation, "lost in a soft amaze," of the truth of which I have long been persuaded; but he misses another of which I am no less sure, and of greater importance. The first line of the Ode at present reads,

"Physician Nature! let my spirit blood!"

an expression which is certainly incorrect and possibly vulgar. I would suggest that Keat undoubtedly wrote

"Physician Nature! let my spirit's blood!"

which reconciles us to grammar and good sense, and binds the meaning to that of the second line. In the "Song of Four Fairies" a line seems to have dropped after l. 47, for

nothing rhymes with "sun." It is noticeable that these unrhymed lines occur only in poems the MS. of which has not been examined by very careful copiers. Keats was so rich in technical instinct, and so amorous of form, that even in his wildest snatches of doggerel he did not leave such raw and careless edges to his work.

Almost the only emendation which Mr. Forman has made and which I resent is the substitution of a comparatively tame stanza in "*La Belle Dame sans Merci*" for the wild and romantic music of—

"She took me to her elfin grot,  
And there she wept, and sighed full sore,  
And there I shut her wild, wild eyes  
With kisses four."

As an indication of what Keats had been reading—and I think the echo of his fugitive study is always to be detected in his verse—I should like to have it noted that the exquisite ending to "*The Eve of St. Mark*," in its mock fifteenth-century rhymes, shows that Keats had just laid down the *Confessio Amantis*. I should be very glad to know from Mr. Forman whether it is possible that Keats saw a copy of "*Prometheus Unbound*," or heard passages of it in MS. I do not suppose that his slightly churlish vow, years before, not to read or even visit Shelley would have bound him in his later thoughts; and, if he had at last a notion of visiting Shelley, he might well decide to read what Shelley had written. At all events, towards the close of what I am afraid we must consider Keats' latest long poem, the unlucky "*Cap and Bells*," I am struck by several Shelley-like words—"Imaian," "Panthea," and the like. There is, I think, now no impropriety in mentioning that Mrs. Bryan Waller Procter was the lady who gave Lord Houghton the brilliant description, which has been so often quoted, and which is reprinted here (iv. 333), of Keats' personal appearance. There seems some inconsistency, but not more perhaps than the infirmity of aged memory can account for, between Severn's statement in 1878 (iv. 218-9), that until he read the letters of Keats to Fanny Browne he knew nothing of "this serious passion," and his description in 1821 (iv. 213) of the poet's agony at receiving a letter from Fanny Browne, and his expressed sympathy for her loss in 1822 (iv. 367). It is certain that every fresh glimpse which we get of this person renders her figure more unsympathetic. It was she and not the critics who killed John Keats; if ever a shallow-hearted coquette destroyed a man, it was she, and she has left behind her words about her lover which place her outside the confines of our pity.

I have no space left to do justice to the adornments of these splendid volumes. All the best portraits of Keats are given in careful facsimile. I would like to enquire what has become of "the beautiful profile by Giromelli" which Severn mentions in one of his letters (iv. 380); was this a portrait taken by an Italian artist in Rome? The Mr. Gott who tried so hard to execute a monument to Keats directly after his death was Joseph Gott, a very clever sculptor, who fell under the curious spell which used to subjugate the gold medallists of the Royal

Academy, and who, having found his way to Rome, never found it back again, but died there in 1849. With regard to the life-mask, Mr. Forman is certainly right in the very high estimate he has formed of its value. My friend Mr. Armstead, R.A., gives it as his professional opinion that this has been manipulated less than is usual in the case of masks, except in the mouth, which Keats evidently moved, perhaps with a trembling of the lips or irritation at the pressure of the plaster, and which cannot be accepted as true in detail. I trust that Mr. Forman will not receive my little carpings as being anything else than a tribute to the value of his compilation and a mark of the eager interest with which I have examined it.

EDMUND W. GOSSE.

*Arminius Vambery: his Life and Adventures.*

Written by himself. With Portrait and Illustrations. (Fisher Unwin.)

AUTOBIOGRAPHY is a form of literature which should generally be posthumous. If a man is inclined to carve his own statue it is at least well that he should trust his friends to furnish the pedestal and the inscription. It is a very serious matter to face the world's criticism, which is keen and cold, when we have stripped off the clothes that habitually hide us from our best friends; and if we are to do the work effectually and frankly, without self-consciousness and without vanity, it had better be postponed until we have crossed the frontier and are careless of either praise or blame. Nor, again, are many lives worth chronicling apart from the incidents of adventure which bring us face to face with fresh facts and situations. These, undoubtedly, men will read with avidity, but they will not bear telling too often. We tire of repeated jokes, much more of twice-told tales. Such are the reflections which are at once suggested on turning over the leaves of M. Vambery's new book.

Of this book the first chapters can alone claim to be actually new and to be in reality autobiographical, the rest is a *rechauffée* of what M. Vambery has previously told us—a re-casting of the matter in previous works in which he described the picturesque story of his adventures in the steppes beyond the Caspian. When first given to us these were full of freshness and of novelty, but they have somewhat paled since so much has been written by other hands. His difficulties were greater, no doubt, than those of later and more fortunate travellers—as the difficulties of pioneers are greater—and he had the reward of reaping the first harvest of sharply outlined facts. But those who came after, who could travel along a more level road and with greater safety and leisure, have naturally brought to their hives a more substantial load; and it is a rash thing, when they have made us all familiar with the scene, to repaint it in the colours that were welcome once, and to bid us look at it through a vista of twenty years. We say this advisedly. We are all under deep obligations to M. Vambery. His facile pen made us take a warm interest in a land which we had almost forgotten, so soon does good men's work, like that of Abbott and Burnes and others, pass into

the oblivion of every-day folk; but he has done much more than this. He has dug deeply into the sources of Eastern history and into the problems surrounding the languages, the poetry, and the traditions of the Eastern Turks; and although, like every one of us, he has not escaped the sharp attacks of hostile critics, he has done what will enable him to survive a good deal of correction, and added largely to the world's store of knowledge. The burden of our homily is to say that his trained hands would have given us more welcome matter if he had published the great poem on Sheibani Khan, about which he read such an interesting paper at the Asiatic Society, or given us some original materials illustrating the darker corners of Eastern history, instead of recasting his already familiar narrative and calling the story an autobiography. The style of his new book, as usual with him, is light and brisk, and he arranges his story with no slight dramatic power. He has also been assisted by a clever draughtsman in the graphic pictures he gives us of desert life.

M. Vambery's early days were hard enough. Born of humble parents, he had to fight for himself at twelve, and began as an apprentice to a dressmaker. From stitching cloth he passed to a more congenial occupation as the teacher of an innkeeper's son, tempering his teaching by occasional turns at cleaning the family boots. Having got together eight florins he made his way to St. George, near Pressburg, where he joined the gymnasium, and where he was maintained by the kindness of charitable people, who supplied him with food and clothing. At fourteen he moved to Pressburg, where he seems to have endured some privations—living, he says, on bread and water only, and meanwhile acting as a servant or a domestic to other servants while he was attending school, and during the vacations tramping it to Vienna, Prague, and other cities. At sixteen, he says, he had acquired a knowledge of Hungarian, German, Slavonian, Latin, and Greek, and speedily mastered the other Romance and Teutonic languages; and he would have us believe that all the principal poets and authors of Europe were his daily food. He tells us that from early years his imagination was especially taken captive by the romance surrounding the East; and he now attacked the Eastern tongues, beginning with Turkish, which, from its affinity to Magyar, he found easy. Through the kindness of Baron Joseph Eotvas, he secured a passage to Constantinople with fifteen Austrian florins in his pocket; and he does not fail to tell us what a youthful prodigy he was considered by his fellow-passengers, and how his knowledge of many tongues secured him friendly meals and other attentions. Among his new friends were several Turks, who at that time were very well disposed towards the Hungarians, and were hoping for a wholesale conversion of that race to Islam. At Constantinople he became a teacher of languages, and he divided with a venerable Mollah the task of educating a young wealthy Turk who was anxious to be provided with French boots and a French vocabulary. Presently, entering the household of a Turkish grandee, Hussein Daim Pasha, he was introduced to a

learned Mollah from Baghdad, named Ahmed Effendi, who was a "thorough Arabic and Persian scholar, and knew a whole series of classics by heart." He became our traveller's teacher. M. Vambéry tells us how at this time he had access to the best Turkish circles; and, rather unexpectedly to those who know something of the antecedents of official Turkey, he breaks out into a tirade against "the stupid pomposity, ridiculous arrogance, and pitiable ignorance of certain aristocracies" when contrasted with the Asiatic grandees. It is certainly new to us to learn that an Oriental is particular only about the nobility of blood in the matter of his horses and sporting dogs, and that in Asia "the possessors of long pedigrees and owners of family trees with decayed roots and worm-eaten bark have not the position of leaders of society." Stambul has been writ very large indeed in being here styled Asia. While at Constantinople M. Vambéry published a Turko-German dictionary, and was elected a corresponding member of the Hungarian Academy. He had now determined to make his famous journeys, for which he had diligently prepared himself by a study of Eastern dialects of Turkish, until he felt himself able to pass as a genuine Turk. The account of his journey fills the greater part of the rest of this book.

M. Vambéry is a well-known critic of Russian aggression. The following passage shows some of the iniquities which it is to be hoped Russian aggression has suppressed. Speaking of a band of three hundred Turkoman prisoners who had been captured by the Khivans, he says:

"These unfortunate people were covered with rage, and looked, owing to their fear of death and the starving they had had to undergo for days past, like dead men risen from their graves. They were already divided into two groups—those under forty years of age, who were yet to be sold as slaves, or to be made a present of, and those who, owing to their position or advanced age, are looked upon as *akakals* (gray beards), and were subject to the punishment meted out by the Khan. Those of the first class were led away by their escorts, in bands of fifteen tied to each other by iron collars. The second group were anticipating with patient resignation, like sheep taken to the slaughter-house, the horrible fate in store for them. Part of them were sent to the block or to the gallows. Eight of them, of an advanced age, lay on their backs at a hint from the executioner. In this situation their hands and feet were tied, and he, kneeling on their chests, and stabbing with a sharp knife the eyes of each of them, in turn deprived them of their eye-sight. After he had accomplished his cruel task he wiped his bloody knife on the gray beard of one of his victims. It was a dreadful sight to see these miserable people, after the fetters had been removed from their hands and feet, in their groping attempts to rise from the ground. Some knocked their heads against one another, others sank to the ground again from sheer exhaustion, moaning and beating the ground with their feet in their agony."

As a good instance of the *sang froid* necessary to a traveller in these dangerous latitudes may be quoted an amusing anecdote of M. Vambéry's intercourse with Yakub Khan of Herat. He entered the reception hall, where his large turban and pilgrim-like appearance caused everyone to make way for

him. "When I stepped into the hall," he says,

"I found the prince seated as usual in his arm-chair with the vizier on his right side, while ranged along the wall were standing other officers, mollahs, and people from Herat. In front of the prince were the keeper of the seal and four or five servants. As became my position as a dervish I entered with the customary salutation, and, exciting no sort of comment by it, I went up straight to the prince, seating myself between him and the vizier, after having pushed aside the latter, a stout Afghan, to make room for me. There was a general laugh at this intermezzo, but I kept my countenance, and immediately raised my hand to recite the customary prayer. I observed an expression of surprise and hesitation stealing over his face, and, after I had said 'Amen' and the whole company, smoothing their beards, responded to it, he jumped up from his chair, and, pointing at me with his finger, he exclaimed, laughing and yet half astonished, 'I swear by God that thou art an Englishman.' A loud burst of laughter followed the original remark of the young prince, but he, in no wise disconcerted, approached, stood up in front of me, and then, clapping his hands like a child who had guessed right at something, he added, 'Let me be thy melim! confess thou art an Englishman in disguise.' But I now pretended to act as if the joke had been carried too far for my forbearance, and said, 'Sahib meksem (stop this), dost thou know the proverb: he who, even in fun, takes a true believer to be an unbeliever, becomes one himself? Give me rather something for my *fatiha* that I may continue my journey.' My grave looks and the citation made by me somewhat perplexed the young prince, and sitting down again, half ashamed of himself, he excused himself by saying he had never seen a dervish from Bukhara with such features."

The later chapters of M. Vambéry's book are, we confess, little to our taste. They are charged with that peculiar incense which men burn sometimes in their closets before themselves, but which should not be burnt in public. The scholars whose good opinion M. Vambéry would alone assuredly desire to conciliate will be irritated by the minute references to great people who have received M. Vambéry in their houses, the eminent man he is himself in many fields of enquiry, and the authoritative voice he speaks with in politics and science. We could have spared all this. It is not very worthy of one who has done so much good work. It is especially distasteful to men of English or German origin, who believe now, as was believed of old, that the best wine needs no bush; and it is a signal proof of the temptations and dangers of limning one's own portrait. We can follow M. Vambéry's footsteps in Asia with pride and pleasure; we welcome every word he has to tell us about the ethnography and the languages of the East. But we get tired and shrink from a lion whose tail is continually wagging, and we would leave such small arts to much smaller men than the Professor of Eastern Languages in the University of Pesth. HENRY H. HOWORTH.

*Francis Beaumont: a Critical Study.* By G. C. Macaulay. (Kegan Paul, Trench & Co.)

THE younger member of the most famous of English literary partnerships has hitherto been

a somewhat nebulous figure. The inveterate association which links his name with Fletcher's has made it the harder even for scholars to give him a detached personality, while popular opinion has always frankly declined to think of him apart. "Beaumont and Fletcher" have been a sort of composite entity, to which the first, like the hero of the epigram—*πόδας χρίσας, ὄμματά χροιάμενος*—supplied the solid qualities, and Fletcher the radiant wit. So far as he is currently distinguished at all, his portrait is not altogether flattering. "Excellent Beaumont," for whom his contemporaries had nothing but admiration, has been put off with doubtful praise as a poet of "judgment;" and the fantastic phrases of Cartwright about the "sober sponge" with which he chastened the exuberance of Fletcher's wit have assisted the impression, suggested by his poems and by his heavy and uninteresting features, that he was somewhat dull.

A thorough comprehension of Beaumont was for the first time made possible by Mr. Fleay, whose paper in the *Transactions* of the New Shakspeare Society, in spite of a rather too fanatical faith in his talisman, must be allowed to have made an epoch. The distinction of styles which he succeeded in tracing is palpable enough when once observed, though it eluded the more exquisite methods of the older criticism. But Mr. Fleay left the subject just where it began to have a real interest. We care very little to know that Fletcher used so many double endings and Beaumont so many, or that Beaumont wrote this scene and Fletcher that, unless these facts can be made to disclose other facts, and to throw a little light on what is yet dark in the mind, character, and art of these two great writers. A more subtle and imaginative analysis of style and treatment was necessary; and it is this that Mr. Macaulay has attempted in the original and valuable study before us, which, though carefully revising and correcting Mr. Fleay's results, in the main begins where he left off. We may call attention, at the same time, to the papers on Beaumont and Fletcher appearing in the *Englische Studien*, on which it would be premature to express an opinion.

Mr. Macaulay has certainly subjected the dramas in which Beaumont took part to a very searching and elaborate criticism. He has, perhaps, given rather less attention to that extraordinary mass of wit, heroism, romance, extravagance, and obscenity which is Fletcher's alone; and, in the effort to detach the two figures definitely and vividly, he occasionally ignores their fine points of contact. The contrast, for instance, in regard to rhetorical elements is perhaps hardly so great as is implied. The structure of Fletcher's verse doubtless suggests a constitutional antipathy to the old regular iambic with its sonorous monotony; but Fletcher pursued his heresies so ardently that he at times approached the very point he was flying from, and wrote a verse as obtrusively cadenced and as undramatic as that of "Gorboduc" by a precisely opposite method. No doubt he often displays a sort of *Welt-zerschmetternde* recklessness of metre and everything else, as if *Υβρις* herself were his

muse. But there are many passages in which the troubled, languorous rush of syllables, advancing like a wave up a shallow beach to a crisis and a "dying fall," which monotonously recur, has a distinctly rhetorical effect. The lines seem to linger with a kind of voluptuous delight in their own music—"wandering on as loth to die;" and Fletcher, whose ear was so fine when he chose to consult it, was clearly quite aware of the effect, which, like every other obtrusion of the mere form and mechanism of speech, is essentially rhetorical and undramatic. His use of stopped lines, too, which, as Mr. Macaulay rather subtly points out, emphasises the unrhetorical disjointedness of his thought, also induces something of the rhetorical ampulness of expression which generally follows the effort to end the sentence at a particular place. Beaumont's verse, again, certainly tends to the rounded and periodic structure. But the rhetorical quality which might otherwise have been more conspicuous than it is is partly neutralised by a love of simplicity, in which he is quite unlike Fletcher and almost all the other dramatists of his time. It is in Beaumont that we find those brief sentences of unassuming beauty, perfectly limpid in structure and in thought, daintily inlaid like pearls in the verse, and breaking up its continuous music into detached and completed phrases. In other hands this style might degenerate into epigrammatic pretentiousness; in his it became the happiest vehicle for the expression of child-life or maidenly ingenuousness. Beaumont has some title to be called a classical writer in a romantic age, while Fletcher was a romantic of romantics.

The most important part of the book is the fifth section—a suggestive and original attempt to describe Beaumont's "mind and art." Mr. Macaulay distinguishes, as peculiar qualities of Beaumont, the use of burlesque in comedy and of the kind of unconscious equivocation in tragedy which Thirlwall, by a happy extension of usage, called "irony." He claims that, if he wanted wit, he was fully the equal of Fletcher in humour. And, finally, he attempts to rescue him from the charge habitually launched against the entity "Beaumont and Fletcher"—of complete want of moral feeling. The general accuracy of this analysis may be conceded; but here again the contrast with Fletcher is somewhat too trenchantly drawn. The use of burlesque, for example, is denied to Fletcher; and, on the strength of this perilous hypothesis, it is maintained that one of the most effective burlesques in literature, the "Knight of the Burning Pestle," was the sole work of Beaumont, occasioned by the failure of the "Faithful Shepherdess"—that it was, in fact, an act of chivalrous vengeance upon the city audience which had damned his friend's play the year before, and which replied to the attack by damning his. Now, in the first place, it seems especially hazardous to apply observations about the ordinary practice of the two dramatists to a work confessedly written with a purpose. Even assuming that Fletcher used burlesque nowhere else, it is hardly more reasonable to deny that he may have borrowed the weapon of Cervantes to chastise his foolish enemies and their foolish favourites than it is to deny, with Mr. Fleay,

that he may have for once used prose for the same purpose. But was burlesque so strange to him, after all? Like some of his fellows, notably Heywood, he was equally at home in the wildest regions of romance and in the grossest prose of daily life, in the world of Quixote and the world of Sancho Panza; and he frequently brings the two worlds into close contact. Sometimes, it is true, he appears unconscious of their relation, as in the "Love's Cure," where a Spanish Bradamante is exhibited "at home" among the gallants and tradesmen, the rascally constables and "hungry servants" of sixteenth-century Seville. In the "Sea Voyage" the contrast is inverted, and it is the homely sailors who find themselves in the Isle of the "Amazons"—a feeble and vulgar copy of Prospero's. But in "The Woman's Prize"—a much worthier rival of Shakspeare in another field—the suggestion of romance is not merely brought into the common world of jealous husbands and subtle wives, but humorously contrasted with it. What could be purer burlesque than the scenes in which "chaste, witty Maria," the more artful successor of cursed Katherine, fortifies herself with several kindred spirits, after the fashion of the *Lysistrata*, in a domestic Acropolis, besieged by Petruchio and his men-servants; while, to the terror of the besiegers, an army of "city-and country-women" is discerned advancing to their rescue, "like a cloud of thunder," under the command of a tanner's wife—

"I know her by her hide, a desperate woman,  
She dead her husband in her youth, and made  
Reins of his hide to ride the parish."

The whole of this description (ii. 5) may be compared with the "lady's" ironical speeches in "The Scornful Lady" (i. 1), in which Mr. Macaulay sees sufficient "burlesque" to make them a part of his case in claiming that play for Beaumont. Again, when we find certain passages of this play and of "Philaster," which are full of the metrical characteristics of Fletcher, assigned to Beaumont on account of the "burlesque magniloquence" to which double endings are said to be "appropriate," we are inclined to entreat a little more light upon this mysterious property, and to ask whether Marlowe, for instance, did not find it feasible to extract a "magniloquence," which for us and for most of his contemporaries has all the effect of "burlesque," out of a perfectly simple iambic.

We have no space to deal at length with all the other points. Upon the vexed question of the "moral earnestness" which the author, with a slight qualification, claims for Beaumont as for Shakspeare, while he denies it to Fletcher, we are on the whole disposed to agree with him. And the series of exquisite maidenly forms—Aspasia, Euphrasia, Oriana, Viola (in the "Coxcomb"), to whom we may add, though they are "no maids," Ordella ("Th. and Theod.") and Violante ("Triumph of Love")—may be regarded as in the main Beaumont's creation, though in several cases the coarser touch of Fletcher is visible in the execution. Among the long succession of Fletcher's own heroines—the martial viragos, like Clara and Bonduca; the women of tragic passion and pathos, like Edith ("The Bloody Brother") and Merione ("Queen of Corinth"); and the maidens of

the type of Celia in the "Humorous Lieutenant," who mean to keep their honour, and do keep it, but who can extract much amusement from adventures which imperil it—among all these bold and masculine figures, there are hardly any which, even distantly, recall the delicate creations of Beaumont, unless it be the modest and somewhat homely maidens whom their father, "the Loyal Subject," entrusts to the Court of his very disloyal Sovereign.

We add a few brief notes. The remarks about the Beaumontesque English country-house scenery of the "Scornful Lady" might have been modified by a comparison of that (only nominally French) in Fletcher's brilliant "Elder Brother." In drawing an argument for Beaumont's authorship of the "Woman-Hater" from the character of the glutton Lazarillo, it should have been noticed that a character of the same "humour" and the same name occurs in Fletcher's "Love's Cure." And, in order not to omit one last lowly office of criticism, we will venture finally to remind the author that Coryat's *Crudities* was published, not in 1616, but in 1611. We hope to meet Mr. Macaulay again. If, as he tells us, the history of the later romantic drama has not yet been written—as, in a German sense, it doubtless has not—we should rejoice to hear that he had laid his hand to the task; or, if he shrinks from that ungrateful and unsavoury labour, let him at least give us some more studies as careful, subtle, and suggestive as the present one.

C. H. HERFORD.

*Isaiah of Jerusalem, in the Authorised English Version.* With an Introduction, Corrections, and Notes. By Matthew Arnold. (Macmillan.)

LOVERS of the few original works in literature are always glad to see new translations of them, and fresh circles of readers introduced to their beauties. Mr. Arnold has the ear of a public to which professed scholars rarely have access; he has the pen of a master of English, and the sympathetic insight of a poet. It may be that he has some more questionable gifts, that he can by a single barbed phrase give an immortality of unmerited disface, and by a light and sparkling manner divert the reader from the weightier matters which do not contribute to aesthetic pleasure. Had he republished in full those papers on the genuine Isaiah which lately adorned the *Nineteenth Century*, the provocation would have been great to mix in unequal combat; but by a wise and considerate renunciation he has enabled a jealous reviewer to bless one who might have been an enemy altogether.

Mr. Arnold's present theory on the right mode of "revision" is that which for many years has been my own—viz., to correct as little as possible, and that little in rhythmical English. Formerly, says Mr. Arnold, he was unwilling to disturb the old version when any tolerable sense, right or wrong, could be made of it; now he thinks that a clear error should be corrected, though if the general sense of the original is preserved (for Mr. Arnold retains this questionable phrase), we ought to be satisfied. In the



interests of a full discussion, I wish he had matured his theory and published his contribution earlier; perhaps his voice might then have been more listened to. The danger in the very gentle revision which we both desire is this, that ingenuous Bible students might imagine that it represented the ripest and best nineteenth-century scholarship, and that the rhythmical and rhetorical effect of the Authorised Isaiah corresponded to that of the Hebrew. If this should be imagined, adieu to progressive study. It is in the interests of church-goers, school children, and poor people that one may reasonably argue against a thorough revision; for students, a really faithful translation is indispensable. Chapman's *Homer* might do for Keats, but not for an historical student; now the Authorised Version is not, in scholarship, up to the level of Chapman's *Homer*. Here, then, I part company with Mr. Arnold, who censures what he generously admits to be the faithfulness of my own recent translation of Isaiah precisely as if it were intended either as a model for a church version or for lovers of English style, without mentioning that I had already published a version in a work not yet out of print, which aimed (doubtless with frequent ill-success) at reconciling in some degree style and scholarship. He finds fault with the heaviness of my version of vii. 16; but that version does but reflect the heaviness of the Hebrew, which is one of the evidences produced that chap. vii. as it stands was not the work of Isaiah. The superior rhythmic elegance of his version of ix. 5 I willingly recognise; but one part of it sacrifices sense to sound. Certainly Mr. Arnold's version elsewhere too satisfies the ear; but it seems to me squeamish to admit "long-shanked," while using a periphrasis for "boot" and for "straggler," and, contrary to his own principles, to retain such misleading renderings as "pleasant pictures" (ii. 16), "behold, a virgin" (vii. 14), "without me" (x. 4), "hypocrites" (xxxiii. 14).

It is interesting to see how instinctively Mr. Arnold (rather like Dean Stanley) turns against any but a very modest "higher criticism." I think it very excusable in him to sit in judgment, when so many lesser men do the same. *Eppur si muove*. To call Ewald's conclusions "temerities" simply shows that he is not acquainted (how should he be?) with the ins and outs of criticism. Of course, if he only knows Ewald's positions from Ewald, he is unable to do full justice to his theories, for Ewald is conspicuously deficient in dialectic power. It is a comfort, at any rate, that Mr. Arnold throws his full weight into the scale for a plurality (he would say a duality) of authorship; without this, indeed, it is difficult to see how the second part of Isaiah could in any rational way be enjoyed. I rather wonder that Mr. Arnold should honour me with so much of his gentle criticism. At one point he apparently confounds me with Sir E. Strachey, and attributes to me a view about the great ode of chap. xiv. which I have repeatedly controverted. On the other hand, a similar theory as to xxi. 1-10 I admit to be mine and to be doubtful, only adding that the rival explanation is equally doubtful, as I hope to be able to show more fully than before.

There is so much to be thankful for in Mr. Arnold's brief introduction to the genuine Isaiah that it were ungracious to ask for more. Even if he loves King James's Isaiah better than "Isaiah of Jerusalem," it is a virtue to love the Hebrew seer at all. Keats knew no Greek, but Mr. Arnold knows some Hebrew as well. He is well fitted, then, to be an Isaiah missionary to those who would fain share Keats's pleasure as "a new planet swims into their ken." All the more so as he can bear witness that "from no poetry and literature, not even from our own Shakespeare and Milton, great as they are, and our own as they are, have I, for my own part, received so much delight and stimulus as from Homer and Isaiah." I am half sorry that his pretty little edition of "the other Isaiah" can no longer be had. If the elementary schools would have nothing to do with Isaiah, there were educated readers to cater for in abundance; and the introductory essay showed a perfectly delightful optimistic enthusiasm. And all this from such a confirmed Helleniser! T. K. CHEYNE.

*Some Rough Materials for a History of the Hundred of North Erpingham in the County of Norfolk.* Collected by Walter Rye. Part I. (Norwich: Goose.)

MR. RYE has long been known as an indefatigable collector of materials for a new History of Norfolk. It is his avowed ambition to supersede, by a fuller and more critical account of Norfolk parishes and families, the county History known as Blomefield's, which was, in fact, continued and completed by Parkin after Blomefield's death. If industry and an enthusiastic interest in the subject were the only qualifications necessary, Mr. Rye's success would be assured. But the amount of labour required to compile a county History can only be realised by those who have attempted similar work; and a practising solicitor has neither leisure nor opportunities for unlimited researches. Mr. Rye has therefore wisely confined himself in the first instance to the Hundred of North Erpingham, which is treated with exceptional brevity in Blomefield's *Norfolk*. Curiously enough, Parkin, in his account of this Hundred, made no use whatever of Le Neve's Collections, from which Blomefield drew the materials of as much of his History as he lived to write. The whole of Le Neve's Collections, so far as they relate to this Hundred, are now for the first time printed; and Mr. Rye has appended copies of all the known Aids and Returns of knights' fees, and of all the monumental inscriptions in the several churches and churchyards in this Hundred. He has printed no less than 2,509 of these inscriptions, which are, of all local records, the most liable to destruction. For when they are outside the church they are apt to get defaced by the weather, and when they are inside they are often improved away by church restorers. In this Hundred, however, they are now safe, thanks to Mr. Rye, and cannot fail to be of immense assistance in tracing the pedigrees of the village aristocracy, which are often quite as interesting as those of the rich tradesmen from London or Norwich, who bought the manor and a coat

of arms at the same time. Mr. Rye has done good service elsewhere by exposing the fictitious character of the origin attributed by the *Heralds* to some of the great landowners in Norfolk, who really sprung from yeomen and peasants; and he confidently expects that the publication of this volume will lead to further discoveries of the same kind.

This book, however, is still more interesting for its *motif* than for its contents, for it is a new departure in topographical literature. Mr. Rye's MS. collections were getting unmanageable from their bulk; and he has literally thrown together in this volume, without any attempt at arrangement, all that his note-books contain about the Hundred of North Erpingham. He hopes hereafter to digest this mass of materials into a parochial History; but in the meanwhile they are safe from all danger of being dispersed, and are available for the use of the county historian of the future, whoever he may be. This preliminary publication of notes, collected at a great expenditure of time and labour, has been undertaken in too generous and disinterested a spirit to find many imitators; but it can scarcely be thought an unnecessary precaution, when we consider how many county Histories have been projected and commenced and remain unfinished. Baker's *Northamptonshire* and Blore's *Rutland* are notable examples. Antiquaries are proverbially forgetful of the shortness of human life, and they go on accumulating notes for future use, as if they were going to live for ever. They put off finishing their work in the vain hope of attaining an impossible perfection, until death overtakes them with a heap of unfinished MS. to which no one else has the clue. The result is that the labour of years is thrown away, and the work has all to be done over again. It will be a consolation, however, to Mr. Rye to know that, whatever the future has in store for him, he has laid a solid and enduring foundation for the History of this Hundred for the coming historian of Norfolk. He may rest assured, too, that no one will ever make use of this volume without wishing him leisure and health that he may himself reap the fruits of his generous industry.

EDMOND CHESTER WATERS.

#### NEW NOVELS.

*Annan Water.* By Robert Buchanan. In 3 vols. (Chatto & Windus.)

*Di Fawcett.* By C. L. Pirkis. In 3 vols. (Hurst & Blackett.)

*Winifred Power.* In 3 vols. (Bentley.)

*Jenifer.* By Annie Thomas. In 3 vols. (White.)

*The Jewel in the Lotus.* By Mary Agnes Tincker. (W. H. Allen.)

*Life's Music.* By Emma E. Hornibrook. (Nisbet.)

MR. BUCHANAN, both as poet and romance writer, has great command over the springs of pathos. This is once more illustrated in his *Annan Water*, which, in spite of an occasional weakness in construction, contains many passages of true power and many touches of real genius. It is the story of a waif left at

the door of the manse of a Scotch minister, and brought up by him. This waif develops into a beautiful maiden, to whom her foster-father gives the name of Marjorie Annan, the scene of the novel being fixed on the banks of the Annan, not far from Dumfries. Strange and unsuspected secrets often lie hid even between the dearest friends; and the mother of Marjorie lives near the manse in the person of Miss Hetherington, of Hetherington Castle, a lady of great wealth. Betrayed by her lover, she has been afraid to acknowledge her offspring. Yet the knowledge is wrung from her by the sufferings of Marjorie, who in her turn is called upon to bear terrible hardships. The heroine rejects the love of honest John Sutherland, a young Scotch artist, because she has been captivated by the supposed sorrows, the fancied patriotism, and the actual good looks of a Frenchman named Léon Caussidière, whom she secretly marries. They go to live in Paris, and here the villany of Caussidière reveals itself. He has become possessed in a nefarious manner of the secret of Miss Hetherington, and he works this mine as long as possible. A mean and despicable character, he behaves so cruelly to his wife that she at length leaves him, but only to fall from one stage of poverty to another, and to yet another still lower. She is absolutely dying from starvation, when she finds safety in an English Home in the French capital. (Mr. Buchanan dedicates his story to Miss Leigh, whose name is so honourably associated with the English mission in Paris.) Marjorie, in course of time, finds her way back to Scotland, having discovered her mother, to whom she now clings with deep affection. Caussidière, however, is a periodical source of trouble until, having, among his other crimes, betrayed the French cause, he is put out of the way. In the end Marjorie gives her hand to Sutherland, who has rendered her faithful service all through. The book has not much humour, though there is a grim pleasantry about Solomon Mucklebackit, the Scotch sexton. All the characters possess a vitality and an individuality of their own; and the novel, as a whole, worthily sustains the reputation of the author of *The Shadow of the Sword*.

The story of one year of the life of Di Fawcett is slow to insipidity in the first volume; but, before the work closes, it develops unsuspected tragedy. The heroine is a member of a family ostracised on the ground of the antecedents of its head and Mrs. Fawcett; and a good deal of space is occupied with their attempts to get into county society. The characters of Di and her sister, Nina, are well differentiated. The former, under a gay and sometimes apparently frivolous demeanour, hides depths of profound passion to which her selfish and volatile sister is a total stranger. Captain Auberon Villars, a type of the handsome military Adonis, but not worthless withal, is captivated by Di; but somehow matters turn out badly, and he becomes engaged to the other sister before he well knows what he is about. The weak and foolish Nina, though engaged to Villars, listens to the syren voice of a noted blackleg, Captain Drake, and is about to elope with him when their plans are discovered and Drake is shot dead. Now comes out the

strength of Di's character. Believing that her father has committed the deed, she gives herself up for the murder to save him, and she appears in court. It is discovered, however, that the real murderer is a Spanish servant in the service of Drake, whom the latter had wronged. All is put right; Di is released, and, after a good deal of trouble, we are given to understand that she accepts the faithful Villars. There are several highly improbable incidents in the course of the narrative, but the reader who perseveres will find plenty of interest in the closing volume, which saves the work from being a failure.

The anonymous author of *Winifred Power* shows unquestionable ability as a novelist, but it is somewhat undisciplined. There are ramifications of cousinhood and other relationships in this story which would have puzzled the characters in "Patience." The intricacies are such that, desiring to preserve a sound mind, we refrained from tackling them in all their wonderful minuteness, for, after all, life is not a mere apprenticeship to the Hatherley genealogy. The novel should really have been called "John Hatherley," for he is the centre of the whole, and the pivot round which everything turns. His selfishness, his pretended culture, made manifest in his mania for rare Aldines and Elzevirs, and the shameful manner in which he gains possession of the whole of the family wealth are delineated with no inconsiderable power. In contrast to his character is that of his cousin Martha, who is made the scapegoat for the sins of Hatherley and for his equally selfish sister Mary. The novel turns upon the Quixotic championship of Martha's wrongs by Winifred Power, and the love of the latter for the son of the man who has wrought so much mischief and wrong. There are several incidents in the course of the work which struck us as glaringly inconsistent, but probably these will not depreciate its value in the eyes of novel-readers generally. It is undoubtedly interesting; and it demonstrates that the author, whom we suppose to be a lady, will yet do better and more finished work.

There is nothing of a high tone about the life and character of the people we meet with in Mrs. Cudlip's *Jenifer*. It is certainly not equal to other stories we have read by the same writer; and the pressure of life is now so great, and time is so short, that it is too much for either author or reader to trouble himself or herself with anything that is not really good. We are sorry to say it, as we have liked much of Mrs. Cudlip's previous work, but there is nothing striking in any way in this latest of her novels. It was scarcely worth while to devote so much labour to describing human lives which are one-third commonplace and two-thirds mean and contemptible. The unblushing selfishness of one man and two women is the one abiding impression which this novel leaves; and Jenifer Ray herself, with all her self-sacrifice, is made to appear so weak in other respects that she fails to evoke any deep sympathetic feeling in us. Let us hope we may have the pleasure of meeting Mrs. Cudlip again when subject and treatment shall be more fortunate.

There is considerable strength in the draw-

ing of character in *The Jewel in the Lotus*. We do not remember the other works of the writer, but she has been a close observer of Italian life, and there are several scenes described with graphic power in the course of the volume.

*Life's Music* is readable enough for those who like simple stories strongly impregnated with religious sentiment. It deals with the history of an ordinary English couple and their children. In the course of the narrative we have an accident, a fever, an elopement, and very nearly one or two *mésalliances*. The latter, however, are fortunately averted; the young men and maidens, after some little difficulty, pair off as their seniors would have them do, and there is the happiness of mediocrity all round. What more could be desired? G. BARNETT SMITH.

#### SOME HISTORICAL BOOKS.

*The Church in Roman Gaul*. By Richard Travers Smith. (S. P. O. K.) A great change has come over the Society for Promoting Christian Knowledge. It does not seem long ago that its issues were frequently of a bitterly controversial character; and, when this was not the case, they but too frequently were dull treatises on points of doctrine which were of little use to anyone except the unfortunates who had to cram for theological examinations. Now scarcely a month passes without the publication by the society of some useful historical book which it is a pleasure to read. The admirable series of "English Diocesan Histories," the volumes of which we have noticed from time to time, is an example of what we mean. Mr. Smith's *Church in Roman Gaul* is a volume of the same class. It is popular in the best sense, with no bitter controversy in it reflecting on the events of modern days and the opinions of living men. In fact, it is not easy to make out from the text of the volume what are the opinions which Mr. Smith himself holds on most of those subjects which agitate the minds of those who read the religious newspapers. The account of the religion which the Roman conquerors found in Gaul is excellent. It is a most difficult subject to write upon, as the undoubted facts which the student has before him are very few and, with our limited knowledge, seem to be in some points in direct conflict with each other. The best part of the book is the portion which treats of the worship of the Christian Church in Roman Gaul. The professed student of liturgies will read it with advantage, and to all others we are sure it will give much new knowledge. We do not undervalue the historical worth of the *Lives of the Saints*. Nothing can be more foolish than to despise ancient biographies because they contain statements as to miracles which we do not receive; we think, however, that Mr. Smith estimates their historical value too highly. As biographies of actual men and women, their statements can seldom be taken without reserve; as pictures of the times in which they were written, they are very precious.

*Short Parliaments: a History of the National Demand for Frequent General Elections*. By Alexander Paul. (Kegan Paul, Trench and Co.) This is a fair and temperate endeavour to state the case in favour of Parliaments having a short period of existence. Mr. Paul is too sensible a man not to see that the arguments are not all on one side. Historically, there can be no question that the people have a "right" to the saturnalia of a general election every twelve months, and we think we are safe when we say that no calm student of history

can doubt that the Septennial Bill was an evil measure not carried by its promoters from patriotic motives. Many an old-fashioned Tory of the last century agreed with Col. Titus in thinking that Parliaments were like "manna, which, when it fell, was sweet as honey, but, if kept, bred worms." The motives which have caused the repeated motions during this century for annual Parliaments to be lost have not been entirely of a party character. There is abroad a general fear that, if Parliaments were short, less work would be got through than is done at present. Mr. Paul is of a contrary opinion. His arguments on the whole question are well worth considering by everyone who takes serious interest in politics.

*A Short Constitutional History of England.* By Henry St. Clair Feilden. (Oxford: Blackwell.) Mr. Feilden has compiled a useful handbook. It is not fair in any way to compare it with the great works of Prof. Stubbs and Hallam. In the first place, it is very much smaller, and, in the second, it covers a far larger area. We have read it through carefully, and have found almost every part of it satisfactory. The chapter on "The Land" is excellent. Those on "The Church" and "The Towns" contain a large quantity of highly condensed knowledge. Errors are surprisingly few in a volume which deals with such a vast mass of facts. We think, however, it is scarcely accurate to say that the doctrines of divine right and passive obedience came in with the Stewarts (p. 23). Surely they were taught by Cranmer and others among the reforming clergy of the sixteenth century. Neither is it quite correct to say that gavelkind was a tenure peculiar to Kent, though the statement has appeared in several books of high authority. It has existed in several manors in other parts of England. For example, the custom of the manor of Kirton-in-Lindsey, Lincolnshire, drawn up in 1653, states that, in such parts of the wapentakes of Ailachoe, Corringham, and Manley as are within the manor, if lands be not entailed, all "sons shall inherit the same as gavelkind." Mr. Feilden has furnished his book with a good Index.

*The History of Rob Roy.* By A. H. Millar. (Dundee: Leng.) This is by far the best book we remember to have seen concerning the famous Highland reever, who exercised at times something like an independent rule over his followers. We certainly prefer, so far as picturesqueness is concerned, the Rob Roy of Sir Walter Scott to that of Mr. Millar, but the hero of the romance differs in almost every detail of character from the man who was regarded by his contemporaries sometimes in the light of a vulgar cattle-stealer, at others as a devoted patriot. Readers of Mr. Millar's book will perhaps come to the conclusion that he was neither one nor the other, but only a brave, reckless Highlandman, who was driven by stress of circumstance into very devious paths. Mr. Millar gives an engraving from a contemporary map of the battle of Glenshiel, which has much historical value; so far as we can call to mind, it has not been published elsewhere. Much uncertainty exists as to the date of Rob Roy's death. Sir Walter Scott, it seems, believed that he was alive in 1738. The *Caledonian Mercury* states that he died in December 1734. Mr. Millar does not seem to be aware that his death occurs in the obituary of the *Gentleman's Magazine* for the year 1735: "Jan. 2 . . . Rob Roy, the famous Scots Highlander." We cannot give much praise to the style in which the book is written. It would, in our opinion, be not a little improved if the scraps of verse which are scattered over its pages were omitted.

*Growth of the English Colonies.* By Sidney Mary Sitwell. "Highways of History." (Livingtons.) We very much doubt the use of

such treatises as the present one. Too much is attempted. The result is insufficient; it is too dry and meagre to interest. It is not so easy as might at first sight appear to say what a colony is. We think the scheme of the present little work errs in giving too wide a meaning to the word. It would have been far better to have given a separate little volume to India, of which it is impossible to speak correctly as a colony. We think, too, it would have been better to have omitted the thirteen original states of the United States of North America, which ceased to be English colonies more than a century ago; as it is, the space allotted to them is more than twice that given to all Australia, Tasmania, and New Zealand. We must also demur to Aden being called a colony; but, if it be one, why are Malta, Gibraltar, Cyprus, and Heligoland omitted, all of which are strictly Crown colonies, but not one of which is so much as mentioned in the present work.

#### GIFT-BOOKS.

*Adventures in Thule: Three Stories for Boys.* By William Black. (Macmillan.) Though this is not the first time that Mr. William Black has "curbed his liberal hand" and written short stories, we must all be thankful to him for giving us a book at this season which owes nothing to the adventitious aid of pictures. All three stories treat of boys—Scotch boys, Highland boys. The two first treat of Island boys; and it is very noticeable how differently Mr. Black enters into the mind of the Hebrides fisher and the mind of the Inverness gillie. The first story is certainly the best; the second would be almost as good if it were not for the obtrusive moral; the third might have been written by another than Mr. Black. Conceive Mr. Black, of all men, making a Highland dominie talk of "compounding a felony" and a Highland smuggler talk of "the Inland Revenue Office." But if "The Black Bothy" can only be read once, "An Adventure in Thule" and "The Four MacNicolis" can be read again and again. The large, clear type will encourage this; but we cannot commend the novel mode in which the sheets are stitched together with wire. Boys will inevitably pick the wire out, and then —

*Round the Galley Fire.* By W. Clark Russell. (Chatto and Windus.) Though issued in a different form and by another publisher, this is really a continuation of *My Watch Below*, which appeared anonymously a little more than a year ago. We regarded that as the finest set of yarns we had ever read or listened to—finer as stories, though not as works of art, than the full-length novels by the same author. As a whole, this second instalment is not equal to the first. One or two of the chapters, such as "Off the Horn" and "A Log Extract" may be considered to reach the highest standard of sympathetic description. But, on the other hand, some have evidently been pressed in to make up the tale; and both repetition and thinness are occasionally to be observed. The truth is that Mr. Clark Russell, like two or three other popular writers whom we could mention, is in danger of falling victim to his own popularity. There is a demand for anything from his pen, and we are not disposed to blame him if he cannot always be worthy of himself. He may fairly claim to be judged by his best work. And if any book by him contains only some of that best work, all those who know him will agree that it should not be passed over by the lover of a genuine story.

*From Year to Year.* By the Rev. E. H. Bickersteth. (Sampson Low.) The writer tells us in a modest Preface that many of these hymns, or short poems, have been written from time to time during the last thirty years, and have

appeared in the *Two Brothers*, *The Hymnal Companion to the Book of Common Prayer*, and various serials, while many have been written during the present year. Readers who do not look for originality like Keble's or Faber's will not be disappointed. Sometimes they will be reminded of Herbert, sometimes of Longfellow, sometimes of Miss Rossetti, sometimes of familiar hymns; but, upon the whole, Mr. Bickersteth is up to the highest mark of the poetry of religious magazines and the best hymns in the best hymn-books. Where he is least interesting is in his blank-verse pieces, which read like excerpts from longer poems. There is often much ingenuity in the adaptation of the poem to a text taken from the services of the day, as in the hymns for Palm Sunday and the Twelfth Sunday after Trinity. Mr. Bickersteth has a larger command of double rhymes than any contemporary hymn-writer, except perhaps Mr. Stone; his paraphrase of Psalm xc. is worth reading after Watts'; his hymns upon paradise are worth reading after Neale's mediæval paraphrases, and equal all but the best from Bernard de Morlaix. The hymn for All Saints' Day does not recall any previous writer, and any writer might be glad to have written it.

*Myself and My Friends.* By Olive Patch. (Cassells.) This is really a beautiful book for quite young children. The text is well written. The adventures of Tom, whom Aunt Julia describes as "a boy with some redeeming qualities" (wasn't Auntie plagiarising, by-the-way?), are amusing. But the pictures are the important part of the book, and are very much above the average of children's picture-books, even in these days. One or two bits of scenery are really beautiful, and one or two really comic. The picture of "Me" appears to be taken from Mrs. Collier's "Dancing-Lesson."

*Celebrated Women Travellers of the Nineteenth Century.* By W. H. Davenport Adams. (Sonenschein.) This is intended for children of a larger sort. It consists of short sketches of the lives and short extracts from the narratives of lady travellers, from the Countess Dora d'Istria—or, as her real name was, Princess Helena Koltzoffmalky—to Miss Gordon Cumming. The arrangement is somewhat odd, as Harriet Martineau and Mrs. Trollope are put after Lady Brassey; but the stories are well selected and told, and make an interesting volume.

*Lily and her Brothers*, by C. E. L. (Griffith and Farran), is called a true story. It is a good book of its kind, a simple tale of the ordinary adventures and misadventures of ordinary children in town and country. There is no moral beyond that when they are good they are happy, and when they are naughty they are miserable. It is amusing, and the incidents follow each other naturally, and are natural themselves.

*Spoilt Guy: the Story of a Child.* By Darley Dale. (Nisbet.) The author seems to be an admirer of *Misunderstood*, having paid it the sincere tribute of imitation; but it is not a success. The humour is not humorous nor the pathos pathetic. It seems a strong measure to make the hero only become good by a long and dangerous illness and by the death of his father.

*The Babe i' the Mill*, and *Zanina the Flower-Girl of Florence.* By the Hon. Mrs. Green. (Nelson.) *The Babe i' the Mill* is o'er tragic for the youthful mind. *The Babe i' the Mill* is a ghost; and the story of her so affects the heroine, who imagines the ghost to be still alive, that she loses her own life in going to give it food, and an enemy of her father's is suspected of having murdered her. *Zanina* is an even worse tragedy, not at all suited to children.

*Dr. Jolliffe's Boys.* By Louis Hough. (Blackie.) When will anyone write about schools as they are? The fidelity to life of this book may be gauged by the fact that the head of a public school and captain of cricket has a fight with the villain, who is in the eleven, and gets out first ball in the big match of the season of malice prepense because the captain has made a big score.

MESSRS. MACNIVEN AND WALLACE, of Edinburgh, have sent us three volumes of their "Jewel Poets," containing selections from Herbert, Vaughan, and Blake. They would be altogether charming if they had not been printed on too damp paper, so that one page marks the other.

#### NOTES AND NEWS.

THE Rector of Lincoln is, if anything, slightly better; but his condition continues exceedingly critical.

MR. BROWNING came back to England from Venice last week, and is now settled down at his old home in Warwick Crescent. He stayed a day or two in Paris to see his son's striking life-size statue of Dryope with her serpent—a girl standing with the serpent coiled round her, its head raised as if to dart at her, while she, half-fascinated, half-terrified, shrinks back the upper part of her body, raising her arms, the left hand grasping the left breast. The bronze cast of this statue will come to England; a plaster cast goes to the Salon in Paris.

MR. ROBERT BARRETT BROWNING has also completed an admirable bust of his Dryope Italian model's head, thrown back as she tosses her heavy crop of hair off her face. The girl has a splendid throat, which is excellently carved. Another bust is in progress. But while thus vigorously pursuing his new art of sculpture, Mr. Robert Barrett Browning has not forsaken his old one of painting. He has finished two fine landscapes in the open air at Dinant—one of the "Meuse," backed by its glorious bank of sunlit hills; and he will have, perhaps, two or three life-size pictures from the nude ready for the Salon, if not for the English exhibitions.

WE hear that Mr. Browning's publisher has at last resolved to yield in some degree to the appeals that have been made to him so persistently by the press and in private for the last few years for a cheaper edition of some of the poet's works. A new edition of the two volumes of the *Selections* is to be published, at 3s. 6d. a volume; and the volumes will be sold separately. Let us hope that a shilling edition of them will follow next year. That is what is needed.

MR. BROWNING has given leave to Mr. Dunthorne, the art publisher of Vigo Street, to reprint his "Pied Piper of Hamelin" in a little volume to be given to the purchasers of Mr. Macbeth's etching of Pinwell's well-known picture from this poem.

THE Wyclif Society has this week sent out its first publications for 1882 and 1883—*Wyclif's Polemical Works*, in two volumes, edited by Dr. Rudolf Buddensieg, of Dresden, with a generously appreciative notice of Wyclif and his work, a critical Introduction, a full account of the MSS. used, a list of the Wyclif MSS. in Vienna, an ample Index, nineteen tracts against the sects—the friars, monks, priests, &c.—and six treatises against the Pope, or, rather, the two rival Popes. The society appeals for more money to carry on its work. Its copiers' bill alone was nearly £300 in twenty months.

THE Wyclif Society is moving in the matter of the Wyclif Quincentenary Commemoration to be celebrated next year. On Thursday afternoon a meeting was held, to settle prelimi-

naries, consisting of six delegates from the Wyclif Society, six members of the Luther Commemoration Committee, and six gentlemen representing Bible societies and home-missionary work.

WE hear that M. de Blowitz, the *Times* correspondent in Paris, is about to publish in French a volume entitled *Une Course à Constantinople*.

MR. A. H. BULLEN has edited, with an Introduction, a reprint of the original edition (1751) of *Peter Wilkins*, the romance by Robert Pollock that Charles Lamb and Leigh Hunt prized so highly. The old plates are reproduced. The book will be published immediately, in two small volumes, by Messrs. Reeves and Turner.

MR. LOFTIE'S *History of London* was only published at the end of June, but a new edition is already called for, and will be issued in January. This new edition, which is dedicated to the Lord Mayor, will contain some new maps and appendices; but these will also be printed as a supplement, which may be bound in with copies of the first edition.

*The Valley of Sorek* is the title of a novel by Miss Gertrude George, a sister of the well-known architect and etcher, Mr. Ernest George, to be published immediately in two volumes by Mr. Redway. The book will contain a recommended Preface, including a slight sketch of the chief English female novelists from Aphra Behn downwards, from the pen of Mr. Richard Herne Shepherd.

WE hear that *Time* has been purchased by Messrs. B. Montgomerie Rankine and Henry Scott Vince, under whose direction it will be issued from January 1 next.

THE *Contemporary Pulpit*, the new sixpenny homiletic magazine, to be published by Messrs. Sonnenschein in January, will contain an unpublished letter of Lord Macaulay on "The Eclipse of Faith," and also an unpublished letter by Archbishop Whately on the late Bishop Fitzgerald's anonymous writings. It will also give sermons by the Bishop of Durham, Dr. Maclaren, &c.

THE January number of *To-Day*, which opens a new series, will not contain the promised article by Herr Liebknecht, for the leader of the German Socialists was not released from prison in time to write it. Mr. William Morris's poem, to which we have before referred, will be entitled "The Three Seekers." Among the other contributors are Mr. C. Kegan Paul, Mr. Boyd Kinnear, Mr. H. M. Hyndman, and Miss Marx.

THE January number of the *Contemporary Review* will contain articles by the Earl of Carnarvon on "Australian Federation;" by Sir Samuel Baker on "The Soudan and its Future;" by Sir Edward J. Reed on "Our Mercantile Marine;" by Mr. Peek on "The Outcast Poor;" by the Bishop of Carlisle on "Apparitions;" by the Dean of Wells and Prof. Godet on "Women Preaching;" and by the Rev. J. Mackenzie on "The Situation in South Africa."

WE understand that the memoir of Miss Amelia B. Edwards published (with a portrait) in last week's issue of the *Queen* was written by Miss Janet Cochrane. The memoir of Miss Marianne North which appeared (also with a portrait) in the same number possesses the exceptional interest of having been written by Miss Amelia B. Edwards from autobiographical data furnished expressly for that purpose by Miss North herself. The portrait of Miss North was re-photographed upon the wood-block from a unique coloured photograph by Williams in the possession of Miss Edwards. Miss Edwards's likeness is, we consider, hardly so successful as that of Miss North.

MESSRS. HURST AND BLACKETT have in the press a new book of travel by Miss Agnes Smith entitled *Glimpses of Greek Life and Scenery*. It will be in one volume, with illustrations and map of the author's route.

THE same firm will shortly issue two new novels, each in three volumes—*Only Yesterday*, by Mr. W. Marshall, and *Mr. Nobody*, by Mrs. John Kent Spender.

AN important edition of the new Bankruptcy Act will be published by Messrs. Stevens and Son early next year. The editor is Mr. J. M. Rigg, of Lincoln's Inn. Accounts will be given of the cognate statutes, the Debtors Act, 1869, and the Bills of Sale Acts, 1878 and 1882. The commentary is designed to show exactly how much of the existing case-law is still in force.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish next month *How Glasgow Ceased to Flourish: a Tale of 1890*, by a well-known writer. The same publishers will also issue in a few days a new edition of Walt Whitman's *Leaves of Grass*.

MR. WILLIAM ANDREWS, secretary of the Hull Literary Club, is preparing for early publication a volume entitled *Poetry and Poets of Hull*. Mrs. John Hunter, the author of a number of English songs, including "Mother Bids me Bind my Hair," was born at Hull, though, strange to relate, she has been overlooked by all local writers except Mr. Andrews, who has recently written an article of considerable length on Mrs. Hunter. Andrew Marvell, William Mason, and William Wilberforce are other notable men connected with Hull.

MR. J. H. FORD'S *Phonographic Meteor* will in future be issued under the title of the *Reporters' Journal*. Mr. Thomas Allen Reed, Mr. Thos. Anderson, Mr. Poeknell, and other well-known shorthand writers have promised to contribute.

THE editor of *Little Folks* has, within the past few days, been distributing among children's hospitals and wards in London and throughout the country a large quantity of knitted articles, dressed dolls, scrap albums, Christmas and other cards and toys, sent in competition during the present year by readers of his magazine.

THE lecture arrangements at the Royal Institution before Easter 1884 are as follow:—Prof. Dewar, six lectures (adapted to a juvenile auditory) on "Alchemy in Relation to Modern Science," commencing on Thursday next, December 27; Mr. R. S. Poole, two lectures on "The Interest and Usefulness of the Study of Coins and Medals;" Dr. A. Geikie, five lectures on "The Origin of the Scenery of the British Isles;" Prof. J. G. M'Kendrick, five lectures on "Animal Heat: its Origin, Distribution, and Regulation;" Prof. Ernst Pauer, six lectures on "The History and Development of the Music for the Pianoforte, and its Predecessors, the Clavichord, Harpsichord, &c.;" Prof. Tyndall, six lectures on "The Older Electricity: its Phenomena and Investigators;" Prof. Henry Morley, six lectures on "Life and Literature under Charles I.;" and Capt. Abney, six lectures on "Photographic Action considered as the Work of Radiation." The Friday evening meetings will begin on January 18 with a lecture by Prof. Tyndall on "Rainbows;" the discourses on the other evenings will probably be as follow:—Rev. T. G. Bonney, "The Building of the Alps;" Prof. Max Müller, "Rajah Rammohun Roy;" Mr. G. J. Romanes, "The Darwinian Theory of Instinct;" Prof. Thorpe, "The Chemical Work of Wöhler;" Sir Frederick Bramwell, "London Below Bridge, North and South Communication;" Prof. Hughes, "Theory of Magnetism," illustrated by experiments; Mr. C. V. Boys, "Bicycles and Tricycles in Theory and Practice;" Mr. J. H.



Langley, "The Physiological Aspect of Mesmerism;" Mr. Walter Besant, "The Art of Fiction;" and Prof. O. Reynolds, "The Two Manners of Motion of Water shown by Experiments."

THE *Literarisches Centralblatt* of December 8, in a review of Mr. Lyster's translation of Düntzer's *Life of Goethe*, recognises the excellence of the translator's work, and the advantages possessed in some respects by the English work over the original.

### EARLY-ENGLISH JOTTINGS.

THE facsimile of the Epinal MS., begun four years ago, has been at last completed, and issued to the subscribers this week. The MS. is of the eighth century, and contains a set of Latin words, with their glosses in Anglo-Saxon, and copied from various authors. It is the earliest document of Anglo-Saxon, and was lent by the French Government to Mr. Henry Sweet in 1879 for his *Oldest English Texts* for the Early-English Text Society. Mr. Sweet having undertaken to edit the MS., Mr. Furnivall got up a subscription to facsimile it, a guinea securing two copies, half-a-guinea one copy. A thousand copies were printed; and of these the Philological Society will take next year 222, the Early-English Text Society either this year or next 445 copies, and the subscribers the number they agreed for, while the surplus copies have been on their behalf shared among our Colonial and India Offices, the United States, German, Austrian, and French Governments, for distribution among their universities and public libraries in which English is studied. The English public libraries will, it is believed, get donations of extra copies from those subscribers who are members of both the Philological and Early-English Text Societies, or either of them. The book will not be in the market except through the medium of these societies.

THE incomplete Early-English treatise on the Virtues among the Stowe MSS. lately bought by the British Museum is to be copied for the Early-English Text Society, and edited by Dr. Richard Morris as a companion to his *Old-English Homilies*, &c. The MS. is of about A.D. 1200.

DR. HAENISCH, of Breslau, has made for the Early-English Text Society an admirable enquiry into the sources of the stories in the Early-English *Cursor Mundt*, or "Cursor o Worlde." He has found nine of these sources—(1) the Vulgate, (2) Peter Comestor's *Historia Scholastica*, (3) Wace's "L'Etablissement de la Fête de la Conception Notre-Dame," (4) Robert Grosseteste's *Chasteau d'Amour*, (5) Pseudo-Matthæi evangelium, (6) Evangelium Nicodemi, (7) the Southern-English version of the "Assumption of our Lady," (8) Isidori Hispanensis episcopi *de Vita et Morte Sanctorum*, (9) Jacobi a Voragine *Legenda Aurea*. But the originals of ll. 21347-23704 on the Holy Cross and the end of the world Dr. Haenisch has not yet been able to discover.

DR. EUGEN EINENKEL, of Münster, purposes to write a Grammar of Chaucer's English, founded on Mr. Furnivall's texts for the Chaucer Society. Prof. Child's excellent Grammar of "The Canterbury Tales," founded on Thomas Wright's text from the Harleian MS. 7334, has been so long practically unobtainable that a new Grammar, and one covering the whole field of Chaucer's work, is greatly needed.

ADOLF VON DÜRING, of Coburg, has just published, at K. Trübner's, Straßburg, the first volume of his translation of Chaucer's complete works into German. It contains the "House of Fame," the "Legende of Good Women," and

the "Parlament of Foules," with an account of the sources of each, and comments on it. The translation is good, and so are the criticisms; but, unfortunately, the Chaucer Society's publications have not reached Coburg, and so no notice is taken of the first cast of the prologue to the "Legende" found by Mr. Bradshaw in his famous University Library MS., e.g. 4. 27, or of Oaxton and William Thynne having written the last twelve lines of the unfinished "House of Fame," as Mr. Furnivall has established that they did. The second and third volumes of the translation will comprise "The Canterbury Tales," arranged on Mr. Furnivall's scheme; the fourth, "Troilus;" and the fifth, the "Minor Poems." The "Tales" Hertzberg has already translated, while Koch has done several of the "Minor Poems."

A CAREFUL study of Chaucer's *House of Fame* and its MS. and printed texts has been made by Hans Willert, of Berlin, in his "inaugural-dissertation" for his doctor's degree.

PROF. ZUPITZA has just put forth a second and carefully revised edition of our great Anglo-Saxon poet Cynewulf's *Elene*, with full collations and notes, a "Foreword," and an exhaustive Glossary of thirty-two pages to the forty-seven pages of text. It is an excellent piece of work.

### ORIGINAL VERSE.

#### SOUTH RUSSIAN SKETCHES.

##### I.—In the Steppe.

It is a vast flat waste on which short grasses grow,  
In colour something strange 'twixt yellow,  
brown, and green;  
But countless thistles, tall and frail stemm'd, make  
a glow,  
With crest-like blooms, of wondrous amaranth  
upon  
The grand monotony of that else tintless scene.  
And very far away, against a sky serene,  
And of a blue as that of faded turquoise  
wan,  
The forest-line a bar of night-dark gloom doth  
throw  
Across the vast flat waste on which short grasses  
grow.

##### II.—Harvest-time.

Night passed upon Ukraine, but morning was not  
yet.  
The wondrous, limpid azure, which is darkness  
there,  
Was scarcely clearer towards the east: the moon,  
unset,  
Rained brilliance still, and all the stars like  
gold-dust shone.  
A light fresh wind was stirring through the dew-  
sweet air,  
And told alone of life, where rest weighed  
everywhere.  
Nay, not alone: for slowly moving on and on  
Loomed vague pale forms of gray-white oxen,  
where all wet  
And bent the ripe corn stood, while morning was  
not yet.

##### III.—Autumn.

A sunset beryl-bright, which not one cloud doth  
stain;  
A slate-blue sky, and in the east the rising  
moon;  
Tall trees with half-stripped branches, and what  
leaves remain,  
As red as blood, or livid as are dead men's  
brows . . .  
Far off, a shrill, yet sweetly melancholy tune  
In one long, loud, last note seems loth to pass  
too soon;  
It dies, and all is silence which no sound can  
rouse.  
High, high above the storks, a little broken chain,  
Scarce streak the beryl light, which not one cloud  
doth stain.

FRANCIS EARLE.

### OBITUARY.

#### HENRI MARTIN.

M. HENRI MARTIN, the last of a great generation of French historians, died at Paris on Friday, December 14, from congestion of the lungs; and historical students of every country will hear of his death with sympathy and regret. Bon-Louis-Henri Martin was born at St-Quentin on February 20, 1810, and came of a legal family of good position and some wealth. His father, himself a man of no small attainments, was judge of the civil tribunal. He personally superintended the education of his son, who attended the classes of the college of St-Quentin as an *externe*, or day boy, till eighteen years of age, when he was sent to Paris to study law, with the intention of becoming a country notary. Young Martin, however, showed more inclination towards history than towards law; and he had the good fortune, while in Paris, to inherit the historical library of his maternal grandfather, which was particularly rich in old French Chronicles and romances.

Like all the other young men of his epoch, he fell under the influence of the romantic school, and commenced his literary career with writing verses for periodicals. But he soon gave up poetry for historical romances; and, when only twenty, he published an historical novel—*Wolfthurm* (1830). This novel, though now forgotten, was followed up by others, all treating of the Fronde—which seems at this time to have been his favourite period—namely, *La vieille Fronde* (1832), *Minuit et Midi*, afterwards reprinted as *Tancrède de Rohan* (1832), and *Le Libelliste* (1833). He then published a little History of Germany, Switzerland, and the Netherlands in the "Bibliothèque populaire," which was his first purely historical work. He now commenced his life-long study of the history of France. M. Paul Lacroix, better known as the "Bibliophile Jacob," suggested that Martin should help him in preparing an immense historical work in forty-eight volumes. It was not to be a History of France, but a collection of extracts from Chronicles and Histories, extending from the earliest period to 1830. The first volume appeared in 1833, when Martin's colleague deserted him; and he concluded the book, though on a reduced scale, by 1836. He then wrote the first volume of a History of Soissons; and, believing his studies had fitted him for the task, he commenced the prodigious labour of writing a complete History of France. Complete Histories were the order of the day. A great stride in historical study had been made since the Revolution. Mezeray was out of date, and Augustin Thierry had thrown a new and bright light on the early annals of France, which had not yet been worked up into a regular narrative. It was Martin's hope to apply the poetic insight of Thierry to a continuous History of France, and to produce a book at once learned and interesting.

How far he succeeded every reader of history knows. Comparisons between his work and Michelet's have been made over and over again. Both were impressed with the poetic and romantic side of French history; but Martin specially devoted himself to rendering a true account of events when he had records to rely upon, and only gave his imagination the rein when treating of the very earliest period of history. His interest in the history of the Gauls makes his first volumes the most attractive of all. He never tired of expatiating on the Druids, and held a theory that Merlin was the Messiah of Druidism, and that many of the sentiments of chivalry were of Druidic origin. In particular, his imagination was fired by the somewhat dim personality of

Caesar's opponent, Veroingetorix, whom he made the subject of a drama, published in 1865; and with but very slight historical clues he created an early history of Gaul, which is intensely curious and interesting, if somewhat improbable. The study of Celtic antiquities occupied him to the last hour of his life. As successive editions were called for, he spent his time in painstaking revisions of his History, incorporating every new discovery, and keeping his book, up to the fourth edition in 1878, entirely abreast of the knowledge of the time. In 1878 and 1879 he published a History of France from 1789 to 1830 in four volumes, as a sequel to his great work; but, though carefully and accurately written, it has not increased his fame. Martin's political life, which began with his election as mayor of the Sixteenth Arrondissement of Paris in 1870, is a subject for political journals. It is enough to notice here that he was elected a deputy in 1871 and a senator in 1876. His election to the Académie française in the place of his friend Thiers in 1878 was turned into a political event. M. Emile Ollivier should have received him; but, as he refused to alter his speech of welcome, M. Xavier Marmier was deputed to take his place. It is satisfactory to feel that the last years of the historian were marked by so much honour. He was always ready to inaugurate any good work, and his kindly nature had its reward in "troops of friends." With him has died the last of the great historians bred in the school of Thierry. In France historical work has now become specialised like everything else; lives are spent not in writing great Histories, but in elucidating the events of a few years or in analysing the career of a single man. But, though truth may be arrived at more certainly by the labours of specialists, the great historians who aroused the interest which has led to such special studies will never be forgotten, and in studying such monumental works as those of Banke and Martin future generations will know that "there were giants in the land."

H. MORSE STEPHENS.

### MAGAZINES AND REVIEWS.

THE first paper in the December number of the *Antiquary* is by Mr. H. B. Wheatley, on Pepys as a citizen. It is a sound piece of work which makes one wish that it had been longer. Mr. Cornelius Walford has made the history of fairs peculiarly his own. May Fair is treated of this month. It had existed from the days of Edward I. to 1809, when it was abolished, the Earl of Coventry having represented to George III. that it was the cause of much uproar. There can be no doubt that fairs held in the immediate neighbourhood of a city like London had a most evil effect on the neighbourhood. Yet much of the rough fun was genuine broad English humour, such as Skelton, Robert Burton, and Swift would have delighted in. We are glad they are gone, but should be better pleased if they had been abolished from a sense of moral duty rather than from a narrow Puritanism. The paper signed F., on "Borough English," is good, but by no means exhaustive. The origin of the singular tenure which some persons, fond of long names, call ultimogeniture is at present unknown, but if we watch and wait we shall some day find the key. What is at present wanted is a book without theories in it, containing all that is known on the subject. There is at present not even a list of the manors and parts of manors where this most ancient form of succession to real estate exists. With a reform in our land laws the matter will become one of historical interest only, and much valuable information will be lost.

### SELECTED FOREIGN BOOKS.

#### GENERAL LITERATURE.

- ADAM, M<sup>me</sup>. Edmond. La Chanson des nouveaux Epoux. Paris: Charavay. 10 fr.  
AMBERT, Le Général. Gaulois et Germains: Récits militaires. 1<sup>re</sup> Série: L'Invasion. Paris: Bloud & Barral. 5 fr.  
DARSTELLUNG, beschreibende, der älteren Bau- u. Kunst-Denkmal der Prov. Sachsen. Hrg. v. der histor. Commission der Prov. Sachsen. 9 Hft. Der Kreis Eckartsberga. Halle: Hendel. 2 M. 50 Pf.  
DAUDET, M<sup>me</sup>. Alph. L'Enfance d'une Parisienne. Paris: Charavay. 10 fr.  
D'AUREVILLE, J. B. Ce qui ne meurt pas. Paris: Lemerre. 3 fr. 50 c.  
DELSER, L. Notice sur plusieurs Manuscrits de la Bibliothèque d'Orléans. Paris: Champion. 10 fr.  
GAMBETTA, L. Discours et Plaidoyers politiques. Paris: Charpentier. 7 fr. 50 c.  
HASBACH, W. Das englische Arbeiterversicherungswesen. Geschichte seiner Entwickelg. u. Gesetzgeb. Leipzig: Duncker & Humblot. 10 M.  
LABOULAYE, E. Derniers Contes bleus. Paris: Jouvett. 12 fr.  
NISSEN, H. Italische Landeskunde. 1. Bd. Land u. Leute. Berlin: Weidmann. 8 M.  
RAYET, O. Monuments de l'Art antique. Paris: Quantin. 150 fr.  
SCHMIDT-WARNECK, F. Die Volksseele u. die politische Erziehung der Nation. Berlin: Puttkammer. 9 M.  
SCHNORE V. CAROLSFELD, F. Katalog der Handschriften der k. Öffentlichen Bibliothek zu Dresden. 2. Bd. Leipzig: Teubner. 15 M.  
STEGEMANN, R. Deutschlands koloniale Politik. Berlin: Puttkammer. 1 M. 60 Pf.

#### THEOLOGY, ETC.

- BEITRÄGE zur sächsischen Kirchengeschichte. Hrg. v. F. Dibelius u. G. Lechler. 2. Hft. Leipzig: Barth. 5 M.  
CUREI, C. M. Il Vaticano Regio tarlo superstita della Chiesa cattolica. Turin: Loescher. 5 L.

#### HISTORY.

- LOURAC, L. Jean I<sup>er</sup>, comte de Foix, vicomte souverain de Béarn, lieutenant du roi en Languedoc. Paris: Picard. 7 fr. 50 c.  
HEIGEL, K. Th. Neue historische Vorträge u. Aufsätze. München: Rieger. 6 M.  
ISAACSOHN, S. Geschichte d. preussischen Beamten-thums vom Anfang d. 15. Jahrh. bis auf die Gegenwart. 3. Bd. Berlin: Puttkammer. 10 M.  
KAISERURKUNDEN in Abbildungen. Hrg. v. H. v. Sybel u. Th. Sickel. 6. Lfg. Berlin: Weidmann. 30 M.  
RANKE, L. v. Weltgeschichte. 4. Thl. Leipzig: Duncker & Humblot. 20 M.  
URKUNDBUCH der Stadt Duderstadt bis zum J. 1500. Hrg. v. J. Jaeger. 1. Hft. Hildesheim: Lax. 4 M.

#### PHYSICAL SCIENCE AND PHILOSOPHY.

- BURNAT, E., et A. GREMLI. Catalogue raisonné des Hieracium des Alpes maritimes. Basel: Georg. 4 M.  
DE STEFANI, C. Molluschi continentali Pliocenici d'Italia. Pisa. 10 L.  
GROSS, V. Protelhélvètes; ou les premiers Colons sur les Bords des Lacs de Bienne et Neuchâtel. Paris: Baer. 25 fr.  
PESCH, T. Die grossen Welträthsel. Philosophie der Natur. 1. Bd. Philosophische Naturerklärung. Freiburg-i-B.: Herder. 12 M.

#### PHILOLOGY, ETC.

- CHUKRI, M., et M. ASHLAN. Dictionnaire français-turc. T. I<sup>er</sup>. A-F. Constantinople: Lorentz & Kell. 15s.  
EVANGELIUM, quattuor, versionis palaeoslovenicae codex Marianus glagoliticus. Characteribus cyrillicis transcriptum ed. V. Jaglic. Berlin: Weidmann. 15 M.  
HAYESTADT, B. Chilidagd sive tractus linguae Chilensis. Editionem novam immutatam curavit J. Platzmann. Leipzig: Teubner. 36 M.  
ZIEMER, H. Vergleichende Syntax der indogermanischen Comparison, insbesondere der Comparationcasus der indogermanischen Sprachen u. sein Ersatz. Berlin: Dümmler. 5 M.

### CORRESPONDENCE.

#### SHAKSPERE'S "DEAD ELME."

3 St. George's Square, N.W.

Why "dead Elme"? ("2 Henry IV.," II. iv.), asks a botanical friend. Is it because of the weak support which the elm, Falstaff, has been to his vine, Dol, that Poins calls him "dead elme"? I conceive not; but because Shakspeare, like Chaucer, knew that elm was always used for coffins—

"The peler elme, the cofre vnto careyne,"

*Parlament of Foules*, l. 177—

and so gave elm its most fitting and ultimate epithet, and at the same time made Poins call Falstaff a coffin of carrion, a "Boulting-Hutch of Beastliness," as the Prince does in "1 Henry IV.," II. iv. If any interpreter pleads that the

epithet also includes Falstaff's deadness as a prop to his vine, Dol, I shall not object.

F. J. FURNIVALL.

#### "CAESAR DOTH BEAR ME HARD."

King's College, London.

As this phrase has so often been misexplained, and its occurrence has not yet been frequently recorded, I beg to add an illustration of it in addition to the instances contributed to the ACADEMY some years ago, when also I pointed out that it is merely a rendering of the Latin *aegre* or *graviter ferre*. In one of Bidley's letters, written during his and Latimer's imprisonment at Oxford just before their burning, come the words: "It is reported to us of our keepers that the university beareth us heavily."

JOHN W. HALES.

#### A BUDDHIST BIRTH STORY IN CHAUCER.

Cambridge: Dec. 11, 1883.

The Buddhist Birth Story which is here partially translated, it is believed, for the first time will be easily recognised as an old friend with a new face; and not only those readers of the ACADEMY who are curious in folk-lore, but all students of English literature, will be interested in discovering an Indian original for one of the Canterbury tales. By what steps this fable reached Europe—whether it pursued the high-road of communication established between Eastern and Western civilisation by the Crusades, or followed in the track of some Mongolian invader, or, it may be, found its way through the Arab conquerors of Spain—is beyond the scope of our present purpose. In the Introduction to the translation of Jātaka Tales by Mr. Rhys Davids we may learn, as a remarkable illustration of this "migration of fables," how the founder of the Buddhist religion, whose legendary history is related in the Lalita Vistara, was transformed into the hero of a religious novel by Joannes Damascenus, and under the name of Josaphat was eventually canonised and enrolled for all time in the order of Romish saints. Some, on the other hand, maintain that they can trace the influence of Christian tradition in the Lalita Vistara itself, in its present form; and in reading this work it is certainly at times difficult to believe that we have not before us a Sanskrit version of some apocryphal Gospel.

To return, however, to our subject. The Vedabha Jātaka appears to be composed of two distinct stories—namely, the creation of a treasure by a magic rain from heaven (no uncommon incident in Oriental fable) and the quarrel of the robbers over the treasure-trove. Now, a reference to one of the Chaucer Society Publications, called *Originals and Analogues of some of the Canterbury Tales*, by Mr. Furnivall, will show us that there are known to be three earlier versions of this story, from which Chaucer may have drawn the Robber episode in his Pardoner's Tale, two of them Italian and one Latin. The story in each case is essentially the same, though, as might be expected, there is considerable variety of detail. The moral is prominently brought forward in all the versions. Chaucer, for instance, in the prologue to his tale, writes:—

"My theme is alwey oon, and ever was—  
Radix malorum est Cupiditas."

Almost the same words occur in the Latin version. And it would seem as if the Devil could quote Scripture in Pali as well as in other languages, for in the Buddhist story the robber who remains behind to guard the treasure says to himself, "Verily, covetousness is the root of destruction;" and, immediately after the utterance of this moral sentiment, he conceives the project of murdering his fellow! Truly, a veritable Oriental Pecksniff.

The first of the Italian versions, which appears in a collection of stories called *Cento Novelle antiche*, published in 1525, and supposed to be of higher antiquity than Boccaccio, presents one or two features of some interest. The Teacher Buddha is transformed into the Christ; and the story then naturally takes the shape of a Gospel parable, and in its treatment suggests the form of the Parable of the Barren Fig-tree. For the fable is not merely told to the disciples, but, as it were, almost acted before their very eyes. When they ask leave to appropriate the money which they had found, they are forbidden by Our Lord to do so, and are warned to wait and see the issue. By-and-by, on their return, the moral is effectually pointed by the sight of the two dead robbers. In the second of the Italian versions found in a later edition of the *Cento Novelle antiche*, it is a hermit who discovers the treasure; and "covetousness the root of destruction" is personified by a figure of Death which the hermit feigns to believe to be pursuing him. It is worthy of note that the Ruin or Death, which in the Pali is a mere metaphor, in the Italian assumes a concrete form. It may be added that the robbers are here three instead of two. In the Latin version of the story taken from the *Novellæ* of Morlinus one or two points of closer agreement with the Pali Jātaka are to be noted. The treasure has been discovered by a magic charm, "*Magus magicus susurro in Tiberi delitescit thesaurum cognovit.*" Moreover, the robbers are no longer two or three, but a band which divides into two factions.

With these preliminary observations I append a paraphrase of that portion of the fable which chiefly bears on the Chaucer question, as the Jātaka is too long to translate *in extenso*.

"Once upon a time, when Brahmadatta was king at Benares, a certain Brahman knew a magic spell of great value, by repeating which, and looking up to heaven at the time of the moon's conjunction with a particular lunar mansion, he could cause a rain of treasure to fall from the sky. Now at this time the Bodhisat was learning science with this Brahman; and one day, for some reason or other, the Brahman took the Bodhisat, and leaving his own village came to another country. In the course of their journey they had to pass by a wooded spot where 500 robbers—known as the 'Despatchers'—rob and murder wayfarers. They are called 'Despatchers' because it is said that whenever they capture two prisoners they 'despatch' one of them to bring back money for a ransom. For instance, when they take a father and son, they say to the father, 'Bring us a ransom, and then take your son and begone.' So these robbers, after seizing the Bodhisat and the Brahman, keep the latter and let the former go. The Bodhisat then bids his master good-bye, and cautions him not to repeat his magic spell, otherwise he will bring about his own destruction as well as that of the robbers. So the Bodhisat went off to fetch a ransom, leaving his master a prisoner. But, when the full moon arose, the Brahman, observing that it was the lunar conjunction which causes it to rain gold, repeats the charm, and treasures at once fall from heaven. The robbers gather up the money and depart, followed by the Brahman. They in their turn are captured by another band of 500 robbers; and on the captors demanding a ransom they are told that if they want money the Brahman can make it rain from heaven. The Brahman begs to be excused till the particular lunar conjunction returns. The robbers are enraged, and say, 'O wicked Brahman, you cause it to rain money for others, but us you put off for another year.' With these words they cut the Brahman in two with a sharp sword, and cast his body in the road. Then they pursue the other robbers (whom they had set free), and slay them all. By-and-by they divide into two parties, and fight with one another till only two are left. The two survivors bury the treasure in a secret place; and, while one of them takes his sword and sits guarding the treasure, the other goes into a village to get some food cooked. 'This covetousness truly is the root of destruction,' and after uttering these words the robber who was guarding the trea-

sure thought to himself, 'This money will have to be divided when my comrade comes back. Suppose I were to kill him with my sword as soon as he returns.' So he girds on his sword and sits down to wait for his coming. The other one also thought, 'This money will have to be divided. Suppose I were to put some poison in the food and give it to the fellow to eat, and so get all the money to myself.' When the food was cooked, after having himself eaten some, he puts poison in what was left, and returns to his companion. But just as he was still standing, after setting down the food, the other cleft him in two with his sword, threw the body into a secret place, and then himself, too, ate the food, and so came by his death. The Bodhisat, after a few days' absence, returns, finds his master's body, performs funeral rites, and gradually learns the whole truth of the matter by the discovery of the other dead bodies lying in such a way as to suggest the cause of their deaths, and utters appropriate moral reflections to teach the lesson that 'they who seek their own advantage by improper means bring upon themselves a great destruction.'

H. T. FRANCIS.

PS.—I have lately heard, since I wrote the above, that Dr. E. Morris has already identified this story.

#### COMPARATIVE MYTHOLOGY.

Capri: Dec. 8, 1883.

Absence from England has made it impossible for me, until to-day, to take notice of Mr. Lang's letter on "Comparative Mythology" in the *ACADEMY* of December 1. Nor have I time to make any formal reply to it now. It can be scarcely necessary for me to do so until Mr. Lang puts forth some system on which any useful work may be done in the field of comparative mythology. At present he seems to do no more than claim the liberty of comparing the myths of one race with the myths of wholly alien races, and of weighing in the same scale the myths which have come down to us in writing for thousands of years with the myths of existing savage tribes who may never have passed through the conditions under which the Aryan nations have grown up, and who not only may be, but seem to be, in a state of complete deterioration and degradation. The institution of such comparisons is a mere walking on quicksands, and the results gained from them can be nothing more than guess-work.

Why Mr. Lang should associate with my name particularly theories or methods which have guided a host of writers (Grimm, Kuhn, Max Müller, Bréal, among the number), I cannot say. But he is mistaken in supposing that I have ever refused to allow any myth or mythical cycle to be subjected to mythological analysis on the ground that the names in it yielded no satisfactory philological basis to work upon it. In this matter I have stood somewhat alone, insisting that the stories of Theseus, Sigurd, and Arthur are the same, whatever may be the origin of the names which occur in them; and for my treatment of this portion of the subject I need only refer to my *Introduction to the Popular Romances of the Middle Ages* and the *Tales of the Teutonic Lands*.

As to the Hermes story, I am ready to allow that the so-called Homeric Hymn may belong to a comparatively late age, but it was beyond doubt an ancient poem in the time of Thucydides. The nature of the subject dealt with in it is beyond controversy. Put the main incidents of this story in the form of a riddle for a child, and ask him who did these things; and the answer must be "the wind." What the fact that some Iroquois or other savages are called Sun, Wind, Cloud, or Eagle has to do with the question it is not easy to understand; but it is impossible not to see the natural fact which is set forth in the story of the marriage of Krishna at the same moment, wholly and

separately, to a vast multitude of maidens, each in her own house, after the death of the black demon, Naraka. The attempt to explain this by a reference to the habits of a polygamous people is childish absurdity. If it cannot be explained, either it must be dismissed as nonsense or it must be regarded as setting forth an aspect of morning dew which is perfectly familiar to those who have eyes to see such things. If this be granted, all is conceded; and I am content to leave the whole question to the test of such a tale as this, or of such a story as that of Hercules and Cacus in the masterly and decisive analysis of M. Michel Bréal. Mr. Lang's method, on the other hand, seems to me no method at all. His propositions appear to be mainly hypothetical; and, so far as they are positive, I can only regard them as assertions resting on the slenderest basis or on none, and as making the largest demands on our credulity.

GEORGE W. COX.

#### KEATS ON THE SCOTCH "KIRK-MEN."

London: Dec. 17, 1883.

In the *ACADEMY* of December 15 (p. 390) reference is made to Keats's deliverance concerning the harm done in Scotland by the "Kirk-men," and the reviewer says:

"If the old reviewers could rise from their graves, they would make merry over a modern philosophical critic quoting such an authority in a grave question of cause and effect in the intellectual condition of a country concerning which he had, to say the least, no special opportunities of forming a reasonable opinion. Keats's shot from London at 'Kirk-men' was quite as random as any of the shots from Edinburgh at 'Johnny Keats.'"

Without wishing to take either side in the question whether Keats was qualified to form an opinion on so grave a subject as the intellectual condition of the Scotch, whom he seems to have cordially detested, I may perhaps venture to point out that the reviewer appears to ignore an important factor in the question. He speaks of "Keats's shot from London," whereas Keats was writing about what he was in the very midst of; he was walking through Scotland at the time, and, so far as I can judge, was observing very keenly and reflecting with much good sense upon everything he saw, heard, and met with.

H. BUXTON FORMAN.

#### THE SOMERSET PATENT OF 1644.

Hammersmith: Dec. 13, 1883.

I have read with great interest Mr. Round's remarks on my review of *The Annals of Chesham Castle*. I am always grateful for correction and instruction; but I must protest against being reckoned among the believers in what he calls the Somerset Patent of 1644, because it is a question which I had never examined, and I simply quoted the received story from the book which I was reviewing. The Commission to the Marquess of Worcester and the Patent for Duchess Dudley would have excited suspicion from their anomalous and unprecedented character if they were not dated during a period of extreme disorder. I must confess, however, that I had no suspicion that there was any evidence forthcoming to prove them spurious; and I must be permitted to doubt whether Dugdale's condemnation of them was known or suspected by Lingard or Sir Harris Nicolas, or any other genealogist who has accepted them without question. Dugdale's letters to Langley are dated in August 1660, and I cannot think that he dealt fairly in suppressing (as he did in later times) his conviction that Duchess Dudley's Patent was a forgery. He gravely recognises her title without a word of reservation in his diary and correspondence (March 1668-9), while in his *Baronage* (1676) he prints the

pseudo-patent in *extenso*. It is true that Charles II. had recognised it as genuine, and that Garter was officially bound by the declaration of the Sovereign; but truth had also rights which the historian had no business to ignore. So far as I can judge offhand, Mr. Round has proved his case; but I cannot regret that I betrayed my ignorance, when it has been the occasion of bringing to light the true character of two pseudo-patents, which have been received as genuine by so many generations of antiquaries and historians.

EDMOND CHESTER WATERS.

#### RABELAIS.

London: Dec. 15, 1883.

Perhaps the occasion of the criticism which appears in the ACADEMY of this day on Mr. Besant's book may warrant an attempt to explain the secret which lies hidden in the writings of Rabelais. Rabelais, in whose fine, apprehensive ear the faggots of the Church were always hissing and crackling, was compelled to disguise his meaning, to veil his wisdom and his wit, in a covering of lewd filth which should at once delight and delude the clergy of his day. The author of the phrase *le grand peultre* had not that enthusiasm of conviction which uplifts men to willing martyrdom; and he saw many of his friends, among them Etienne Dolet, pass out of life in the torture of the "flaming death." His sympathies and tendencies were all for the right; he was, at heart, on the side of truth; but his intellect was sceptical, and he saw so many sides to a question that he was, by temperament as well as intellectually, very unwilling to be burned for any facet of truth. To pluck out the heart of his mystery we must recognise that he was not of the stuff out of which martyrs are made. Hence the compulsory wrapper of dirt in which his real views are cunningly enveloped.

H. SCHÜTZ WILSON.

#### "SAVAGE SVÂNĒTIA."

St. Stephen's Club: Dec. 18, 1883.

Will you allow me to say a word for myself in answer to Mr. Freshfield's article in the ACADEMY of December 15? I know that critics, like other gentlemen who speak *ex cathedra*, ought to be listened to unanswerd. But Mr. Freshfield entitles me a "noble barbarian;" I accept his epithet, and in that character venture to break the rules of custom. He accuses me of two sins—one of omission, the other of commission.

The first is that I do not state that Mr. Freshfield himself and Commander Telfer, R.N., had both been over part of my route before me. To this I answer that I did not know that Commander Telfer had ever been in the Caucasus; that I never dreamed it was my duty to record anyone else's deeds but my own, especially when they had been done full justice to by the doer of them; and I had no desire to conceal the fact that I had had a predecessor in Svânĕtia, as a perusal of pp. 117 and 243, vol. i., of my book will, I think, prove. On the first of these pages Mr. Freshfield's expedition is alluded to by name.

The second is a more serious charge, but my critic behaves generously, and attributes my mistake to its real cause. I have used three subjects for illustration used previously—two by Commander Telfer and one by my critic. Of course I apologise, and am really sorry; but, as a matter of fact, the illustrations were chosen haphazard, in my absence, by my publisher from a large collection of photographs of men and mountain scenery bought in the Caucasus from public photographers. I was, of course, ignorant that any of the photographs had been engraved before, as, though I read all

I can about a country after I have written of it, before visiting it I carefully avoid the books of my predecessors, believing that the public is more likely to be able to obtain a true idea of distant lands from the report of three independent unbiased eye-witnesses than from three hundred who, having carefully saturated themselves with other people's ideas, go to a country prepared to see what others have seen in everything they encounter, and to follow in all things where the original bell-wether led.

OLIVE PHILLIPPS-WOLLEY.

#### APPOINTMENTS FOR NEXT WEEK.

THURSDAY, Dec. 27, 3 p.m. Royal Institution: "Alchemy," I., by Prof. Dewar.

7 p.m. London Institution: "Results obtained by the Society for Psychical Research," by Prof. H. Sidgwick.

FRIDAY, Dec. 28, 8 p.m. Quekett.

SATURDAY, Dec. 29, 3 p.m. Royal Institution: "Alchemy," II., by Prof. Dewar.

#### SCIENCE.

##### SOME BOOKS ON ASSYRIOLOGY.

*An Essay on Assyriology.* By George Evans. (Williams and Norgate.) Mr. Evans's essay has been written at the request of the Hibbert Trustees, one of whose fellowships the writer holds. Though short, it is full of matter, and ought to be interesting to the Hebraist and Biblical scholar. Mr. Evans gives the chief and latest results of Assyrian research so far as they bear upon Hebrew grammar and lexicography, as well as upon the geography and history of the Old Testament. He prefaces them with a brief account of the way in which the inscriptions were first deciphered, and of the leading place occupied by Assyrian among the Semitic languages, and adds, by way of Appendix, some extracts from the annals of Assur-bani-pal. His statements will usually be accepted by every Assyriologist; but he is wrong in identifying the Persians of the inscriptions with Persia, and I know not why he should say that in the Babylonian texts the oldest name of Armenia is Urastu. It is gratifying to find that a new and thoroughly well grounded Assyriologist has risen up among us in England.

*Quaestiones de Historia Sabbati.* By W. Lotz. (Leipzig: Hinrichs.) Dr. Lotz, already favourably known by his edition of the great historical inscription of Tiglath-Pileser I., has now turned his attention to a subject which is usually supposed to be one of peculiar interest on this side of the Channel. In the first part of his book he examines the evidence bearing on the origin and history of the Sabbath to be derived from the Babylonian inscriptions, more especially from the hemerology of the second Elul, which I translated some years ago in the *Records of the Past*. Here there is one point upon which I am unable to agree with him; the ordinary meaning of the Accadian *khul-gal* is "bad," and I see no reason why this meaning should be rejected when the adjective is combined with the word "day." The Babylonian Sabbath, I fancy, was originally a day considered "bad" or "unlucky" for the performance of certain actions; it was only gradually that the performance of those actions came to be regarded as forbidden. In the calendar of the Egibi firm the 7th of Iyyar and the 14th and 28th of Sivân are marked as "unlucky." The second part of Dr. Lotz's book is mainly occupied with controverting the views of Wellhausen; and at the end he gives a list of the various points he believes himself to have established. Whether we accept his conclusions or not, his arguments deserve careful study and consideration; his work is that of a good scholar, well acquainted with the cuneiform inscriptions, whose attitude is on the

whole conservative. It shows one thing at least clearly: the questions connected with the origin and nature of the Jewish Sabbath can never again be satisfactorily discussed without some knowledge of Assyriology.

*Mélanges d'Assyriologie.* By St. Guyard. (Paris: Imprimerie nationale.) In this volume M. Guyard reprints his notes on Assyrian lexicography which have appeared in various French journals, and have added so many contributions to our knowledge of the Assyrian dictionary. He appends to them an essay on the inscriptions of Van, which takes the form of a review of my memoir on the subject in the *Journal of the Royal Asiatic Society*. In this he has with extraordinary sagacity cleared up the meaning of a constantly recurring phrase: *alus udas tiudas ies ini pida agubi*, which he shows must signify "whoever else pretends, I have raised this memorial." The explanation of this phrase further throws light on the meaning of the word *turt*, which had greatly puzzled me. It can signify only "person." M. Guyard's discovery makes it necessary to revise that portion of my grammatical sketch of the Vannic language which deals with the pronouns, since *ies* will be the first personal pronoun, and not the relative, as I had supposed, and *udas* "other" instead of "that."

*Die Keilinschriften und das Alte Testament.* By Eberhard Schrader. Second Edition. (Giessen: Ricker.) As this new and much enlarged edition of Prof. Schrader's well-known work has already been noticed in the ACADEMY, it is only necessary for me to give it a hearty welcome from the Assyriological point of view, and to draw attention to the valuable "excursus" of Prof. Paul Haupt on the Babylonian account of the Deluge, which is incorporated in it. Only a student of the inscriptions can properly realise the amount of labour involved in the preparation of this new edition, which is quite as full of interest and information for the Assyriologist as for those who stand outside the charmed circle of Assyrian studies. As is natural, while reading the book some additions and corrections have occurred to me, a few of which may be acceptable to both author and readers. *Giparu*, which is found in the Assyrian account of the Creation, must mean some species of vegetable in Smith's *Assur-bani-pal*, p. 8 (l. 48); the Biblical phrase, "evening and morning" is paralleled by the Assyrian "night and day," which is the invariable translation of the Accadian "day and night" in the religious hymns; *kirub* is found in the sense of "cherub" in K 2884, l. 5; Mit-tair was the Babylonian pronunciation of the name of Egypt, as is shown by a fragment of an inscription of Nebuchadnezzar; and a cylinder in the British Museum makes it clear that the "god of illustrious life" of the hymn to the Demiurge, supposed by George Smith to be an account of the Fall, was the fish-god, the Oannes of Berossos.

*Le Peuple et l'Empire des Mèdes.* By A. Delattre. (Trübner.) In his memoir, which has been crowned by the Royal Academy of Belgium, M. Delattre first endeavours to show that the theory of Turanian Medes is contrary to the facts. He has little difficulty in pointing out that the arguments upon which it has been supported are extremely weak, though the texts themselves could have supplied him with much more cogent answers than those he makes to Dr. Oppert's arguments on behalf of the Median origin of the second Akhaemenian inscriptions. At the same time, he seems to me far too hasty in deciding that no non-Aryan Medes could have existed. The Greeks ultimately derived the name of Medes from the Assyrians; and in the Assyrian inscriptions the title is given, irrespective of race or language, to the numerous



peoples who lay to the east of the Kurds. Many of them, I have no doubt, were Aryans; but it is not probable that they all were. Some time ago I asked in the ACADEMY how the general title of Median came to be confined to the specific kingdom of Ekbatana. The answer has now been given by a recent discovery of Mr. Pinches. Astyages is stated by Kyros to have been king of "the widespread *tab Manda*," or "barbarians;" and this old Babylonian word *manda*, or "barbarian," must have been confounded by the Greeks (or Persians) with *Madâ*, "the Medes." As for the names of the so-called Median kings I agree with Sir H. Rawlinson, Dr. Oppert, and Prof. Schrader (in the new edition of his work noticed above) that neither Daiukku (Déiokés) nor Istuvegu (Aetyages) admit of an Aryan etymology. Agamatânu, again, the Babylonian form of Ekbatana, points, as Dr. Bezold justly remarks, to a Persian Hagmatâna, not Haŋmatâna. M. Delattre rejects the identification of the Esar-haddon of the tablets first brought to light by me (not by Mr. Boscawen, as he asserts) with Sarakos, the last Assyrian king. The annals of Esar-haddon I., however, as well as the style of the tablets, show that they do not belong to so early a date as his reign. Nor can I follow M. Delattre in his paradoxical contention that "Sennacherib, Esar-haddon, and Assur-bani-pal were rather occupied in suppressing revolts than in conquering new provinces." There is no Assyrian king of whom this can be said with less justice than of Esar-haddon I. The Belgian scholar, moreover, seems to me to overrate very considerably the authority of Herodotos, and to underrate that of Ktesias, who, at all events, would have supplied him with a dynasty of Median kings with Aryan names. Protestant Assyriologists are fortunately not under the necessity of defending the historical credibility of the book of Judith, to which M. Delattre devotes several pages.

A. H. SAYCE.

## CORRESPONDENCE.

PANGUR BÁN.

London.

A few fugitive verses cast off in an idle moment by some Irish student have attracted some attention; and, though they are the merest of trifles, Celtic scholars are not agreed about their interpretation. Windisch, Zimmer, and Whitley Stokes have entered the field of criticism over them. Their fate is singular. After being silent for almost a thousand years, they wake the echoes of Celtic scholarship in the nineteenth century. They are preserved in an old parchment codex of four pages in the monastery of St. Paul in Carinthia, and were first copied by Alfred Holder, of Karlsruhe, for Windisch, who published them in his *Irische Texte*, and, in the excellent dictionary attached to that work, gave his idea generally of their interpretation. Prof. Zimmer, of Griefswald, taking quite a different conception of the circumstances under which they were composed, republished them with his own views in his *Glossae Hebrernicae*, a work issued at the expense of the Royal Academy of Berlin. He was not satisfied with this, but in his *Keltische Studien*, in which he attacks Windisch in a manner that Mr. Stokes characterises as "virulent," he again insists on his own conception of the piece. The character with whom it is concerned he will have it is Pan Gurban, a Slovak by nation, whose name is equivalent to Dominus Gibber or Monsieur le Bossu. M. Henry Gaidoz, editor of the *Revue celtique*, takes Zimmer to task for denominating a Carinthian Slave by the name Slovak, when he should have rather called him a Slovene, as the former name is confined to that branch of the Slave family in the North-west of Hungary. Zim-

mer's Slovak is a mouse-catcher, and the author of the poem with him is an Irish monk, who jocularly compares his own pursuits with those of the mouse-catcher.

Windisch, on the other hand, makes the mouse-catcher, not a Slovak, but a pet white cat, and writes his name, not Pan Gurban, but Pangur Bán, or White Pangur. Dr. Stokes confirms this by showing that the metre requires a monosyllable, technically called *rinn*, at the end of the first half-line, where the name Pangur Bán occurs. The writer, too, seems rather a law student than a monk, as appears from the context poem, where he speaks of a perplexing law of hard sense falling into his net as a mouse does into the cat's. The metre is light and rapid, and one forgets altogether, while following it, the technicalities that affect its composition. It much resembles some lines of the rollicking song, "Jemmy Barlow"—

"He cocked his pistol gaily,  
And stood before him bravely."

Compare with the second line of this couplet the line of the piece, *os me chene am faelid*, pronounced *us meh henne umm aylles*, and they will not be found very dissimilar in their march. The contrast of occupations is strikingly developed in the trifle, part and counterpart answering well and wittily to each other. The effect is heightened by the artifice of the poet in the use of similar words and similar collocations in the parts that correspond. But the artifice is not frigidly mechanical. It is, on the contrary, the life and swing of poetry—its rebound or refrain, which loves to ring again the peal it woke before, and delights to stand listening to the echo.

The piece is short, and as I imagine it may interest some readers and afford an opportunity of correcting several inaccuracies, as it seems to me, in Windisch's version, I append the two, and my own estimate of what the poet intends to convey.

1. Messe ocus Pangur Bán  
cechtar náthur fría saindán  
bith a menma-sam fri seilgg  
mu menma céin im saincheird  
2. Caraim-se fos ferr cach clú  
oc mu lebrán leir ingnu  
ni foirmtech frimm Pangur Bán  
caraid cesin a macodán  
3. O ru biam scél cen scís  
innar tegdais ar n-oendís  
taithiunn dichrichide clius  
ni fristardam ar n-áthius  
4. Gnath huaireib ar gressaib gal  
glensaid luch inna lín-sam  
os mé dufuit im lín chéin  
dliged n-doraid cu n-dronchéill  
5. Fuachaid-sem fri frega fál  
a rosc angléise comlán  
fuachim chéin fri fegi fis  
mu rosc reil cesu imdis  
6. Faelid-sem cu n-dene dul  
hi n-glen luch inna gerchrub  
hi tucu cheist n-doraid n-dil  
os me chene am faelid  
7. Cia beimmi amin nach ré  
ni derban cách a chele  
caraid cechtár nár a dán  
subaighthius a genurán  
8. He fesin as choimsid dáu  
in muid dúngní cach oenláu  
du thabairt doraid du glé  
for mu mud cein am messe.

## WINDISCH'S TRANSLATION.

1. Moi et Pangur Bán, chacun de nous deux à son art particulier, son âme est à la chasse, mon âme (est occupée) d'un métier particulier.
2. J'aime à rester—(c'est) mieux que toute gloire—près de mon petit livre, avec diligente science, Pangur Bán n'est pas envieux de moi, il aime son art juvénile.
3. Dès que nous sommes—conte sans ennui—dans notre maison, nous deux seuls, il y a jeu séparé pour nous, nous ne faisons pas notre reproche à cela.

4. (Chose) ordinaire quelquefois pour des artifices d'exploits héroïques: une souris se trouve dans son filet, pour moi (ce qui) tombe dans mon filet (c'est) un devoir difficile avec sens fixe.
5. Lui il s'emporte (?) contre l'enceinte du mur, son oeil plein d'obscurité; moi je m'emporte (?) contre la sévérité de la science, mon oeil clair quoiqu'il soit très faible.
6. Lui joyeux—allant bien vite,—où il y a une souris dans sa patte; où je comprends une question difficile agréable, quant à moi, j'y suis joyeux.
7. Quoique nous soyons ainsi tout le temps, l'un ne déserte pas l'autre chacun de nous deux aime son art, s'y amuse tout seul.
8. C'est lui-même qui est le maître de la mode qu'il suit chaque jour; proposer une difficulté pour être résolue, voilà ma mode à moi.

## MY OWN VERSION.

1. I and Pangur Bán,—Each of us to his own peculiar art; His mind is on hunting;—Mine on a different pursuit.
2. I love rest above all fame,—On the bright knowledge of my booklets;—I am not jealous of my Pangur Bán: He loves his own childish pursuit.
3. When we are (story without weariness),—In our house alone,—There is a different sport to us:—Our joy is not given to him.
4. Customary at times is valour to exploits,—A mouse pursues into his net;—And me,—into my net too has fallen—A perplexing law of hard sense.
5. Upon the darkness of the hole,—He sets his full eye of brightness; I myself upon the knowledge of an acute passage,—Fix my eye clear, though ill-penetrating.
6. Joyful he with a going of swiftness,—In which a mouse sticks in his sharp claw;—In solving sweet hard questions,—I too also am joyful.
7. Although we be thus at all times,—Neither of us repels the other;—Each of us loves his own pursuit:—His own alone most pleasing is.
8. He himself is arbiter to himself,—Of the order which he observes each day;—In proposing a difficulty to unravel,—In my own department am I.

A few notes will serve to point out the differences between this version and that of Windisch. I mark what I conceive to be Windisch's idea of the grammatical construction, so far as I can gather it from his translation and dictionary, with a W., and my own suggested amendments with an s.

Ver. 2. *ingnu*, dat. without government (W.); dat. on *oc* (s.). *Lebrán*, dat. on *oc* (W.); gen. pl. on *ingnu* (s.). *Frimm*, prepositional pronoun = *fri me*, without influence on the following word (W.); prepositional possessive = *fri mo*, softening the following word *Pangur* to *Fangur* (s.).

Ver. 3. *Ar n-áthius*, "our reproach" (W.); "our joy" (s.).

Ver. 4. *Gal*, gen. pl. (W.); nom. sing. (s.).

Ver. 5. *Frega*, acc. of *fraig*, "the side wall of a house" (W.); gen. of *frog*, "a hole": cf. "bliocht," "bleachta" (s.). *Fal*, gen. on *frega* (W.); acc. on *fri* (s.). *Angléise*, negative of *gleisi* (W.); intensive of *gleisi* (s.). *Fegi*, acc. on *fri* (W.); gen. on *fis* (s.). *Fis*, gen. on *fegi* (W.); acc. on *fri* (s.).

Ver. 6. *Dene*, dat. on *cu* (W.); gen. on *dul* (Stokes). *Dul*, gen. on *dene* (W.); dat. on *cu* (Stokes). *Subaighthius*, pres. tense, third sing. (W.); as if written 'subaighthius', superlative, with the pronominal form of the third sing. of the substantive verb subjoined (s.). *Derban* Windisch regards as of the same origin as *tesbanat*, "deficient." Perhaps it may rather be connected with *terbadh*, glossed *innarbad*, "banishing" by O'Davoren, and with *tearb*, "separation" (O'Reilly). *Imdis* Windisch connects with *dis*—i.e., *deárol*, "feeble." I prefer to connect it with *imdisín*, which O'Davoren glosses with *imcinec*, and explains *eimdechein*,

"not seeing," equating it to *dall*, "blind," in his exemplification.

The prevalence of law words in the piece is remarkable. *Indis*, *fuachim*, *derban*, *choimsid*, seem such. *Doraid* and *dil* also may be perhaps added, and, if so, are capable as such of a different interpretation from Windisch's. The fervour of the author's studies colours, without his being perhaps aware of it, the style of his verse; and the lonely student making reflections upon his cat registers unwittingly in them an item of his personal history.

In conclusion, I must say it is with the greatest diffidence that I venture to differ with no exact and painstaking a critic as Windisch. His *Irish Texts* is a labour of life and love, and marks an era in the advance of Celtic studies. Students have in it ten Irish texts of the most interesting portion of Old-Irish romance, and not only a key to them in the dictionary attached; but, from the exhaustive system of reference to celebrated codices adopted in that dictionary to illustrate the meanings of the words, they may be said to have in it a regular library of Old-Irish literature. "No native scholar, living or dead," says Whitley Stokes, "could have produced the work." Only for Mr. Stokes himself, perhaps the expression might be true. JOSEPH MANNING.

#### SCIENCE NOTES.

THE Geological Survey of India has recently published among its *Memoirs* a Catalogue of the Thermal Springs of India, prepared by the late Dr. Oldham, and edited by his son, Mr. R. D. Oldham. The subject had previously received attention from such writers as Buist, Newbold, Macpherson, and Robert Schlagintweit; but the present list, including more than three hundred springs, is far more complete than any previously published. Wherever possible, the temperature of the spring and the elevation above sea-level are noted; and in many cases information is added as to the character of the water.

#### PHILOLOGY NOTES.

M. PAPPAGEORG, whose important contribution to the criticism of the Sophoclean scholia was noticed in the ACADEMY of November 24, has now published the first part of his *Beiträge zur Erklärung und Kritik des Sophokles* (Jena). This little work, only forty pages in all, and those printed in large type, deals with passages of the *Oedipus Coloneus*, *Oedipus Tyrannus*, *Antigone*, and fragments. In O. C. 9 he retains the MS. reading *θάκοισιν*, which he connects with *σπῆν με κλέιδρυσαν* = *σπῆσας ἐκίδρυσαν*. The difficult genitive in O. C. 436—*οὐδὲς ἔρωτος τοῦδ' ἐφαίνετ' ὤφελ' ὧν*—he gets rid of by emending *ἐρωτ' ἐς τόνδ'*. In 1443, 1444, *ταῦτα δ' ἐν τῷ δαίμονι καὶ τῇδε φῶναι χἀτέρῃ*, he reads *βῆναι*, and suggests, not without ingenuity, *δρῖαν* for *ἀρχαλαν* in the well-known *δός μοι χερὸς σῆς πῖστιν ἀρχαλαν τέκνους* (1632). Another view is added to the countless theories already propounded of O. T. 328, 329, which will not commend itself to most critics; it is to read *τῶν ἐς ὃ ἀνέλω* for *τῶν ἐς ὃν ἔλω*. Short notes follow on O. T. 348, 349, 354-60, 813-15; *Antig.* 61-64, 929-32, 980-86, 1161-64; and four pages deal with fragments. The most valuable portion of the whole will be found in pp. 28-30, where the author quotes a number of passages from Michael Akominatos, containing extracts from Sophocles as well as Euripides.

*Cartularium Saxonum*: a Collection of Charters relating to Anglo-Saxon History. By Walter de Gray Birch. Part I. Few works could be more welcome than a complete Old-English Cartulary. Kemble's is hard to get; Stubbs and Haddan's plan naturally excluded many

documents from their excellent but, alas! unfinished collection; and there are many pieces, new and old, which have as yet only appeared in scattered notes and papers, if at all. But, unless Mr. de Gray Birch alters his plan of publication and editing very materially, it is to be feared that it will by no means satisfy the legitimate requirements of the historian, the philologist, or the lawyer. The documents of a rightly edited Cartulary should be printed with the utmost exactitude, with full collations where the only MSS. available are late copies of lost originals, and of the spelling of the vellums. This plan has not been followed in the fasciculus before us; and, unless it is followed in the succeeding fasciculi, Mr. de Gray Birch's labour will be vain, and the whole work must sooner or later be done over again from beginning to end. It is wholly useless to promise a "bibliography" of the Charters while the fundamental principles of editing them are neglected. No one cares to know whether Kemble, Migne, or Dugdale give such and such a grant or will; a few pages of tables would give us so much information, if it were needed. But every Old-English student wishes to have as exact a copy as possible of the rich mass of documents upon which so much of our knowledge of an important and difficult period of our history must depend. It is not too late for Mr. de Gray Birch to adopt the only course which will render his work useful and authoritative, and we earnestly hope he will do so without further delay. The portion already issued should be cancelled and wholly re-cast. "On ne badine pas avec l'amour"—even "l'amour du vrai;" and a work of this kind should be as good as it is possible to make it, or left alone altogether.

We learn from the *Euskal-Erria* that the library of the Franciscan monastery of Faenterrabia has lately been discovered complete in the crypt of the church. It is said to be rich both in printed books and in MSS. Some additional MSS. of Aizquibel have also been discovered, which will be printed as Appendices to his Dictionary now in course of publication at Tolosa.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Nov. 22.)

PROF. SKRAT, President, in the Chair.—Mr. Ver-rail read a paper on *ἄμβροσιος*, *ἄμβροτος*. "*ἄμβροσιος* is commonly derived from *ἄμβροτος*, 'immortal,' in the sense of 'belonging to the immortals,' and so, from the perfume belonging to divine persons and things, 'fragrant' or 'sweet.' This account is probably so far correct that it is part at least of the history of the word. But in Buttmann's *Lexilogus*, upon which the articles in the present lexicons depend, it is maintained that the word occurs in extant literature in the earlier sense of 'belonging to the immortals,' 'divine.' The object of this paper was, in the first place, to show that the evidence adduced by Buttmann is inconclusive, and is cited inaccurately in the lexicons. '*ἄμβροσιος* appears to have been restricted in application to objects sweet or fragrant from the earliest period of which we have records. With regard to the derivation of the word, the deduction from *ἄμβροτος*, though probably true, does not seem adequate to explain all the facts, in particular (1) the very early and complete restriction already noticed, and still less (2) the fact that *ἄμβροτος*, as well as *ἄμβροσιος*, sometimes means 'sweet' or 'fragrant' (though it is also used in the sense of 'immortal'). The transition from 'belonging to the gods' to 'sweet' is perhaps intelligible; but hardly so, without further explanation, the transition from 'undying' or 'immortal' to 'sweet.' It was suggested, therefore, as not improbable that *ἄμβροσιος* and *ἄμβροτος* are cases of popular etymology, connected, in the Greek mind, with *βροτός*, but really derived from

some word, presumably Oriental and non-Hellenic, for a fragrant substance used in divine worship. In any case it should be noted that the facts, as given by Greek literature, are somewhat distorted in the common accounts.—Mr. Ridgeway read a paper on "The Attic Form of *Stoa*." The commonly received Greek form of "*Stoa*" is that spelt with short *o*. However, in three out of the five places where it occurs in Aristophanes it must be scanned long. These passages are all in the *Ecclesiazusae*—viz., ll. 672, 680, 682. Elmsley, therefore, read in these passages the form *στοῖδ*, which is given by the Ravenna MS. In the two remaining places in Aristophanes—viz., *Ecol.* 14, *Ach.* 546—the word is used at the beginning of the iambic, and so we can gather nothing from them. Again, the commonly received spelling of the adjective *στοικῆς* is with a long *o*, and the ordinary form of the diminutive *στοῖδιον* is with long *o* and the *iota subscriptum*. These forms cannot come from the form *στοῖδ* with short *o*, nor from the form *στοῖδ*. Now, on the stylobate of the *stoa* or portico erected by the Athenians at Delphi, lately discovered, and given in Hicks's *Historical Inscriptions* as No. 20, occurs the inscription *Ἀθηναῖοι ἀνέθεσαν τὴν στοῶν καὶ τὰ ἔπλα καὶ τὰ κερῶντῃρια ἐλόντες τῶν πολέμων*. Pausanias (x. 11.5) connects the dedication with Phormio's in 429 B.C.; but, says Mr. Hicks, the archaic writing suggests rather the victory of Kekryphaleia, 459 B.C., mentioned in Thuc. i. 105. For the present purpose either date is equally good. *Stoῖδ* appears with short *o*, not with *o*. Now of course at either date mentioned *o* represented both short *o* or long *o*. It has been shown from Aristophanes that the syllable was long. Therefore, the true Attic form must have been *στοῖδ*, with *o*, whence came the forms *στοικῆς* and *στοῖδιον*, with *o*. Whether we take the derivation from *στοῖα*, or the absurd one given in *Liddell and Scott* from *στογ-α*, connecting it with *στρέγω*, in either case the *o* would naturally be lengthened by vowel compensation.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, Dec. 6.)

THE REV. SIR TALBOT BAKER, BART., in the Chair.—The Rev. J. Hirst read a paper on "The Methods used by the Romans for extinguishing Conflagrations." After instancing the discoveries of the *exerubitoria*, or guard-houses, of the Vigiles, or firemen, of the city of Rome, made in 1820, 1858, 1866, 1873, and in August of the present year, it was briefly shown what light was thereby thrown on the organisation and tactics of that useful corps. The greater part of Mr. Hirst's paper was devoted to illustrating, by numerous quotations from the Greek and Latin classics, the sparse allusions that can alone be gathered from ancient authors and from chance inscriptions as to the use made by the Roman firemen (of whom there were 7,000) of cloths wetted with water or steeped in vinegar, of the double-action forcing pump, called *spho*, of ladders, of axes, of poles, and of water-buckets. Great use seems to have been made by the Roman firemen of *esparto* grass, procured, says Pliny, from Spain, but for what purpose is unknown. In conclusion, attention was drawn to some *graffiti* inscriptions made as an idle freak by some Roman firemen on the walls of the Transtiberine guard-house recently discovered, which reveal the names of two of the lower officials of the corps not hitherto known, and about the interpretation of which the learned differ.—The Rev. E. McClure read a paper on "Celtic and Anglo-Saxon Personal Nomenclature."—Mrs. Kerr exhibited two sheriff's writs for the county of Oxford, with the Great Seals of Oliver and Richard Cromwell respectively.—Mr. W. J. Lewis sent full-sized drawings of an early fifteenth-century basinet, which had been adapted for use in the sixteenth century; this is now preserved in Harefield church. Mr. Lewis also exhibited some rubbings of brasses in the same church.—Miss L. Wale sent some charming drawings of the ancient inn at Sunning Hill, now threatened by demolition.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Dec. 14.)

THOMAS MUTR, Esq., President, in the Chair.—Mr. J. S. Mackay read a paper on the medioscribed

circle of a triangle, with its analogous and associated circles, viewed from their centres of similitude.—Prof. Chrystal stated some geometrical propositions for which he wished proofs.—Mr. Muir communicated a theorem concerning determinants with p-termed elements.—The Secretary gave a new construction by the Rev. G. McArthur for Euclid II. 9, 10.—Mr. James Taylor, of Dollar, proposed for solution a theorem in elementary geometry.

#### FOLK-LORE SOCIETY.—(Friday, December 14.)

ALFRED NUTT, Esq., in the Chair.—Mr. Edward Clodd read a paper on the "Philosophy of Puckin." After remarks on the more serious meaning now sought for within the folk-tale, sober treatment of which was impossible while it was looked upon only as the outcome of fancy, an abstract of the more important variants of the Puckin group of stories was given. The central idea common to these tales, whether found among Aryan, Semitic, or Finno-Ugrian races, however much obscured by local details, is the dwelling apart of the soul or heart, as the seat of life, from the body, and its deposit in some animate or inanimate thing, chiefly animate, an egg or a bird being the frequent hiding-place, and the fate of the soul determining the fate of the body. This central idea, it was sought to show, was the belief, thus preserved in more or less dramatic form, of the barbaric mind in one or more entities in the body, yet not of it, and endowed with power to leave it at will or control its destiny; while the presence of the life principle from princess or demon in bird or necklace was an easy assumption of the imagination which created its rude analogies between man and brutes and lifeless objects.

#### NEW SHAKSPEARE SOCIETY.—(Friday, Dec. 14.)

F. J. FURNIVALL, Esq., Director, in the Chair.—The Rev. W. A. Harrison read, as a paper, Mr. R. Grant White's Preface to his new edition of Shakspeare, which had been sent before the appearance of the book, but could not then be read. All the emendations and explanations suggested by Mr. Grant White were discussed, and, in the main, rejected. His contention that Shakspeare sometimes used "piece" for a young woman, good or bad, was accepted. His defence of the old change of Rosalind's reference to Orlando in "my child's father" ("As You Like It," I. iii. 11) into "my father's child" was rejected, as the context showed that her "wrestler," her "him," was uppermost in her thoughts. His emendation of the "Hamlet" ("Doth all the noble substance) of a doubt" into "oft adulter" was unanimously rejected, and the explanation of "doth" = "puts," of a doubt, into "doubt," "confusion," temporarily accepted, though, if emendation were required, "often doubt," where *doubt* = *dout*, "put out," was preferred to the severely condemned "oft adulter." The turning of Prince Hal's epithet for Falstaff, the familiar early "chewet"—pie fried in fat—into "suet," and printing "Peace, suet, peace!" caused a good deal of amusement; "chewet" is well known in Wynkyn de Worde's and other carving and cookery books, and Markham's recipe for "A Chewet Pye" is at pp. 80, 81, of his *English Housewife*. Mr. Grant White's argument for supporting Hammer's change of "Trid [= "bound," "squeezed"] all the kingdom" into *tithed* was not approved; his contention that "the two Frenchmen" in "All's Well," III. i., were "manifestly envoys" was answered by Mr. Stone's proof that their embracing of the Duke's quarrel was quite inconsistent with the mission of envoys: they were the Lords G. and E., the brothers Dumain, who took leave of the King in II. i.—M. Ziolkowski then read a short paper on "Shakspeare in Poland, Russia, and Servia," enumerating the translations and plays acted in Slavonic countries, and showing that tragedies appealed more than comedies to the genius and sentiment of the Slavs.

#### FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—16½ by 8½.  
"An exquisite picture."—*Times*.  
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.  
"A new and exquisite picture."—*Standard*.  
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.  
"Mr. Moore's graceful 'Companions' forms an excellent *bonne bouche* to an attractive exhibition."—*Daily News*.  
"The gem of this varied and delightful exhibition."—*Academy*.  
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

#### THE INSTITUTE OF PAINTERS IN OIL.

A VERY remarkable exhibition indeed—quite the best exhibition of contemporary work in oil that has been held in London for many years in the winter—has just been opened in those galleries in Piccadilly which are devoted to the height of the season to the works of the Institute of Water-Colour Painters. There are nearly eight hundred pictures. The contributions of mediocrity are not absent; but, on the whole, the level attained is high, whether we regard the canvases of those Academicians who contribute, or the canvases of outsiders. We will say a word first about the Academicians. Mr. Briton Riviere exhibits a picture of a fortunate dog withdrawing himself hurriedly from the society of his fellows to enjoy with more undisturbed greediness the desirable morsel held between his teeth. The vested interests of some of his fellows, to judge from their gestures and expressions, have been to some extent interfered with, and it is likely that with much unanimity of purpose they will follow up the too fortunate truant. This is one of the few instances—Mr. Briton Riviere, when he chooses to be comic, always affords us one of the few instances—in which we can really laugh heartily and spontaneously at the exhibition of humour in art. Humour in art generally touches us far less closely and surely than humour in literature; but it is a potent weapon when it is wielded by Mr. Riviere. And it is worthy of note that in Mr. Riviere's case art should show for once the possession of that which literature shows so often—the possession by one and the same person of the most marked quality of humour along with the most marked quality of pathos. The suggestiveness of Mr. Riviere's pathos goes probably far beyond that of any other living master of pictorial design; it is agreeable and satisfactory that he should excel as distinctly in the exhibition of humour.

Mr. Alma-Tadema, Mr. Macbeth, and Mr. E. J. Gregory are the three remaining Academicians who contribute really delightful and important pictures, for Mr. Phil Morris's contributions, though full of healthiness and simplicity of sentiment, are not technically of the first order of merit. Mr. Alma-Tadema's picture is called "Well-known Footsteps." It is an incident of familiar and intimate life that might occur to-day at any moment in London, but that occurs in ancient Rome instead, because it is of ancient Rome that Mr. Tadema is enamoured. A middle-aged lover, anxious to please, and—for we must do him justice—successful in pleasing, hurries from whatever may have been the Roman equivalent of the central avenue of Covent Garden with a very big nosegay destined for his love. His love awaits him, hearing his footsteps behind a marble wall, in a half-darkened alcove, and the gentleman and his tribute will shortly be with her. To say that the picture is remarkable for the richness and beauty of its antiquarian detail would be to say what everyone must know; it is more to the point to insist upon the somewhat exceptional—at all events the more infrequent—truth of gesture and expression which this finely wrought canvas so pleasantly displays. Mr. Macbeth's, unlike Mr. Briton

Riviere's, is not a strictly comic picture, but it is a picture in which what is called "light comedy" is displayed in its fitting union with elegance and grace. It is an outdoor scene. Several hounds cluster round a garden table, and one will be the favoured recipient of a biscuit which the Beauty of the picture holds first, deceptively and tantalisingly, to her own lips. People in the background display agreeably the fine movements of the figure in tennis, but the main interest of the picture rests with the Beauty and the many beasts. The dogs are eager, vivacious, and brisk; the young woman, long, graceful, and fashionable, is eminently modern—her presentation by Mr. Macbeth is but another instance of how completely the true artist knows how to triumph over that which the conventional artist will describe to you as the insuperable difficulties of contemporary costume.

It is often the case, and it is so in the present exhibition, that Mr. E. J. Gregory's pictures surprise a little at the first, and even at the first disappoint a little. One wants him to make what would seem a more tremendous use of his tremendous powers—to give us another "Miss Galloway," another "Last Touches," another "Rehearsal." He will do it some day. He cannot fail to do it. And meanwhile we are detained agreeably enough before his three little canvases in the present show, for in them, after all, he has painted precisely that which he has seen, having, of course, both seen and arranged with an artistic faculty curiously brilliant. He has seen the Medway in bad weather; he has seen a neat-legged little girl crouching among the plants upon a painted roof searching for caterpillars; he has seen an attractive young lady, in a pretty studio, sitting before an easel and studying the forms of a not yet painted flower; and he has perfectly rendered all that he has seen. In the Medway subject he has the movement and the hue of troubled waters; in the funny caterpillar subject, a skilful solution of problems of colour, and generally a happy dealing with engaging accidents of line; in the studio subject, an admirable skill in the painting of pretty and even of commonplace accessories, and a dexterity no less marked in dealing with delicate turns of the human figure. To pause before his work, here and always, is to enjoy it. Still he may some day be invited to undertake what the common judgment would regard as more important tasks.

Mr. J. D. Linton is not yet within the ranks of the Academy, nor is his control of the methods of oil-painting so complete as his mastery of water-colour; but his single figure at the Institute—"Waiting"—may yet be deemed an instance of exquisite achievement, in which his command of the material is only less conspicuous than his familiar beauties of design and graces of draughtsmanship. Mr. Van Haanen, a Dutch artist, who would be an Academician to-day if, like Mr. Alma-Tadema, he were naturalised in England, is the contributor of one delightful portrait, which renders with undefinable and intricate charm that individuality of beauty which belongs to a certain Venetian model. And when we come to the work of men somewhat less eminent than either the Academicians or the two fascinating painters who have last been named, we are drawn most, among the figure-painters, to Mr. Clausen, Mr. Frank Millet, and Mr. Hacker. Mr. Clausen is an uncertain painter, often without charm, but never without interest. He is a naturalist in the sense of M. Bastien-Lepage. He would be more popular already if he had allowed his observation to be directed to any appreciable extent to the beauty of women or of children. But he cares, above all things, for character, and he has foregone, even to an unjustifiable extent, the facile fascinations

of grace. This year, however, he presents us with a carefully studied picture, which includes one specimen of humanity more agreeable than any which he usually vouchsafes. The young woman is not a "lady," nor even very pretty; she is a peasant suffered to display the refinement which, even in the life of the fields, may be the possession of youth, if not of womanhood. An old crone sits by her on the herbage; in the background mowers are cutting the last grass of a scanty meadow. The expressions of the old woman absorbed in her mid-day rest, and of the young one absorbed in her own thoughts—which have a touch of romance in them—permit us to speak of the picture as truly dramatic, though no dramatic incident passes within the four walls of the frame. Mr. Hacker's notable picture is of a subject conventional enough; a young cottager, fortunately robust and energetic of type rather than sentimental and enfeebled, rocks a child. It may be that so vigorous a conception of the English peasantry might hardly have been formed by Mr. Hacker if it had not been formed before by George Mason, and Frederick Walker, and Mr. Macbeth. But, however that may be, we will praise Mr. Hacker for having in his choice adhered to the vigorous and the distinguished rather than to the invalidish and the feebly pretty; and it is well, too, to add that his power of draughtsmanship has been sufficient to permit him to do justice to a type cast in the lines of energy and strength. Mr. Frank Millet's picture, "The Window Seat," has, like Mr. Hacker's, a happily drawn figure; but it is not for its figure that it is most memorable. It aims, in its lighter way, rather at those triumphs in the painting of shifting and diffused sunlight which were won so continually by a certain band of the greater Dutchmen of the seventeenth century—by De Hooch and Nicholas Maes and Van de Meer, of Delft. It is in a light key; and the whole wide window and table and window-seat and seated figure are flooded with cool sunshine. It is a delightful picture—"epoch-making," as the Germans would say, in the history of the man who produced it. And Mr. Millet, we hear, has led a various life and has done many things. He has served one of the great newspapers, it seems, with pen as well as with pencil, and has observed scenes that were eventful and stirring long before this of the placid corner and the sunlit window-panes.

Of pictures from which the figure is absent, or is introduced but as a trifling accessory, we may instance the very various work of Mr. Fulleylove, Mr. Wyllie, Mr. Henry Moore, Mr. Edwin Hayes, and Mr. T. Collier. Mr. Fulleylove's "Versailles" repeats, but in a measure, in oils the charms of his water-colours, with which the student of our most refined art is now obliged to be familiar. His "Mirror" is even more curiously artistic; faultless it is not yet; no one but a born artist, a born observer of the intricacy of beautiful things, would have proposed to himself to grapple with it. Mr. Fulleylove is wont to be occupied with a world that is crowded with the evidence of a life luxurious and cultivated—either the stately garden, or the palace, or the vista of noble chambers. Mr. Wyllie is the keen observer of the grimmest side of modern existence. He presses into the service of Art much that has hitherto been held useless to her. Yet nothing in the exhibition of the Institute is more impressive than his "Black Diamonds"—a procession of coal barges, two, and sometimes three, abreast, borne on a broad stream. Behind the barges there rise from the funnels of the river tug puffs of thick black smoke darkening the air. This is a very remarkable picture; as excellent in achievement as it is audacious in conception. Mr. Edwin Hayes, in "Picking up a Lame Duck"—disabled boats in

windy weather—has one of the more vigorous of his studies of water and craft. Mr. Henry Moore's best contribution—a large sea-piece, "Summer Time off the Coast of Cornwall"—is fuller than is his habit of subtle and glowing colour. The sapphire hues of our western seas recall it may be, in fact, as happily as they do in Mr. Moore's pictures, the profound blues of the Mediterranean; but, whether or no the colour be true to nature and the local facts, it is—which is a different matter—true to the larger requirements of a beautiful art; and if veracity should have to be sought elsewhere it will be found at least in the admirable drawing of wave-form. There are several good, and many more than tolerable, landscapes. But it would be of little advantage to speak of the "more than tolerable," and alas! I have not time to speak adequately even of the fine. Merely mentioning the names of Mr. Whimperis, Mr. Orrock, Mr. Edgar Barclay, and Mr. Aumonier, a last word must be reserved for the exquisite work of Mr. T. Collier. Like his veteran brother landscape-painter, Mr. Hine, he paints but little in oils. But his one contribution is a delightful success. It betrays, as do so many of his drawings in water-colour, his retention of a single impression from end to end of his work, the learned simplicity of his method—its energy and sureness—and that personal pleasure which belongs to strong or to highly wrought natures in presence of a landscape of which the features may be few so only that they allow an ample vision of that which is, after all, the most spiritual and the most dramatic element of landscape—a wide and changeful sky. FREDERICK WEDMORE.

#### SOME MINOR EXHIBITIONS.

MR. KEKLEY HALSWELLE's eighty pictures of the Thames which are now to be seen at the galleries of Messrs. Agnew are very unequal in merit, and will not add to his reputation. What is best in them we have seen before, but the imperfections of the artist have never been so clearly exhibited. It is impossible not to regret that some kind friend should not have made a selection from these pictures, and withdrawn all those which depend for their effect upon blue sky and strong sun, like "On the Banks of the Cherwell" (47), where the reflection in the water is of startling crudity, and "The River Walk, Sonning" (56), which is painfully unsuccessful in its attempt to represent warm light. Mr. Halswelle, as we know by his landscapes exhibited at the Royal Academy and the Grosvenor, is an artist of strong individuality, original in design, and fresh in his observation, especially of skies. He is also a good draughtsman of trees and clouds, sedges and water-lilies. He can show us how "willows whiten, aspens quiver," as in No. 25, can paint a watery waste of marsh in the solitude of evening as in No. 36, or the cold green plunge of a weir as in No. 61; he can depict the varying forms and shades of storm-cloud, now swelling like smoke, now broken up with fierce rifts of light. In such pictures as "In Flood-time" (92) with its fine gloomy sky, and another with the same title (5), he is at his best. Some of his bronze and copper evening skies are effective, but as a rule it is only in pictures where gray and green predominate that he is able to conceal his defects as a colourist; and there is a cold, hard, metallic quality about most of his works which is disagreeable, especially when a number of them are seen together. These eighty pictures are a very emphatic record of *Six Years in a Houseboat* on the Thames; but, if the visitor wishes to feel the subtle graces and tenderer beauties of the "silver-footed Thamsias," he will find them reflected with far greater truth and delicacy in

the quotations from the poets which are given in the Catalogue than in the pictures themselves.

THE exhibition at Messrs. Goupil's of some sketches in oils and water-colours by Mr. Frank Myers Boggs is much more enjoyable. Mr. Boggs is an American artist, trained, like most American artists, in France. He was a pupil of M. Gérôme, though one would scarcely suspect it from these sketches—so broad in touch, so true in colour, so alive with fresh observation of nature. "An Old Church at Barfleur," though not the most attractive, is an instance of fidelity and courage. Such pale-green waves and sunless clouds are often seen, but seldom painted. But it is in his views of Holland, especially at Dordrecht, that we find the most charming combinations of truth and beauty. If there are not a few artists who could equal in truth and brightness such sketches as "The Mud Boat" (5), "A Boat Landing" (18), "The Old City Gate" (21), and "Landing" (42)—the last is in water-colours—there are not many who could excel them. In one or two night scenes—"Place St-Germain-de-Près, Paris" (48), and "Midnight, Dordrecht" (10)—he seems to have taken a leaf out of Mr. Whistler's book. Altogether, these sketches (and it is a good omen for the future that they are called "sketches" by the artist) are so good that we are not surprised to learn that the French Government purchased Mr. Boggs' "Place de la Bastille" from the Salon this year.

AT the Studios of Mediaeval Art, 175 and 176 Bond Street, there is a miscellaneous exhibition of Industrial Art, which includes tapestries from the Royal Works at Windsor and examples of iron-work and wood-carving both ancient and modern. Besides some pieces of tapestry of more or less conventional kind, but excellent execution, there is a screen with figures from modern designs which is very good. The Windsor tapestries, however, deserve better exhibition than is possible in these ill-lighted galleries. The iron-work, which contains some very curious and beautiful specimens of old hammered iron and chiselled steel, will well repay a visit on its own account; but it should be catalogued. Some very good specimens of designs in wrought iron by G. R. de Wilde, executed at the forges of Mr. Newman in Marlborough Mews, are a good sign of the revival of this beautiful and useful art industry. A collection of old culinary instruments, tongs, toasters, &c., formed by Lady Dorothy Nevill, is very interesting. Mr. G. A. Rogers, the well-known wood-carver, is responsible for the remaining section, and has been wise enough to prepare a catalogue of the few but choice specimens of his own art which have been lent to him. There is a beautifully carved medallion of Charles II., with two highly relieved Cupids holding a laurel wreath above his head. This masterly work is remarkable for style, and also for the wonderful execution of the point-lace. It is lent by the Hon. Mrs. Walpole. Some exquisite medallions by Bonzanigo, lent by Mr. Harvie Farquhar, and two rough figures said to have been carved by Hogarth when a boy, are to be found among many other interesting and beautiful things. Here are also a number of fine carvings by the late Mr. W. G. Rogers, and the chimney-piece by his son (the organiser of this exhibition) which gained a medal at the Paris Exposition.

MR. HENRY COOK, of Rome, has an exhibition of his recent works at the Egyptian Hall. They consist of Italian and Welsh landscapes, views of Rome and Venice, and a few portraits. The most important of the latter is one of Cardinal Howard, whose attitude is dignified. A good deal of talent and industry is shown in Mr.



Cook's pictures, and his water-colour sketches are bright and pleasant. In a study of boats at Venice he attains real charm of colour.

### OBITUARY.

By the death of Mr. Richard Doyle, which occurred last week, we lose an inventive, an accomplished, and a genial artist, and a man who was everywhere respected and warmly liked. Mr. Doyle was not an old man—he was hardly sixty; but fortune so had it that the greater part of his work which came into wide prominence was done at a time now relatively remote. His contributions to the Grosvenor Gallery of recent years—blithe, graceful, and humorous inventions from Fairyland—appealed in chief to the lovers of the more refined humour; and, removed of course from contemporary life, could hardly excite the interest of the general public. But a large general public, and a cultivated public too, had been interested years ago in those graceful illustrations to Thackeray in which were reflected Thackeray's own occasional geniality, though hardly the sting of his satire; and many people had seen the point of *Brown, Jones, and Robinson*; and all had laughed in their time at the delightful modernising of a seventeenth-century classic—*Pips, his Diary*—in *Punch*. The circumstances, which redound infinitely to his credit, under which Mr. Doyle ceased his connexion with the leading comic paper are too well known to need to be repeated in detail; but they must be briefly mentioned as the cause of that comparative eclipse of the artist's publicity which has been so much remarked, and which was indeed so remarkable in a draughtsman who retained even to the last his delightful qualities of inventiveness, humour, and grace. It is perfectly true that in one or two quarters since his death the immediate importance of the work of Mr. Doyle, its weight and influence with the actual generation, have been considerably exaggerated. But it would not be easy to exaggerate the value of the best of Mr. Doyle's gifts—of the fertility of his fancy, of its brightness, its amenity.

We have also to record the death of Mr. William Gosling, a landscape and figure painter in both oil and water-colour. Mr. Gosling was born in 1824, near Wokingham, and did not begin to paint as a profession till he was twenty-six. He was elected a member of the Society of British Artists in 1852, and has exhibited there and at the Royal Academy, and at the chief provincial exhibitions, since that time. He was at one time best known by his wood scenes, but latterly by his corn-fields and trees. He had been suffering for some time from a complication of disorders, and was attacked with *angina pectoris* on September 22, since which date he had been under constant medical treatment. He died on December 6, quite suddenly, through rupturing an artery of the heart, at Wargrave, Henley-on-Thames, where he had lived for twenty-eight years.

THE death is reported at Paris of Ulysse Butin, at the early age of forty-five. He was an admirable painter of shore scenes and the life of fisher-folk. His "Enterrement à Viller-ville" is in the Luxembourg.

### ART SALES.

On Friday and Saturday of last week an exceptionally choice collection of pictures by Continental and British artists, which had been formed by Mr. Adam Johnstone, of Burnt-island, was sold in Messrs. Chapman's rooms in Edinburgh. Daubigny's "Ile des Veaux" fetched £336; H. Schlesinger's "Dovecot," £304; F. Roybet's "Messenger," £246 15s.;

three pictures by Mr. W. J. Waterhouse, who leapt to fame by his "Favourites of the Emperor Honorius" in this year's Academy, £215 6s., £189, and £121 16s.; R. Sorbi's "The Decameron: a Musical Party," £147; a very small and early example of Mr. Erskine Nicol, "I'm no' mysel' at a', hinnie," £120 15s.; J. Geertz's "His Whole Fortune," £120 15s.; L. P. Delleani's "Arrival of Levantine Merchants at Venice in the Sixteenth Century," £115 10s.; Bedini's "Music Lesson," £113 8s.; S. Jacobsen's "Winter in the Forest," £105; and a tiny water-colour by Mr. Herkomer, "The First Dawn of Genius," £46 4s. The total of the two days' sale was £4,915.

SEVERAL valuable collections of coins were also sold by Messrs. Chapman and Son in the beginning of this month. Among those which fetched the highest prices were:—a silver coin of Harthecnut, £7 7s.; an Oxford treble unit of Charles I., £9 2s. 6d.; a silver farthing of Alexander III. of Scotland, £10 10s.; a silver groat (Stirling) of James I. of Scotland, £13; do. of James II., £11; a Mary portrait testoon, £12 10s.; a St. Andrew of James II., £13 13s.; do. of Robert III., £7 10s.; a lion of James I., £7 10s.; a half-lion of James I., £8 10s.; a half-St. Andrew of James II., £32 11s.; a St. Andrew of James IV., £33 12s.; a two-thirds bonnet piece of James V., £10 10s.; a one-third bonnet piece of James V., £12; a twenty-shilling piece of Mary, £17 17s.; a half-ryal of Mary, £14 10s.; a twenty-pound piece of James VI., £31; a five-guinea piece of William III., £8 17s. 6d.; a forty-shilling piece of James VI., £29 8s.

### CORRESPONDENCE.

#### THE GLASS-PAINTINGS OF JEAN COUSIN AT SENS.

Dec. 18, 1883.

In the chapel of St. Eutropius in the cathedral of Sens there is a celebrated glass-painting ascribed by long tradition to Jean Cousin. The subject is the appearance of the Virgin and Child to the Emperor Augustus, whose attention is drawn to the apparition in the clouds by the Tiburtine Sibyl. The same subject was also treated by Cousin in the east window of the chapel of the château of Fleurigny, a little village near Sens. In both these designs the Emperor is seen kneeling to the left, behind him are several attendants, and facing him on the right stands a turbaned figure accompanied by a soldier in helmet and cuirass, and a third person placed in a less prominent position. In the window at Fleurigny, which is divided into two compartments, the Sibyl is seen at the back of the Emperor; but in that at Sens, which is in three divisions, she occupies the centre. Cousin's claim to the authorship of the design, which has served, with adaptations, for both these windows, has been contested; it has been ascribed to Il Rosso, who had, however, been dead several years before the work could have been undertaken. It is certainly not by Il Rosso, but I have just discovered that it is as certainly not by Jean Cousin.

In the gallery of the Imperial and Royal Academy at Vienna there exists a painting attributed to Lucas van Leyden (undoubtedly executed earlier, by some forty or fifty years, than the glass-paintings in question), in which the same scene is depicted in a precisely similar manner. As I have stated elsewhere (*The Renaissance in France*, ii. 25), the treatment of the design in the window of the cathedral at Sens is far nobler and more imposing than in that of the chapel at Fleurigny; and it is the window at Sens which corresponds most closely in all main particulars with the painting at Vienna. A reproduction of this picture is given in the set of engravings after

works in the gallery of the Academy published with text by von Lützow in 1880 (see also *Zeitschrift für bildende Kunst*, xvi. 64). On comparing it with a drawing after the window at Sens which I have in my possession, and with the coloured representations of the Fleurigny window included in M. Didot's *Œuvre de Jean Cousin*, I find that in both cases the Gothic buildings which fill the background of Lucas van Leyden's painting are translated by Cousin into pseudo-classical porticoes and colonnades; but the composition of the figure-groups remains identical (with the exception of the altered position of the Sibyl in the Fleurigny window), only such details being changed as should bring the whole into keeping with the taste of the French Renaissance.

EMILIA F. S. PATTISON.

### NOTES ON ART AND ARCHAEOLOGY.

MR. G. F. WATTS has very lately finished a subscription portrait of the Duke of Devonshire, the Chancellor of the University of Cambridge. It is placed already in the Fitzwilliam Museum, where we saw it the other day, and is a very good example of Mr. Watts's later art.

MR. A. DIXON's picture, "The Stowaway," which was exhibited at Mr. Lucas's last summer, and is now in the autumn exhibition at Liverpool, has been purchased by the Corporation of Liverpool for the Walker Art Gallery.

WE understand that the copyright of Mr. Burton Barber's picture "Coaxing is better than Scratching," now at the Royal Institute of Painters in Oil, has been purchased by Messrs. Dowdeswell, who are making arrangements to have it engraved.

THE hawk and statue of the recorder of Pithom, discovered at that site by M. Naville, and presented to the British Museum by Sir Erasmus Wilson and the members of the Egypt Exploration Fund, are now exhibited in the Egyptian Gallery of the Museum in their chronological places.

THE January number of the *Magazine of Art* will contain an article on "Pictures of Cats," by Mr. W. H. Pollock, with illustrations after Godfrey Mind (the "Katzenraphael"), Géricault, and Eugène Lambert, the most famous living painter of cats.

THE purport of Mr. Wedmore's lecture, "Modern Life in Modern Art," delivered lately at Manchester, Bristol, Nottingham, and elsewhere, was to point out the importance of the treatment, in our pictorial art, of subjects that were suggested by even the newest conditions of contemporary life. Art, Mr. Wedmore asserted, might lose its hold upon the intelligent classes if its connexion with the thought and life of the present day were less close than that of science and of literature. It must frankly be of its own time, as the greatest art had always been. Religious painting had decayed, and, if allegorical and what was called historical painting were still represented by able painters, there was yet need for the inclusion of an art that in landscape did not recoil from the chimneys of the chemical works and the fires of the Black Country. The painter of the future must find picturesqueness in the atmosphere that rolled over our great cities. And in figure-painting the modern types of energy, vivacity, and serviceable beauty afforded by the oarsman and the tennis-player, the workman and the factory girl, must to some extent oust those types of asceticism and of timid reserve which were the ideals of the childhood of art and of the childhood of the mediæval world.

SHAKSPEARE spoons are now being made as a rival to apostle spoons by Mr. Fase, a silver-

smith of Oxford Street. He has designed and manufactured a set of five handsome dessert and fruit spoons, headed with figures of Bottom, Autolycus, Ariel, Richard III., and Hamlet's father—the last modelled from a draped skeleton.

THE Bewick Club, the formation of which was lately noticed in the ACADEMY, has arranged to hold an exhibition of pictures in Newcastle next January. Several artists of distinction have already promised to contribute, and we hear that in pictorial interest this exhibition is likely to surpass all its predecessors in the North. The secretary is Mr. Dickinson, Bewick Club, Newcastle-on-Tyne.

SEVERAL important art publications have recently appeared in Russia. Simakoff, the historical painter, has written on the decorative art of Central Asia; Mourier has published at Odessa a book, the history of art in the Caucasus; and Stasseff, of the Imperial Library at St. Petersburg, has at last brought out a work upon which he has been engaged for many years, treating exhaustively of the characteristic ornamentation to be found in Slavonic MSS., old and new.

AN unknown painting by Memling, dated 1472, has been discovered by M. A.-J. Wauters in the Liechtenstein Gallery at Vienna. It represents the Virgin and Child, with St. Antony and a Donor. The figure of St. Antony is almost identical with that of the same saint on the outside of the right wing of a triptych in the Hospital of St. John at Bruges.

ACCORDING to a Charleston paper, Prof. Norris, who has been examining the mounds in Western Virginia, recently opened a large mound, about seven miles from Charleston, which proved a rich storehouse.

"The mound is fifty feet high, and they dug down to the bottom. It was evidently the burial-place of a noted chief, who had been interred with unusual honours. At the bottom they found the bones of a human being, measuring seven feet in length and nineteen inches across the shoulders. He was lying flat, and at either side, lying at an angle of about forty-five degrees, with their feet pointing toward their chief, were other men, on one side two and on the other three. At the feet of the chief lay another man, with his hands extended before him, and bearing two bracelets of copper. On each side of the chief's wrists were six copper bracelets, while a looking-glass of mica lay at his shoulder and a gorget of copper on his breast. Four copper bracelets were under his head, with an arrow in the centre. A house twelve feet in diameter and ten feet high, with a ridge-pole one foot in diameter, had been erected over them, and the whole covered by the earth that formed the mound. Each of the men had been enclosed in a bark coffin."

THE designs of Mr. Walter Crane are the subject of an interesting and fully illustrated article in the *Art Amateur* for November. This well-conducted American serial has also some admirable "Hints on Etching."

### THE STAGE.

HIGH praise is due to Mr. Edward Compton and his company for the way in which they played Holcroft's capital comedy "The Road to Ruin" (first produced in 1792) at the Strand Theatre on Monday last. Though Mr. Ball did not make the over-fond father—Old Dornton—the leading character of the play, as when Munden acted it in Charles Lamb's and Baker's time, yet his was a sound piece of acting. Mr. E. Compton's rattling sporting-man, Charles Goldfinch, was the chief feature of the performance; the part was admirably played, in the highest spirits and without exaggeration. Mrs. Compton's country girl, Sophia Fairlove, was also true to nature, and very naïve. Mr. Valentine made up well as the servile Jew

money-lender, Silky; and Miss Sylvia Hodson as the maid, and Mrs. Bickerstaff as the Widow Warren, were worthy of consideration. A good word must also be said for Mr. Compton's Epilogue with which the play wound up.

### MUSIC.

#### RECENT CONCERTS.

THE students of M<sup>me</sup>. Sainton-Dolby's Vocal Academy gave a concert at the Steinway Hall on Thursday evening, December 13. Miss Florence New made her first appearance, and sang with care "But the Lord is mindful" from "St. Paul." She was, however, very nervous, and, therefore, not able to give full justice to herself. The rest of the performers were pupils who have already favourably distinguished themselves at former concerts. Miss Hilda Coward obtained much applause for her brilliant rendering of "Jours de mon enfance" from Hérold's "Pré aux Clercs," in which she was well supported by Miss Winifred Robinson, who played the showy violin *obligato* part. Miss Robinson also performed Wieniawski's *Polonaise* in A. She has good fingers, and plays with intelligence. We may also mention the excellent part-singing. In Schubert's "God in Nature" and M<sup>me</sup>. Dolby's "The Glove on the Snow" the young ladies showed how well they had been trained. The concerted music was conducted as usual by M. Sainton, and Mr. H. Leipold officiated as accompanist.

On Saturday, December 8, the programme at the Crystal Palace was a long one, and, according to custom, the novelty was placed right at the end. We can, therefore, only state that a selection from Dr. Parry's Incidental music to "The Birds" of Aristophanes was performed: it included an *entr'acte*, "The Gathering of the Birds" and the Procession March. M<sup>me</sup>. Montigny-Rémaury gave a very vigorous and intelligent rendering of Beethoven's Concerto in C minor, introducing into the first movement a clever *cadenza* by Rubinstein. Another important feature of the concert was Mr. C. V. Stanford's *Serenade* for orchestra in G, written for Birmingham. It is a clever and pleasing work. We have now heard it three times, and each time we have liked it better. It was admirably performed under the direction of the composer, who, indeed, took Mr. Manns' place during the afternoon. Miss A. Ehrenberg and Sig. Foli were the vocalists.

On Saturday, December 15, M<sup>me</sup>. Frickenhaus played a Concerto in F minor by M. Auguste Dupont, a pianist of some celebrity, and, at present, one of the professors at the Brussels Conservatoire. He was born in 1828, and visited this country about the year 1851. There is another Concerto in F minor, written many years ago. This one is an interesting work, and the part for the solo instrument is difficult and brilliant. The first movement contains plenty of subject-matter and some clever developments, but it is diffuse and irregular in form. The slow movement contains some charming melody, and the orchestration is very pleasing. The *finale* consists of tunes in Hungarian style, and the workmanship is decidedly effective. M<sup>me</sup>. Frickenhaus deserves great praise for her playing, although, indeed, at times her powers seemed taxed to the utmost. The programme commenced with Haydn's beautiful Symphony in D (No. 2 of the "Salomon" set). Though numbered second, it was really the first, and was produced, under the composer's own direction, at the first concert of the first series on March 11, 1791. Nearly a century ago! and yet so fresh and so full of interest. Two orchestral sketches by Mr. J. F. Barnett were performed: the first is a tone picture entitled "The Ebbing Tide," the second "Elfland."

Miss Thudichum, as lady vocalist, was very successful; and Herr Georg Ritter, who appeared at one of the Richter Concerts, sang the "Liebeslied" from "Die Walküre," and Schubert's "Erl King." Mr. Manns conducted. There will be the usual break at Christmas, and the concerts will re-commence on February 16, 1889.

M. Vladimir de Pachmann was the pianist at the Popular Concerts last Monday evening. He took part in no concerted work: for his solo he chose Schumann's Sonata in G minor (op. 22). The first movement was lacking in power, and some of the passages were not very clear. The charming slow movement was played with much delicacy, though we must confess the reading seemed rather cold. The *scherzo* was given with spirit, and the *finale* with becoming restlessness and passion and with great neatness of execution. The pianist was loudly applauded, and played for an *encore* Moscheles' *Etude* in G. So delighted were the audience that they tried, but in vain, to obtain a second *encore*. The programme included Schubert's Quartett in A minor and Beethoven's Trio in C minor for strings. The analytical programme-book complains that Dr. Kreissle von Hellborn does not give any real information about the Quartett in his Life of Schubert. The author did not choose to draw on his own imagination; there are no particulars to give, and the exact date of the composition of the work is, we believe, unknown. Mr. Santley was the vocalist, and in very good voice. He obtained an *encore* for Schumann's "Ich grolle nicht."

M. Vladimir de Pachmann gave his second recital last Wednesday afternoon at St. James's Hall, and the crowded room reminded one of the Rubinstein Concerts a few seasons ago. M. de Pachmann commenced with Beethoven's so-called "Moonlight," and afterwards played Mozart's *Rondo* in A minor. He seems to trouble himself more about the manner than the matter; he does not get at the soul of the music, and often spoils a passage by exaggeration of *tempo* or of tone—liberties endurable and often commendable in Chopin, but not in Mozart or Beethoven. His interpretation of the Schumann numbers from the "Kreisleriana" was not very successful; the *Novelette* was a scramble. Passing by some pieces of Henselt, Liszt, and Lamberg, we come to the last and best part of the concert—the Chopin selection. All the pieces—especially the three *Etudes* (No. 2 from the second set, and Nos. 5 and 12 from the first)—were received with loud and well-deserved applause. The delicacy of his touch is really marvellous. Great pianists are fond of playing without book. M. de Pachmann did not give the whole of the Mozart *Rondo*; and the Chopin *Etude* in G flat was altered in several places. The last-named piece was *encored*.

M<sup>me</sup>. Montigny-Rémaury gave a pianoforte recital at the Princes' Hall last Wednesday week. She played Beethoven's Sonata in D minor (op. 31, No. 2); her reading of the first two movements was excellent, but the final *allegretto* was neither clear nor correct. In some pieces by Bach, Scarlatti, and Schumann she was very successful. The Chopin selection was not very interesting or important; a *Valse* was announced, but omitted. In the second part of the programme M<sup>me</sup>. Rémaury was to have played pieces by Liszt and Thalberg, but for these she substituted a group of short classical and popular solos. The change was for the better, for Thalberg's "Don Juan" is an infliction; performers should, however, adhere as strictly as possible to the printed programme. M<sup>me</sup>. Rémaury already gave herself sufficient freedom by announcing Sonata op. 31 (Beethoven)—considering that that *opus* contains three—and *Mazourke*, *Valse* (Chopin). The hall was well filled, and the talented pianist was well received, J. S. SHEDDOCK.

SATURDAY, DECEMBER 29, 1883.

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## LITERATURE.

*The Life, Letters, and Literary Remains of Edward Bulwer, Lord Lytton.* By his Son. With Portraits and Illustrations. Vols. I. and II. (Kegan Paul, Trench & Co.)

It was the late Lord Lytton's express desire that the story of his life should be written by his son, and by no one else. He showed wisdom in his choice of a biographer. A character in which so much weakness was united with so much strength, and in which the most conspicuous weaknesses were the overflow of good qualities, could hardly be done justice to by anyone whose judgment was not steadied by personal affection. The son is sufficiently candid for the most exacting student of ethnological truth, and at the same time too firmly prepossessed to be irritated by superficial defects into underestimating the really noble traits in the father's character. A too candid biographer is as bad as a too candid friend; and the fear of appearing prejudiced by the *lues biographica*—or Lifer's disease—often leads writers in these days more widely astray than the most fatuous adoration and partiality. To be seen in their true relations, a man's qualities must be seen through a certain mist of sympathetic affection.

The fragment of autobiography is a very characteristic relic. It looks more like an auto-apotheosis than an autobiography; we suspect as we read that it may contain as much fiction or romantically coloured fact as bare and naked biographical incident. But it is charmingly written. There are allusions in the latter portions of it which show that they must have been written after 1852; and, from the evidence of style alone, one would have conjectured that the whole of it was composed either after the *Castons* or while the author was experimenting in the Cartonian manner. Even the genealogical chapters are not without interest. Whether or not the line of Bulwer can be traced back to Odin, and whether Odin is the only mythical hero in the ancestral line, are questions that may be left to the genealogists; but there can be no doubt that, as his son points out, Bulwer's pride of birth was akin to what the Romans called "piety." It was his religion, his ethical sanction, the motive and support of the chivalrous courage and generosity that he displayed from his boyhood to the end of his life. When the autobiography passes from the dim region of ancestral glories, the story becomes more brilliant. Especially entertaining is the account of his grandfather Lytton and his mothers suitors. The misfortunes of these gentlemen are narrated in

his best style, with lively humour and intensely idiomatic language, and without any of the hurried and superficial rhetoric of his worst manner. These chapters are equal to the best parts of *Kenelm Chillingly*. In some of the passages about his childhood, the apotheosing tendency appears to have got the better of him, and there is a relapse. Bulwer seems to have shared with Pope and other great men the weakness of pretending to be more precocious than he was. The most curious part of the harmless deception is his interpolating an imaginary brother who died in infancy between himself and his brother Henry. Apparently he understated his age from the time of his first appearance in society, for his early friend, Mrs. Cunningham, describes him as twenty-one when—as his son explains in a foot-note—he was nearly twenty-three. And, although he loftily declares that he had no curiosity about the exact date of the birth of great men, it would seem that he confided to an astrologer not only the right calendar day and year, but also the day of the week and even the hour of his birth.

Whether or not Bulwer, in his youth and early manhood, was all that his fancy painted him in his autobiography and in the unfinished novels of *Lionel Hastings* and *Greville*, now published by his son for the sake of their biographical interest, is really of minor importance and not worth discussing. At least these documents show what he aimed at being, what was his ideal of admirable conduct; and this ideal is of as much biographical value as any details of actual incident. As regards the incidents recorded, they seem to have been selected rather for those who wish to know whether the romance-writer's youth was itself romantic than for the serious student of literary beginnings and development. The biographer declares his main purpose to have been to "illustrate his father's works by his life, and his life by his works;" but the entertaining autobiography says surprisingly little about the books and companions that awakened his ambition and gave the first bent to his powers, and the supplementary illustrations are meagre. Bulwer had a poetical mother, who taught him to make verses before he could make pot-hooks. He had a scholarly grandfather on the mother's side, a great accumulator of books; and the sight of these books, when he was at the age of eight, is eloquently described as having been one of the great events of his life. But he did not enjoy their companionship for many days; the collection was sold. Only a few pages of the autobiography are given to his schooldays. He made a "leap in his life" when he went to Dr. Hooker's academy at Rottendean; there he read Byron and Scott, and started a weekly magazine. He was fifteen when he left Hooker's, at the urgent recommendation of that gentleman, who discerned in him "a mind of very extraordinary compass," a bent towards "the Higher Branches of Occupation and Ambition," and a capability of "extraordinary Exertion and Self-denial, for any Object in which he is interested." Dr. Hooker's letter is a most valuable supplementary document. It recommended a public school for the young Bulwer; but he objected, and was sent instead to a private

school at Ealing, where, apparently, he was allowed to read pretty much as he liked. There, at the age of seventeen, he published a volume of poems, dedicated to the "generous British Public;" there he corresponded with Dr. Parr, and there he fell passionately in love with a pretty girl in the neighbourhood. Of this grand passion a good deal is said both in the autobiography and by the commentator. It had a tragic ending for the girl; she married another, sickened for love of young Bulwer, and died three years afterwards. This painful incident changed him for life, we are told. It is an important biographical fact, no doubt, and not to be treated with levity; but one would like to know how large a place German romance and Byronic poetry occupied in Bulwer's reading about this period.

Concerning Bulwer's life at Cambridge, at a time when people went from London to hear the debates at the Union—and there was a singularly brilliant collection of young men afterwards famous: Macaulay, Charles Austin, Praed, Cockburn, C. Villiers, C. Buller, Maurice—the supplementary documents are very instructive. Bulwer paid little attention to academical studies, but, under the stimulus of the intense intellectual life among his contemporaries, read for himself with amazing enthusiasm and energy, and filled commonplace books with extracts and reflections. And, wide as his reading was, it was not without a purpose. The practical bent of his mind showed itself even then; he read with an ambition to produce, and not merely from indiscriminate voracity. The fragments now published of a projected "History of the British Public" show a remarkable originality of conception and range of reading and thought for an undergraduate. The historical part of the work—for which the young student read extensively in contemporary chronicles and other authorities to ascertain the condition of "the public" from the days of King John downwards—is interesting as an evidence that the conception of history afterwards embodied by Macaulay was then in the air at Cambridge. The practical suggestions for political and social improvement with which he proposed to conclude are interesting on another ground. His son remarks how many of these suggestions have since been adopted, and, concerning the proposals for Ireland, adds in a foot-note:—

"Perhaps some readers may find in these suggestions of a youth of twenty-one more indication of political wisdom than is yet generally perceptible in the latest experiments of septuagenarian statesmanship upon the government of Ireland."

This flippant passage is an example of Lord Lytton's weak point as a biographer. It is not so much that he allows political opinions to colour his comments; he does this here and there, perhaps—as when he loftily rebukes his mother for a passage in one of her youthful letters where she alludes to Sir W. Scott's "rank Toryism." But there is a worse fault than this. He fails to put his father's writings and opinions in proper relation with contemporary literature and opinion, and thus exaggerates their originality—an error most probably due not so much to affectionate partiality (for he is

on his guard against that) as to imperfect study of the circumstances. He treats the "suggestions" of the political sage of twenty-one as if they were the products of his own unaided reflection. As a matter of fact, they had their source in the writings of James Mill, which were then fresh and much studied by the ambitious youth of Cambridge. They are an evidence of Bulwer's extraordinary quickness in seizing and applying ideas. Lord Lytton ignores the extent of his father's obligations to Mill, which were very great in his earlier political writings, and glosses over the closeness of his connexion with the Radicals generally at the outset of his career. A similar fault is committed in his criticism of Bulwer's first novels. German criticisms of *Falkland* are quoted at length to prove that in Germany Bulwer was at once conceded a rank denied him by critics at home. The German verdict is represented as the verdict of impartial posterity. The fact is overlooked that *Falkland* owed its popularity with the German critics of the time to an accidental cause—namely, that it was an imitation of the fantastic psychological romances then popular in Germany. Similarly with *Pelham*, the fact is overlooked that it was only one, and that not the first, of a flight of novels. We are told that, when it was published, "next to the author of *Waverley*, but *longo intervallo*, the novelists most in vogue were Dr. Moore, Miss Burney, Miss Edgeworth, Miss Austen, and Godwin." This is the kind of literary history that treats a quarter of a century as if it were one day. It is true that "*Pelham* bears no resemblance to any of their works." But the popular novels when *Pelham* was written were Ward's *Tremaine*, Lister's *Granby*, and Disraeli's *Vivian Grey*; and, when we read these, the "originality" of *Pelham*, though marked, is not quite so "conspicuous." Lord Lytton is also in error in saying that, "when *Paul Oliford* appeared, the experiment" of introducing thieves' slang "was novel, at least in English literature." Has he never read *Tom and Jerry*? These are small matters; and yet, by writing about them without making a sufficiently careful comparison with the literature of the time, Lord Lytton exaggerates his father's originality, for even in small matters Bulwer was essentially a clever follower rather than a leader, though occasionally he improved upon, and always fairly rivalled, his models.

It was not till his marriage in 1827—in his twenty-fifth year—that Bulwer resolved to adopt literature as a profession. But before this he had been experimenting in various fields of essay-writing and story-telling, and Lord Lytton devotes a "Book" of the second volume to the published and unpublished works of this period of "unprofessional authorship." "At every period of his life," the biographer says, Bulwer "read more than he wrote, and wrote more than he published." It was already known, from the copious Prefaces in which he took the reader into his confidence, that Bulwer was fully aware of the faults of his early style; and it would almost seem as if he adopted a gorgeous and inflated rhetoric on purpose. He wrote slowly at first; and, in acquiring greater facility, he tells us, "forced himself to resign much that would better please the taste, in order not to lose

that dash and intrepidity of diction by which alone (at least, in works of imagination) we can hurry the reader into passion." We cannot wonder that, writing on this theory, and producing at the rate he considered necessary in his first years of professional authorship, his style was often slipshod and bombastic; but his fertility at this period, and the solidity of purpose and opulence of detail in his novels, produced so rapidly, must always remain one of the marvels of literature. The marvel is all the greater that he worked with conscious and conscientious artistic purpose. The conditions under which he wrote in the early years of his married life are now before the public, and will certainly add to the impression of his versatility and power of work and concentration. The unhappy part of his domestic story is still to come; what has now been told, whatever may be published afterwards and from whatever source, must make everyone regret that a course of true love, which had so fair a beginning, should have had an ending so disastrous. W. MINTO.

*The Little Schoolmaster Mark: a Spiritual Romance.* By J. H. Shorthouse. (Macmillan.)

ON opening this little volume my first impulse was to hand it over at once to another reviewer. A review is an interpretation, and most often in the eyes of an author a misinterpretation—that is to say, a trifling, but none the less real, pain; and how could I run the risk of giving pain to a man who had gone out of his way to mention in his Preface a book of mine with something more than mere courtesy? And that my interpretation of *The Little Schoolmaster Mark* should seem mistaken and unfriendly was the more probable because, as I frankly confess, I had been among the few who disliked the work which had immediately secured the author's reputation—viz., *John Inglesant*. But on laying down Mr. Shorthouse's new story I feel impelled, in the teeth of all literary etiquette, and at the risk of apparent ungraciousness and ingratitude, to say a few words about it—in the first place, because the little book is charming; in the second place, because it seems a new departure in our present fiction; and, in the third place, because I think it may not be useless to point out the reasons which make me hope that we may have no more *John Inglesants*, but as many more as possible of *Little Schoolmaster Marks*.

The two books are very unmistakably by the same author. They afford a peculiar pleasure by their complete negation of all the elements most common in modern writing—namely, realism, realistic psychology, care for intellectual and moral local colour, definiteness, and, if I may use an artist's word, impressionism in execution—the pleasure of something undefinably old-world, something which awakens the romantic and fantastic half-memories of certain books of the end of last century and beginning of this one, of Mrs. Radcliffe and Jean Paul Richter. It is a new style, this of Mr. Shorthouse, because it is an old one, with all the quaintness, childishness, and pathos of the obsolete. Moreover, in this short story, as in his long

novel, Mr. Shorthouse is not merely what I must be permitted to call, in a very different sense, however, from that of the French word, a romantic; he is essentially, to my mind (though perhaps he, more versed in books of devotion, may dispute the technical correctness of the word), a thing still stranger in the world of modern fiction—a mystic. His two books, long and short, are spiritual romances; the real action, the significance of the action, are in the inner world not of the consciousness studied by the psychologist (as in the case of an exquisite little work of which *Little Schoolmaster Mark* cannot fail to remind us, Mr. Pater's *Child in the House*), but of the soul studied by the priest. Romantic incident, quaint description, artistic reminiscences, are in these stories merely as the statues and pictures, the mosaics and gilding and brocade hanging, the tapers and incense of a church—pleasant things for the sense and fancy; but the thing we come to witness is none of these, it is an unseen mystery. Mr. Shorthouse has many of the characteristics of a mystic; he is lenient to many dogmas, because to him the only dogma is the spiritual light revealed to the individual soul; his asceticism is tempered by sense of beauty and playfulness; his world of reality is a mere cloudland; his men and women are spectres, graceful or hideous; he has even that touching pleasure in pretty things which made the saints of the Middle Ages see visions of silk embroidered robes and cloth of silver stoles, and made them hear concerts of celestial music. Above all, he has the two special qualities of the poetical mystic—optimism and quietism. The incapacity of perceiving the realities of life, and especially its tragic and sordid harrowingness, gives him a sweetness which tinges with rose colour even his conceptions of evil, and which makes him consider morality not as the sternly required antidote to inevitable sin, but as a kind of spiritual beauty, an almost aesthetic perfection, to be sought for its own sake, and valued for its delightfulness. He is, even when he deals with wickedness and with crime, an optimist and a quietist; his villains are quite unsubstantial, and the virtue of his saints is quite useless. Fra Domenico Cavalcas, in his lovely spiritual romance (as we might call it) of St. Mary Magdalen, tells his reader carefully that, though the Magdalen was a great sinner, her sinfulness consisted merely in giving scandal to good people by wearing over-magnificent dresses, singing and dancing and even whistling on the staircase of Martha's house; and the anonymous monk, to whom we owe the *Fioretti di S. Francesco*, relates various curious encounters between the holy man of Assisi and a certain wolf, whom, however, he preached out of all carnivorous habits. I confess that, in reading Mr. Shorthouse's description of the Signorina—the charming little siren who tries to kiss Schoolmaster Mark and take him on her knees—I could not but think of Cavalca's Magdalen, who sinfully whistled upon the stairs; and that the terrible agnostic speeches of the wicked *cavaliere servente*, who disliked little Mark, reminded me of nothing so much as of the growls with which the wolf of Gubbio first greeted St. Francis. In this atmosphere of spiritual grace, of



virtue which is almost an aesthetic quality, evil itself comes in for a share of innocence and sweetness. All this world of Mr. Shorthouse's is as dainty and diaphanous as the little pink and lilac towns, the little green and gold meadows, of the spiritual fairyland painted by Fra Angelico. Now imagine such a man as this, a Fra Domenico Cavalca or an unnamed writer of the *Fioretti*, leaving his cell full of flowers and illuminated missals and organ sound, and, after a cursory glance at the external world, undertaking to write the history of a real man living in that real world, among its real conflicting duties, its real temptations and dangers; and imagine the sort of work which he will produce, once back in his cell, and with glances at the figures in the mass-book, at the trim flower-garden between the grating, to remind him of the appearance of a real man or of the real world. We can all tell the result—a picture of fantastic unreality of cloudland; a world such as never existed; men acting without conceivable motives, turning like weathercocks from vice to virtue, from virtue to vice; above all—and of this that same story by Cavalca gives a striking instance in the saintly behaviour of John the Evangelist, who, married to the Magdalen, abandons her for God on the wedding-night, and leaves her to console despair with sin—above all, beautiful souls doing dishonourable deeds for the sake of their own unruffled beauty. We can all understand such a work; and such a work, if we substitute Mr. Shorthouse for the Italian legend-writer of the fourteenth century, we obtain in *John Inglesant*. This book, together with its old-world charm, has not merely the repulsiveness of obvious unreality, of a sweetly optimistic picture of things which, like the Catholicism of Innocent X. and Molinos, our good sense cries out to us were foul; but the repulsiveness also of a spiritual progress, which, in the light of mere commonplace morality, is simply the gradual enervation and distortion of a man's sense of right and wrong.

An optimist cannot deal harmlessly with the evil he refuses to perceive; a quietist cannot judge healthily about matters of conduct; a mystic, in painting the world, will produce only an intolerable mixture of the sweet dreams which fill his mind and of the nasty realities which are before our eyes; hence, to me, the positive unwholesomeness and repulsiveness of a book like *John Inglesant*. But when the missal painter paints only missal borders, when the legend-monger writes only legends, when Mr. Shorthouse—this literary Fra Angelico with the vague humour and pathos of that mystic among humorists, Jean Paul—gives us a purely imaginary story of imaginary virtue among imaginary beauty, glory, and wickedness, then we receive the delightful pleasure of what seems a new, an exotic, sort of art: the pleasure of such a story as this *Little Schoolmaster Mark*. Such a story is worth a dozen first-rate novels, because it transports us, like the missal paintings and the legends, into a world which in its very unreality of sweetness, with its flowers embroidered with gold, its saints and angels surrounded by spiritual haloes, refreshes our mind and

our heart, and enables us for a few moments to enjoy and to sympathise without asking whether we may not be enjoying the merely selfish or sympathising with the merely weak-hearted. We require to look at life as an often ugly reality, and to think of our souls as machines which may injure or profit our neighbours; we require to be, for the vast bulk of our time, dearly and acutely awake. But, in order to be thus broad awake, it is necessary that sometimes, closing our eyes to reality, we refresh ourselves with a beautiful dream; and of such dreams—where beauty and virtue, temporal splendours and spiritual grace, blend marvellously into one another—Mr. Shorthouse's *Little Schoolmaster Mark* is certainly one of the most charming.

VERNON LEE.

*Fifty Years of Concessions to Ireland, 1831–1881.* By R. Barry O'Brien. Vol. I. (Sampson Low.)

"I FEEL it impossible to hear the interests of the Irish people alluded to as they have been without protesting in the strongest manner. The blood boils in my Irish veins when I hear the disposition to do the people of Ireland justice called concession. Are the English municipal corporations to be reformed for the good of the English people, and is the reform of the Irish municipal corporations for the good of the Irish people to be called a concession?"

So spoke the late Lord Leitrim (then Lord Clements) upon the amendments sent down from the Lords on that Russell Bill for Irish municipal reform which their Lordships eventually threw out. No words could better express the moral of Mr. O'Brien's book. Generation after generation, from the Tudor educational edicts which provided that the schoolmaster must be an Englishman, down to the Poor Law, so full of vexatious differences from that of England, every measure of justice has been called a concession; every such concession has, with feminine stubbornness, been withheld till it was extorted by force; and every one, when granted, has been marred by some offensive proviso.

Mr. O'Brien does not say this; he proves it. In his Introduction he fully recognises the difficult position of conquerors when at last they adopt a policy of conciliation. They say to the conquered, "Let bygones be bygones," and are astonished that they cannot at once command in others the kindness which themselves have begun to feel. They wonder there is "no response;" they talk about ingratitude in a way which betrays their ignorance alike of history and human nature. When, as Mr. O'Brien reminds us, Mr. Bright, thirty-eight years ago, wanted to master the problem of Irish disaffection, misery, and crime, he studied the Report of the Devon Commission. Those who are now prone to despondency and misgiving must do something of the same sort. Few can imitate Mr. Bright's thoroughness; but all will find in Mr. O'Brien's temperate sketch of Irish legislative history a sufficient explanation of why "the response" is not made.

In this first volume (very soon, I hope, to be followed by the yet more important one on the Land Laws) Mr. O'Brien treats of education, of parliamentary reform, of the tithe com-

mutation, of the poor law, and of municipal reform.

It is the same story throughout. The earlier educational "concessions" were so arranged as to condemn the people to long centuries of ignorance, and then the so-called National system was planned in a way which ensured its doing the minimum of good while exciting the maximum of ill-feeling. Henry VIII. and Elizabeth professedly aimed at turning Irish Catholics into English Protestants; and, with this aim, they acted like the man who would not let his sons go near the water till they could swim. Their schools, such as they were, were wholly confined to the English parts of the Pale; for the rest of the country there was nothing but the self-defeating edict that Church services were to be in English or in Latin. The Charter schools (the vile mismanagement of which called forth a protest from John Howard, and respecting which Mr. Froude completely changed his opinion between the first and second volumes of his *English in Ireland*) were simply proselytising establishments. So were those of half-a-dozen societies. Everywhere "the Irish Catholics, pining for knowledge, were prevented from acquiring it save upon conditions which made its acquisition obnoxious and reproachful." All through the years when England was preparing herself, by steady, if not wholly sufficient, education, for the great leap in science which the last half-century has witnessed Ireland was falling back. Her hedge-schools, to the relative excellence of which Howard testified, had been killed out; the "societies" had certainly failed to supply their place; and, when Mr. Stanley (the late Lord Derby) brought in his system, this chiefest of all boons was flung to the Irish Catholics at the hands of a Protestant archbishop, who, in his *Errors of Romanism*, had talked of the "mystery of iniquity," "the whore of Babylon," &c., and of a Scotch Calvinist, Mr. Carlile, who was continually getting the code altered out of deference to the objections of the Synod of Ulster. Still, so great was their desire for instruction that at first the bulk of the Irish Catholics made no opposition. It was not till the passing of the "Stopford rule" (in 1847), which nailed open the door of proselytism, and the publication of Mr. Carlile's *Fifth Book of Lessons*, in which, while glorifying Wallace, he had not a word for Art M'Murrough or Hugh O'Neil, and the weeding out by Archbishop Whately of Miss Balfour's poem on the Irish harp, of Campbell's "Poor Dog Tray," of Scott's "Breathes there a man with soul so dead?" that Dr. Cullen led the Catholics throughout Ireland to join in that cry for denominational education which the Protestants of the North had long been raising. This cry was met in 1850 by "concessions," and mixed education has since gone on fairly well. But how much better had Ireland, like Scotland, been allowed to give herself an education which suited her. As it was, the bigots defeated their own purpose; their clumsy efforts ground into the hearts of the people the religion which they had tried to extirpate. If the mass of the Irish are strongly Roman Catholic, it is because the English

educational laws long made patriotism and Roman Catholicism almost synonymous terms. A word here for the much-abused Maynooth priests, with whom, under their great leader, Archbishop MacHale, the opposition to Mr. Stanley's system began. They may not always have the culture of their predecessors from Louvain or St-Omer; but they have, Heaven be praised therefor, an absorbing, a consuming nationality, which was wanting in the others. They know the country and the people better, and they are free from the delusion so common among Continental Catholics that social freedom must needs be followed by social anarchy.

Almost the saddest part of Mr. O'Brien's book is that which records the examination of this or that Protestant celebrity as to the "unsafe" character of the religious reading-books. Dr. Elrington, scenting transubstantiation in the rendering of Luke (xxii. 20), "which is about to be shed" instead of "which is shed," is indeed a pitiable figure; but sadder even than such miserable triflings when a nation's culture was at stake is the record of the tithe-war. The Irish Catholics paid both tithe and Church cess with a patience to which the world can show very few parallels. They paid on potatoes, which in Ulster were exempt. They paid when, grass-land having been declared tithe-free, the whole burden of supporting the Church of the Ascendency fell on them. It is their patience which is the marvel, not their risings. The story of these wretched fights, generally due to some stupid outrage, like the seizure of a priest's horse, and in which the parson, like a warlike bishop of the Middle Ages, eggs on the disgusted military, is to me the most shameful thing in Mr. O'Brien's book. It is worse than the creation for a political purpose, and then the cynical destruction after that purpose had been served, of the 40s. freeholders. The "concession," of course, is the way in which the commutation was finally made. After playing fast and loose in the usual style where Ireland is concerned, Government finally gave up the Appropriation clause, leaving the burden practically on the same shoulders, and making the whole Act such a piece of political hocuspocus that thenceforth disestablishment was only a question of time.

The same with parliamentary reform. Sir Erskine May confesses (in his *History of England*) that the Irish was the least successful of the three Reform Acts of 1832. As usual, the Irish dog had to put up with the most bony share, and even from the bone thus ungraciously flung to him most of the meat was pared off in "amendments." O'Connell made a glorious fight; but he had not the solid phalanx which will enable the National party to insist that Ireland shall fully share in any forthcoming measure of reform. On the Poor Law Mr. O'Brien might have quoted the too-little-known work of that earnest humanitarian, the elder Sadler. However, by another road he arrives exactly at Sadler's conclusions. Famines, he shows, have not been due to over-population, but to the culpable remissness which neither provided work nor gave alms. The Irish poor were fed by the poor. Of this Mr. O'Brien brings abundant testimony, Thomas Drummond, who, I believe,

astonished the Irish landlords with the unheard-of dictum that property has its duties as well as its rights, being one of them; but every Irishman past middle life knows it was the fact. Hence a dead level of sordid misery became inevitable; and with it came such abjectness, due to under-feeding, that Gough in 1814 speaks of it in almost the very words which Arthur Young used in 1781. Of all the taunts that the English lavish on Ireland the most undeserved is her beggary. English statesmanship beggared the country; English statesmen allowed "the English garrison" to shirk its duty in every particular, and connived at its escaping all the burdens which property has to bear in other countries. When, nearly three hundred years after a Poor Law was found necessary in England, it was at last "conceded" to Ireland, the statesman of the day, Lord John Russell, acted with his wonted disregard of the feelings and wants of the country. Wholly ignoring the recommendations of his own committee and the advice of men like Smith O'Brien and Sir R. Musgrave, he gave the arrangements to his pet, Mr. (afterwards Sir) G. Nicholls—a Scotch *doctrinaire*, who had learned Ireland's needs in a six weeks' run through the country, and of whom even Peel said: "He knows too little of the working of the English Poor Laws to enable him to prophesy how a similar system will work in Ireland." Then there was the fatal blot of *ex officio* guardians and the mischievous substitution of electoral for union rating. No wonder Smith O'Brien was persuaded that Ireland never could thrive while her laws were made for her by men who neither understood nor cared for her special wants. One feels certain that a better Poor Law might have greatly mitigated the horrors of 1847.

I must dismiss in a word Mr. B. O'Brien's able chapters on municipal reform. Sickening beyond expression is to me the dreary farce of "Irish nights," when members crowded down to the House not to ensure wisdom by the multitude of counsellors, but to get fun out of O'Connell. The consummate ability of the great agitator, the well-deserved invective which he poured on the triflers who were trying "how not to do it," were as futile as the brilliant eloquence of Sheil. O'Connell might demolish Stanley and a score of lesser obstructives; Sheil might pulverise Peel; but still the House voted as if the returned American, Copley Singleton, Lord Lyndhurst, was right in stigmatising the Irish as "aliens in blood, religion, and language."

It is always the same. "Will you deal with the matter as statesmen or as clerks?" once asked Mr. Bright of the two English party leaders. The question contains the Irish difficulty in a nut-shell. Ireland has always been dealt with in the interests of an English party. What was hers of right has been given in the way of "concession" to pressure more or less approximating to fear of civil war; and it has always been so given as to make it, to a great extent, a delusive boon. Everyone will be anxious to see how Mr. O'Brien shows that the same vital fault of want of fitness has well-nigh ruined the successive Land Acts.

HENRY STUART FAGAN.

*The Middle Kingdom*: a Survey of the Geography, Government, Literature, Social Life, Arts, and History of the Chinese Empire and its Inhabitants. By S. Wells Williams. Revised Edition, with Illustrations and a new Map of the Empire. In 2 vols. (W. H. Allen.)

THE number and importance of the events which have occurred in China during the thirty-five years that have elapsed since the appearance of the first edition of *The Middle Kingdom*, together with the great strides which have been made in our knowledge of the country and its inhabitants during the same period, amply justify the publication of a revised edition of Dr. Wells Williams's work. The size of the two portly volumes before us testifies, at first sight, to the fact that they represent, not only a revised, but a considerably enlarged edition. Each volume contains about two hundred pages more than its predecessor, and the number of the illustrations has been greatly added to.

The contrast between the China, as regards foreigners, of fifty years ago and the China of to-day cannot better be described than in the author's own words. "On my arrival in Canton in 1833," he writes,

"I was officially reported, with two other Americans, to the Hong merchant, Kingqua, as *fan-kwai*, or 'foreign devils,' who had come to live under his tutelage. In 1874, as secretary to the American Embassy at Peking, I accompanied the Hon. B. P. Avery to the presence of the Emperor Tung-chi, when the Minister of the United States presented his letters of credence on a footing of perfect equality [?] with the Son of Heaven."

About the events which produced this wonderful change there is much to be said, and they form in great measure the substance of the additions to the present volumes; but Dr. Williams has also taken full advantage of the increased knowledge of the natural history of China furnished by the explorations of Richthofen, Pumpelly, Père David, Baber, Blakiston, and others, and he has, besides, added considerably to his chapters on the language and literature. It must have been a gratification to him to have found that, though he had much to add to his earlier work, he had little to correct. The great bulk of the information published by him thirty years ago has stood the test of time, and now re-appears unchanged. It formed then, as it forms now, a standard work on the geography and government of the country, as well as on the social life of its people. On these points nothing more need be said, and we turn from that which is old to that which is new.

Apart from the record of recent events, the most important additions in the present work are those which refer to the geology and zoology of the country. The account given of the loess-beds of northern China is particularly interesting, and describes a geological phenomenon which is without a parallel on the face of the globe. Over an extent of territory "half as large again as that of the German empire" there lies a deposit of a brownish coloured, extremely porous, and almost impalpable earth to the depth of from ninety to one thousand feet. Being incapable of holding water, all streams cut their way through it until they

reach the more solid surface of the land beneath; and, as from its structure it cleaves and splits away vertically, its whole surface is broken by sudden and perpendicular clefts which

"cut up the country in every direction, and render observation, as well as travel, often exceedingly difficult. The clefts caused by erosion vary from cracks measured by inches to cañons half a mile wide and hundreds of feet deep; they branch out in every direction, ramifying through the country after the manner of tree roots in the soil—from each a rootlet, and from these other small fibres—until the system of passages develops into a labyrinth of far-reaching and intermingling lanes."

Fortunately for the inhabitants, the loess, when watered by timely and temperate rains, is extremely fertile, requiring neither manure to enrich it nor much labour to till it. The great enemy of the farmer is drought. When the heavens withhold their rains, the seed either lies barren in the ground or is exposed, to be burnt up by the scorching rays of the sun. It was such a condition of things that produced the terrible famine which desolated the loess country a few years ago, and which proved fatal to nine millions of the unhappy inhabitants.

But, besides supplying, in favourable years, abundant food-crops for the people, the loess affords them comfortable homes. The faces of the perpendicular loess cliffs are easily pierced and houses are without difficulty excavated in them. For countless generations Chinamen, and before them the aboriginal tribes, have made these caved dwellings their homes. Both inside and outside some of the most ancient of these dwellings are profusely and curiously ornamented, and a thorough investigation of them would be an invaluable help to a better knowledge of the primitive ethnology of this part of China. It is to be regretted that Dr. Wells Williams has not embodied in his work more of the information gathered by recent travellers and writers on the aboriginal tribes of China. With the exception of references to the Miau-tsze, the Lolo, and Li-mu tribes, he tells us nothing of the remnants of the pre-Chinese inhabitants which are scattered over the country. This omission is the more serious since, as the old notion that the Chinese were the aborigines of China has disappeared, the history of the people who preceded them becomes more important both in an ethnological and linguistic sense, and in a work of such extent and of such (generally speaking) encyclopaedic information readers may naturally expect to find this subject dwelt upon. The chapters on the language and literature, also, though enlarged, might have been made more complete by the addition of the results of modern research. These are the least satisfactory parts of the book, which, taken as a whole, is an admirable thesaurus of knowledge on everything connected with China.

We are glad to observe that Dr. Wells Williams does not join in spurring on the Chinese to introduce railways and telegraphs without delay and at all hazards. Before a man undertakes structural alterations in his home he will, if he be wise, look to his foundations and shore up his walls; and, before the Chinese Government exposes the nation to the

disturbing effects produced by the upset of old habits, and by rapid communication between all parts of the empire, it will do well to devote its attention to the reform of its institutions and to the 'rectification of the abuses in administration which Dr. Wells Williams so ably exposes.

ROBERT K. DOUGLAS.

*Without God: Negative Science and Natural Ethics.* By Percy Greg. (Hurst & Blackett.)

MR. GREG is a conscientious writer, anxious to do the best for his ideas. *Sanguelac*, for instance, is not a repetition in any sense of *Errant*; it is simply a better book made out of the same materials. In the same way, *Without God* is not a continuation of *The Devil's Advocate*, as the use of the same framework might suggest; the speakers go over the same ground, or most of it, but it is serious fighting, not mere skirmishing, and the reporter of the debates shows his sympathies more plainly. In style there is a certain advance to be noted. Cleveland complains in his letter of invitation that the reporter of the conversations at Ferndale has made the speakers terribly prosy. To remedy this inconvenience, Cleveland (the happy owner of Ferndale) and Lestrangle (the journalist, who is embittered by an unhappy marriage) harangue through about half the book; but the harangues are always judiciously interrupted, so that one speaker hardly ever holds forth for a page at a time. Either the speaker asks for agreement, or a friendly speaker throws in support, or a hostile speaker interjects dissent, and then, perhaps, all the company say their word, and the harangue goes on again.

One always sympathises with a writer who for five-and-twenty years, as a Liberal friend of Mr. Greg informs us, has always chosen the side upon which his bread was not buttered. And there is very much that is unreal in the optimism of utilitarians and agnostics, Comtists and democrats; there is plenty of room for the protest of a Tory pessimist who is still more than half a theist, and has not quite despaired of Christianity; especially is there room for the warning that it is the "fame rather than the force" of agnostic arguments which are breaking down belief—that agnosticism

"rests more and more upon grounds intelligible to, but not appreciable by, the general public; upon reasoning whose force they can feel, but whose truth they cannot judge, whose exact weight they cannot measure."

If this does not go so deep as Clough's

"Alas! the great world goes its way,  
And takes its truth from day to day;  
They do not quit, nor can retain,  
Far less consider it again,"

it is wholesome doctrine; and the fashionable aphorism, "Truth is always a safe guide," is fairly met by Cleveland's query: "Is it? Why? I, who believe in a superintending, directing Providence, might reasonably think so." But, in fact, Cleveland's faith is not strong enough to sustain so weighty and paradoxical an inference; and he lays down admirable rules for the guidance of those who think a particular truth more likely to do

harm than good, a particular falsehood more likely to do good than harm.

"Not till I see the way to build a stable edifice in which future generations may live securely and happily will I lend a hand to destroy what the past has bequeathed to us. . . . It is enough that those who hold injurious truth should keep it to themselves. There will always be a sufficiency of honestly mistaken men to propagate and maintain beneficial falsehoods. . . . There will always be numbers of thoughtful people who cannot practically believe that what is beneficial is false, that what is palpably noxious can be true."

The main object of the book is to insist that, while there is still very much to be said on both sides of the question whether there is a God or a Revelation, it is hard for mankind to dispense safely with either, impossible to dispense safely with both. On the speculative questions Mr. Greg, or his friends, say some penetrating things and some ignorant things. As instances of the former we may cite Lestrangle's argument against the historical character of the Resurrection, though it is not so original as the question to which Cleveland twice recurs, What was Christ's own theory of His inspiration? It is justly observed that Mohammed's account of his claims is enough to condemn them, though it establishes his good faith. On the other hand, it is curious that Vere, a Catholic priest, finds the casting out of devils "the one thing that" he "cannot pretend to explain to" his "own satisfaction;" more curious still to be told that Buddha claimed to receive revelations and to be believed on divine authority—the fact being that he claimed to have reached the highest truth by his own exertions, and that he consistently appealed to men's own sense to recognise that his teaching was true; in many texts there even seems to be a veiled polemic against the doctrine of more than one Upanishad, that knowledge is not really knowledge unless it is learnt regularly from a teacher.

On the practical question there is a good deal of iteration of the kind to which the late Mr. Mill and his followers accustomed us; no doubt the way to popularise a doctrine is to dwell on all the obvious points in its favour, to come back on them from all directions. Only liberal utilitarianism is, or was, an attractive doctrine, and, consequently, fit to be popularised. Can the same be said of a protest against it? If not, a good deal of Mr. Greg's logic and rhetoric, both excellent of their kind, are rather thrown away. A sincere enquirer into the meaning of a moral transition gets no help from the most trenchant challenge to innovators to explain how this or that admirable or essential feature of the old system is to be preserved or replaced. At first the innovators say, "We shall not touch it;" at last they say, "What does it matter if it goes?" Loss and gain are almost always incommensurable; every change involves both. That a particular change involves a particular loss is not a reason for retarding it, for the change may be inevitable, and then it is best made heartily and hopefully. Again, if a change is to be retarded because we shall lose by it, it is only reasonable to enquire precisely how much we shall lose, and those who advocate it are obviously the last persons to

tell us; it is a waste of time proving that they do not know, when we might be enquiring for ourselves. If theism is replaced by agnosticism, no doubt "conscience" will count for less—for how much less? If utilitarianism prevails, people will take dispensations for breaking moral rules in a good many more cases than now; there will even be more cases where the public endorses the dispensation. A utilitarian who had the courage of his principles might fairly ask:—"What then? Is it not natural and inevitable that every virtue should be overrated at first, and inculcated to a tyrannical extent? Hindu sages went mad over concentration of thought, mediæval knights over the point of honour—both excellent things, neither worth unmeasured sacrifices."

How much, again, of existing virtue is due to authority, how much to rational calculation? No doubt more is due to both than agnostics like to think, and no doubt there is something ominous in the demoralisation of the pioneers who push beyond the frontiers of civilisation. But, after all, at any given moment any given set of people have a spontaneous disposition to a particular set of actions; people act as they are disposed, and then they find out how they like it. For instance, people are getting gentler now than they used to be; by-and-by they will learn whether the old sternness was really valuable; but they did not discard it under a sense that it was forbidden, or on a calculation that it was mischievous, but because it had grown uncongenial. So, too, it is reasonable for a theist to wish to be more conscientious than he naturally is, or, which is generally of more practical importance, to guard against getting less conscientious; while an agnostic has no prudential motive for either effort or wish. But it does not follow that an agnostic has any prudential motive for getting rid of such conscience as he has because he knows that it is the product of social pressure continued through many generations, for it is obvious that this pressure must have moulded his inclinations as well as his instinctive judgment. LeStrange's arguments that he has a perfect logical right to be wicked rather lose their point when it appears that he has no practical inclination to any vice but opium-eating. The fact is that Mr. Greg assumes the primary volcanic passions of savage men to be practically indestructible, though social discipline, ideal aspirations, and, above all, a logical creed may do much to restrain them. Only there are two theories of volcanoes: according to one, they communicate directly with the molten core of earth; according to the other, their heat is due in the main to local chemical or mechanical action, reproducing in a portion of the earth's crust a condition which once was general. The reason why Mr. Greg embraces a theory of passion that corresponds to a theory of volcanoes which is going out of fashion seems to be connected with Mr. Greg's own personality. A character haunts him—one might say possesses him, for it appears in more or less disastrous circumstances in all his novels—which is almost an incarnation of pure egoism. This character, which no stranger can separate from the author, is anything but selfish, always disinterested, almost

always generous and frequently forbearing and considerate; but, however freely he may sacrifice himself, one thing is quite impossible to him, and that is to forget himself. A very typical trait is that a happy marriage does not incline him to think well of women in general, but sets him free to say his worst of the sex—in his wife's absence—because he cannot be suspected of speaking out of personal spite. This self haunts Mr. Greg, and it is hard to say whether the prospect of its emancipation in life or that of its annihilation in death torments his fancy most. This makes the criticism of the late Prof. Clifford unduly bitter. It is a fact that in many lives as activity becomes intense it becomes impersonal, the whole of the man goes into the work, there is no self left over to glory in its own performance or to ask for a reward. Activity has never yet been sustained at such a level for a lifetime; it is not a condition of effective action that the impersonal temper should be attained at all. Compare Nelson's "Now for a peerage or Westminster Abbey" and John Brown's "I am more use to hang than for any other purpose." Nelson won three great fights; Brown sacrificed himself in one petty skirmish, and, after all, believed in the immortality of the soul.

There is the same kind of unreality in the treatment of democracy. Mr. Greg sees, like Mr. Mallock, that envy is a mainspring (they think the mainspring) of modern Radicalism; unlike Mr. Mallock, he leaps to the conclusion that the triumph of agnosticism will set envy free to abolish civilisation. He makes no allowance whatever for the complexity and stability of the industrial and commercial hierarchy. A pessimist may fairly expect that the classes which live upon rent will be robbed by Act of Parliament throughout the United Kingdom much more thoroughly than they have yet been robbed in Ireland—as thoroughly maybe as the monks and nuns were robbed in the sixteenth century; but industry and civilisation went on then, though the confiscation reached a larger part of the existing wealth of the community. It is a more effective argument that the pursuit of material equality of conditions would inevitably check invention, for very few inventors will be as self-sacrificing as Palissy, and most inventors either expect to make money themselves or are employed by those who expect to make money out of them; and the majority of workmen employed in a trade are always inclined to oppose new processes in it; and the large bodies of artisans aggregated in factories associated in trades' unions are the most tangible fact underlying much talk about democracy, which, whether optimist or pessimist, is always as vague as it is fatalist. There is a larger admixture of paradox in the discussion of the alternative futures of mankind, which, it seems, may be a democracy made up of people like Mr. Burt and Mr. Arch and their constituents, "or an intellectual aristocracy, the descendants of the *élite* of the Aryan race resting upon a population such as the Chinese," and thriving as the Chinese thrive at Singapore. Before deciding with Mr. Greg for the latter ideal, one would wish to know what the intellectual aristocrats will be like. Will they resemble the late

Mr. Brassey or the present Mr. Chamberlain, or Lord Dunraven or the Duke of Sutherland? Any way, the ideal is more reasonable than the suggestion put into the mouth of LeStrange later on, that to follow nature we must "first kill out the eight hundred millions of non-Aryans in order to make room for an Aryan population, and then the other Aryan races are to be killed out to make room for the Anglo-Saxon." To say nothing of morality, the Aryan race has already cleared as much of the planet as it can use for a breeding-ground.

Least the book should be wholly cynical, it closes with a reasoned confession by Cleveland of such faith as is in him. He asserts a Providence in history; refuses to abandon the hope of immortality, which he, like most contemporaries, rests rather upon the divine justice than upon the "metaphysical" element in thought and morality; and, besides restating forcibly the current objections to the view "that natural selection has been the *sole* creative agency, that it has worked *blindly* . . . upon variations infinitesimal and occurring equally in all directions," contributes two new objections of his own. One is that fertilising insects in each journey keep to one flower of one colour, which, if universally established, would be weighty, because the benefit of such a habit to the flower is so much clearer than the benefit to the insect that it seems likely that one Mind overrules the evolution of insects and of flowers, using either for the good of both. The other is that, as the higher races of animals breed more slowly than the lower, although it is the interest of the first generation of a higher variety or species to breed fast so as to conquer competitors, we must suppose that fertility is restrained by the supernatural Foresight in the interest of future generations that they may not suffer from over-population. G. A. SIMCOX.

#### CURRENT LITERATURE.

*Scraps; or, Scenes, Tales, and Anecdotes from Memories of my Earlier Days.* By Lord Saltoun. In 2 vols. (Longmans.) Our last experience of Reminiscences by an officer and a Scotchman (who shall be nameless) was so disagreeable that it was with some apprehension we opened these volumes. But a few minutes sufficed to reassure us. Lord Saltoun has not only a large number of good stories to tell, and a most engaging way of telling them, but likewise the no less valuable gift of reticence. As we are unable to give so much space to the book as we should like, let it suffice to say that the first volume is mainly devoted to garrison life in Ireland more than forty years ago, and to fox-hunting at Gibraltar; that stories of deerhounds and Highland poachers somewhat oddly connect the first volume with the second; and that the rest is concerned with sport in Western India. Where all is so interesting, every reader will have his own preference. For ourselves, we have been most attracted with the exploits of Donald Kennedy—a hero, it appears, also of the late Charles St. John; and (we must be pardoned the transition) with the hunting of the wild ass of Cutch. The author formed one of a party who had determined to attempt the feat of riding down the wild ass and spearing him from horseback. How the chase showed fight and died game readers may find out for themselves; but we cannot refrain from revealing that "his flesh was voted superior to the best beef." The



account of the Indian lion and of the wild hunting dog will probably also be new to most. In brief, Lord Saltoun's book is one that can be warmly recommended to every lover of healthy outdoor life.

*Frescoes, etc. Dramatic Sketches.* By Ouida. (Chatto and Windus.) While not exactly prepared to go so far as the Episcopalian clergyman in the United States who has compiled out of the novels of "Ouida" a manual of wisdom, wit, and pathos for his congregation, we are willing to admit that "Ouida" when in her right mind yields to no living English writer of fiction. Certainly, she can read a woman's heart through and through, and she can tell us with no less sureness what women think of men. Beyond that it is not given her. Some of her books we confess that we should like to see burnt; but there are others—and chiefly those containing the shorter stories—which deserve to be read by everybody. To this latter class we are glad to say that *Frescoes* belongs. No one else out of France could construct such plots as these, could distinguish the characters so clearly, or depict such keen interchange of wit. Not that it would not be easy to lay a critical finger on many slips—an English earldom goes in the female line, a young woman at Florence has to earn her bread with £150 a year of her own, the first story is compounded of "Lady Geraldine's Courtship" and "Lady Clare," and so on—but those readers are to be pitied who will permit such matters to hinder their enjoyment of these brilliant stories.

*Richard Baxter.* By G. D. Boyle, Dean of Salisbury. "Men Worth Remembering." (Hodder and Stoughton.) Writing in 1694 to Ralph Thoresby, Stretton remarks:—"You always choke me with one hard question, which is harder to resolve than the Papist's question, 'Where was your religion before Luther?'—viz., 'When will Mr. Baxter's Life be out?'" Calamy's work, when it actually appeared, belonged rather to the class of books which no gentleman's library should be without than to those which are read and re-read. Several good and substantial biographies of the great Puritan theologian have since been published; and now the Dean of Salisbury has introduced Baxter to a wider circle of readers, and has given in a popular form a trustworthy and attractive summary of a somewhat puzzling and complex personality and career. He has dealt out praise and blame impartially where they seem to him to be deserved; and even those who differ from him in matters of detail must admit the justice and the generosity of his tone. For ourselves, we have found no point of difference. We have no wish to break a lance with him in defence of the managers of the Savoy Conference, of the Five-Mile Act, or of Judge Jeffreys. Mr. Boyle's estimate of Baxter's theological position is marked by a singular candour and liberality of sentiment worthy of that other Dean whose lamented death left the story of Baxter but half told. His presentation of fact is, so far as we have tested it, as accurate as his criticism is sound; and his unpretending little biography, while sufficient in itself for most readers, indicates to any who may wish to make a closer acquaintance with Baxter's terribly voluminous writings which to choose and which to avoid. It is a curious circumstance that Baxter and Allestree were schoolfellows for several years, and that it is therefore very possible that *The Saints' Rest* and *The Whole Duty of Man* were both written by contemporaries at Wroxeter School. A curious instance of the length to which party passion carried men of the highest character after the Restoration may be found in an anecdote which is not mentioned—as many of Baxter's interesting experiences of battle and persecution are mentioned—by the Dean of Salisbury. He was "as much vilified

by some, and magnified by others," wrote Philip Henry, "as most men that ever were." In a tract entitled "The Ready Way of Confuting Mr. Baxter: a Specimen of the Present Mode of Controversie in England" (1682), Baxter thought it necessary to refute an absurd calumny to the effect that, toward the end of the Civil War, he had, with his own hand, slain a Royalist prisoner in cold blood. He likewise printed a letter from Allestree in which his old schoolfellow frankly accepted his denial, and expressed his regret for having made mention of the story in company many years before. Two years later, Bishop Fell, in his *Life of Allestree*, condemned Baxter (without mentioning his name) for publishing the letter, and very clearly intimated his conviction that the story was true. We have noticed two or three misprints which may be corrected in another edition—e.g., at p. 73, l. 6, for *make* read *may*; p. 88, l. 10, for *hear* read *bear*.

*Will o' the Wisp,* and other Tales in Prose and Verse. (Satchell.) Some parts of this collection show signs of power, but it is power of a most unpleasant kind. Without Poe, the prose part of this book would not have been written; or, if it had, it would have been built on different lines. Though Poe used at times very bad English, those who admire his writings the least must admit that almost everything he wrote shows remarkable energy of thought, though much that is far too horrible to be pleasant reading to all but very young persons. The frightful images which Poe conjured up with such life-like reality are blemishes. The writer of *Will o' the Wisp*, we presume, thinks them ornaments, or he would not have imitated them with such care. The tales he has produced are almost without exception terrible, without any of that minute word-painting which can alone redeem such writing from being merely offensive. The poetry is far better done. The author needs clearness of vision, but many of his lines are musical. We should not be sorry to see him again in verse, but we trust never more to have to read a collection of prose tales such as those he has given us.

LIEUT.-COL. J. F. MAURICE, a well-known member of Lord Wolseley's staff, and the eldest son of the late F. D. Maurice—whose *Life* he is writing—has put forth from the War Office a monograph on a point of great importance to statesmen, international lawyers, and historians, and that is: How often, during the years from 1700 to 1870, a formal declaration has preceded the actual beginning of war. Contrary to the universal impression, Lieut.-Col. Maurice finds that, in the 171 years for which he has chronicled all the wars, the times in which a prior declaration of war has been made are less than ten, while those in which hostilities have been begun without such declaration are 107. In the course of his enquiry Col. Maurice shows how completely England was justified in seizing the Danish fleet in 1807, and on many other vexed international questions he throws great light. His book is called *Hostilities without Declaration of War*. Its facts are closely packed; they are of great importance, and the book must be of value to every jurist and politician. It grew out of the discussion on the Channel Tunnel: was it likely that France would go to war with us without formal notice?

#### THE LAST OF THE GIFT-BOOKS.

*A Little Girl among the Old Masters.* With Introduction and Comment by W. D. Howells. (Boston, U.S.: Osgood; London: Trübner.) Let those who think that they have already made their selection of Christmas books again open their purses. Here comes from America a belated arrival which is destined to find a warm

welcome wherever it gets known. Its very form is attractive—one of those oblong quartos that consent to lie open upon the table—modestly bound and set off with the rare charm of large italic type. But we must apologise for lingering over externals. Inside will be found the result of another "Italian Journey" by Mr. Howells, and a fresh type of American girl. This young lady, whom we take the liberty of identifying as Mr. Howells's own daughter, was only ten years of age when turned loose in the picture galleries of Northern Italy. She had before been encouraged to draw whatever came into her head. We have here reproductions of the drawings that came into her head under the inspiration of Florence, of Siena, and of Venice. They are, as Mr. Howells puts it, "simply the reflection in a child's soul of the sweetness and loveliness of early Italian art." Possibly some objection might be urged against the scattering broadcast of these unconscious essays by so juvenile a performer. But we live in an age of publicity, by which the public are the gainers. In such a case we may be content only to look and admire. And it will be odd if we do not each learn something new about the early Italian masters from the impressions they have left upon the clear tablet of a child's mind. If anyone stays to criticise, we feel sure that he will end in submission.

*Grandmother's Diamond Ring: a Tale for Girls.* By Mrs. Minnie Douglas. (W. H. Allen.) Whether the other works by Mrs. Douglas recorded on the title-page are three-volume novels, or only short stories like the present, we do not know. From the internal evidence of *Grandmother's Diamond Ring* we are inclined to suspect the former alternative. For we have here a narrative most harmoniously ordered all through, with the exception of a rather confused relationship. A pleasant, wholesome book, that can be recommended to all who are content to dispense with illustrations. But why "Sir Roger de Coverleigh" (p. 193)?

*Captain Musafir's Rambles in Alpine Lands.* By Col. G. B. Malleon. Illustrated by G. Strangman Handcock. (W. H. Allen.) It is only by reason of its illustrations that this book calls for notice here. Col. Malleon is generous enough to declare them to be his main reason for reprinting articles contributed years ago to the *Calcutta Review*. We are unable to share his high opinion of them. But we are always glad to read whatever Col. Malleon may write; and it is a duty to bear witness to the handsome style in which this volume is turned out. For ourselves, we have been most interested by the Preface, in which a merited tribute is paid to the memory of that most industrious of Indian scholars, the late Henry Blochmann, and also to his friend, Jäkel, of whom we have heard in these pages for the first time. Their story deserves to be widely known.

MESSRS. W. H. ALLEN have also sent us two seasonable shilling volumes—*Round Games at Cards and Games at Cards for Three Players*, both written by "Aquarius," who has already published more than one little book of the same sort about whist.

THE popularity of Archdeacon Farrar's writings is shown by two new editions which Messrs. Cassell have issued at this season. The one is a library edition of *The Life and Work of St. Paul*, with about three hundred illustrations, which now appears for the first time, we believe, in a single volume; the other is a "bijou" edition of *The Life of Christ*, in five volumes, issued at a very low price in a cloth box. The large volume is, of course, handsomely got up; it is more to the purpose to say that the small volumes are not only very neat, but also printed in most legible type.

*Called Back.* By Hugh Conway. Arrow-smith's "Christmas Annual" for 1883. (Griffith and Farran.) *Called Back* is a powerful story of a somewhat old-fashioned type. Its two components are love and mystery, or rather mystery and love. When the curtain rises, the hero is young and rich, but afflicted with blindness. One night a restless fit takes him into the street; in a minute he is in a strange house, where a murder is taking place. He stumbles over a yet warm corpse, and hears a woman's stifled sobs. We know at once that the mystery will be quickly cleared, that the hero's sight will return, and that the curtain will fall on a happy wedding. Yet we follow the unravelling of the skein with interest, and we close the last page of this Annual with regret. The author, whoever he or she may be, should have a future.

*Middy and Ensign.* By G. Manville Fenn. (Griffith and Farran.) A good solid story of 371 pages made up of thrilling incidents mixed with natural history. What determines the length of such stories as these it is hard to discover. A hundred pages more or less seem a matter of little consequence to the writer or the reader. Long as this is there are probably many boys who will be sorry when they get to the last page.

*By Sheer Pluck.* By G. A. Henty. (Blackie.) This is a good story of adventure in Africa, in which the hero gets to Coomassie, and his knowledge is utilised by Sir Garnet Wolseley. We fear that if any youth is tempted to explore Africa in the hope of being left a fortune he may be disappointed; but the story, despite its questionable authenticity and delusive moral, is readable and harmless, and its illustrations by Mr. Gordon Browne are above the average.

*Paddy Finn.* By W. H. G. Kingston. (Griffith and Farran.) A capital naval story of the days when we fought the French in the West Indies. Few better writers of such stories are left to us than the late Mr. Kingston. He always stopped short of extravagance; his style was simple and manly, and he had a Defoe-like talent of narration which gave reality to his fables. In short, Mr. Kingston was an artist in his way.

*Picked up at Sea, &c.* By J. G. Hutcheson. (Blackie.) These are stories of the good old sort, full of hairbreadth escapes and strange coincidences, shipwrecks, pirates, and Red Indians.

*The Polar Crusoes; or, Cast Away in the Arctic Seas: a Book of Adventure*, edited by Percy B. St. John; and *How to Win Love; or, Rhoda's Lesson*, by the Author of "John Halifax, Gentleman" (Dean). Except for their dazzling cover and their illustrations (which we cannot commend), there is not much similarity between these two volumes. Of the former, the title is sufficient; the latter is a story of two step-sisters, who are at last brought to love one another by means of a common baby.

*Buckets and Spades.* Words and Music by Mrs. Edmund Campbell; with Illustrations by M. A. O. (Dean.) The music we have not tried; the verses are no better than the average of such productions; the pictures, though occasionally humorous, cannot be called artistic either in drawing or in reproduction.

#### NOTES AND NEWS.

CAPT. R. F. BURTON has now completed his *Book of the Sword*, which will be published shortly by Messrs. Chatto and Windus in large quarto, with three hundred illustrations. The full title will be "A History of the Sword, and its Use in all Countries from the Earliest Times." Capt. Burton is now hard at work on the fifth volume of his *Camoens*.

WE hear that the first volume of the Philological Society's English Dictionary, which has been so long expected, will probably be published by the Clarendon Press late in January.

MR. OSCAR BROWNING is preparing for publication a volume of the Diplomatic Correspondence of Earl Gower, from the originals in the Record Office, with an Introduction and notes. Earl Gower was English ambassador at the Court of Versailles from June 1790 to August 1792. The book will be published by the Cambridge Press.

WITH reference to a correspondence that has been going on in the ACADEMY, it may interest some of our readers to know that Mr. A. Lang has finished a long article on "Mythology" for the new volume of the *Encyclopædia Britannica*.

WE believe that the Wycliff Commemoration Committee will recommend that the public meeting in London to celebrate his quincenary shall be held on May 21, the day on which, in 1382, Wycliff and his doctrines were condemned by the synod of divines and doctors of law assembled at the Priory of the Grey Friars in London. We believe, too, that an appeal will be made to the clergy of all denominations to call special attention from their pulpits to Wycliff and his work, either on December 31, 1884—the five-hundredth anniversary of Wycliff's death—or on some day between that and December 24, when he was seized with the paralysis from which he died.

THERE will be a break next month in the publication of the new cabinet edition of Mr. S. R. Gardiner's *History of England*. The next volume, the seventh, will not appear until February.

MR. J. A. SYMONDS's book on *Shakespeare's Predecessors in the English Drama* will be published in January. It will be in one large volume.

PRINCE LOUIS-LUCIEN BONAPARTE will read three papers before the Philological Society next year: the two first, on "Italian and Uralic Possessive Suffixes Compared" and "Albanian in Terra d'Otranto," both on Friday, April 18; the third, on "Modern Basque and Old Basque Tenses," on Friday, June 6.

In the last session of the Real Academia de la Historia de Madrid, Prince L.-L. Bonaparte, M. Antoine d'Abbadie, and Prof. A. H. Sayce were unanimously elected "socios honorarios."

MR. EDWARD PEACOCK, author of *John Markenfield* and *Mabel Heron*, is engaged on a new novel, after a rest from this kind of literature of about ten years.

A FINE quarto edition of Gray's *Elegy* is announced, which will be printed from the MS. bequeathed by the poet to his biographer, Mason, now in the possession of Sir William Fraser.

WE understand that the Society for Promoting Christian Knowledge has already sold fourteen thousand copies of Mrs. Ewing's *Jackanapes*, illustrated by Mr. B. Caldecott, which was noticed in the ACADEMY of November 17. The book is now published in boards, with coloured pictures on the cover, without addition to the price.

A THIRD edition of Mr. Jessop's illustrated "The Jackdaw of Rheims," of which the first edition of 3,000 sold in three weeks, and the second before publication, is at press, and will be published in the first week of January.

MR. ANDREW LANG is the writer of the single short story in the forthcoming number of *Merry England*. The other contents include "Music at the East End," by Lady Colin Campbell; "A Question of International Law," by Sir Shersimon Baker; and "A Daughter of the

Queen," with a Portrait of the Princess Alice, drawn by Mr. Adrian Stokes.

MESSRS. SAMPSON LOW have in the press a novel, in three volumes, by Mrs. Comyns Carr, entitled *La Fortunina*.

MESSRS. CHATTO AND WINDUS will publish early in January as a three-volume novel *The Canon's Ward*, by Mr. James Payn, which has been appearing in the *Illustrated London News*; and, later on, *Beatrice Randolph*, by Mr. Julian Hawthorne, and *Fancy-Free*, by Mr. Charles Gibbon.

THE fifty-third volume of Messrs. Hurst and Blackett's "Standard Library" will consist of Mrs. Oliphant's *It was a Lover and his Lass*, to appear next month.

MR. F. NORGATE, of King Street, Covent Garden, has in the press a new work by the Rev. George Henalow, entitled *Christian Beliefs reconsidered in the Light of Modern Thought*.

THE next additions to "The Mayfair Library" will be *Pegasus Re-Saddled*, by Mr. H. Cholmondeley Pennell, with illustrations by Mr. Du Maurier; *Songs of Irish Wit and Humour*, edited by Mr. A. Perceval Graves; and a selection from the letters of Charles Lamb, by Mr. Percy Fitzgerald.

WITH the beginning of the new year the *Monthly Notes* of the Library Association will be enlarged, and the title will be altered to the *Library Chronicle: a Journal of Librarianship and Bibliography*. At the same time a new monthly journal for librarians is to be started at Leipzig, under the title of *Centralblatt für Bibliothekswesen*. The editors are Dr. O. Hartwig, university librarian at Halle, and Dr. K. Schulz, librarian to the Imperial Court of Appeal at Leipzig. The English agent is Mr. David Nutt.

THE now usual Latin play was given at Bath College on December 20. The piece chosen was the "Aulularia," and the performance was very successful, the acting of Euclio being especially excellent.

PROF. A. F. MURISON, who has just been appointed to the Chair of Roman Law in University College, London, on the resignation of Mr. Edmund Robertson, will lecture next term on Mondays and Wednesdays at 6 p.m., beginning on January 21. His subject will be "The Law of Contract."

MR. H. H. JOHNSTON will give a discourse at the Royal Institution, on "Kilima-Njaro, the Snow-clad Mountain of Equatorial Africa," on Friday evening, January 25. Prof. Bonney's discourse on "The Building of the Alps," announced for that evening, will be given on April 4.

HERR ERNST DÜBY, of the Uebersetzungsbureau, Berlin, is engaged on a translation of the works of Mr. James M'Gowan, the Edinburgh detective.

THE Vatican Library possesses the original of the first register of Philip Augustus (190 pages). This has just been reproduced by A. Martelli, under the superintendence of M. L. Delisle. Another important reproduction lately published at Paris is that of the famous Bible of Charles the Bald.

In the *Bulletin* of the Société des Sciences et Arts de Bayonne, M. E. Ducéris prints the first portion of a descriptive inventory of "Les Correspondants militaires de la Ville de Bayonne, depuis 1607 jusqu'en 1789" (Extraits des Archives communales). An exact transcription is given of the more interesting letters. The series will be of great assistance to all historians of the wars between France and Spain during that period.

MR. COTTEBILL, author of *An Introduction to*

the *Study of Poetry*, and Mr. Rolleston, the translator of *The Encheiridion of Epictetus*, have lectured in German before a German audience in Dresden, on Wordsworth (Mr. Cotterill) and on Walt Whitman (Mr. Rolleston). Mr. Cotterill gave a translation, happily executed, of Wordsworth's "Daffodils" into rhymed stanzas, and Mr. Rolleston some successful renderings from *Leaves of Grass*. The two lectures are published under a single cover by Tittman, of Dresden.

In the series "Deutsche Litteraturdenkmale des 18. und 19. Jahrhunderts," edited by Dr. B. Seuffert (Henniger: Heilbronn), has appeared Goethe's *Ephemerides und Volkslieder*, printed from the MS. in the Strassburg University Library, a MS. given long since by Goethe to Frau von Stein. The short jottings of the "Ephemerides," which belong to the years 1770-71, had appeared in great part, but differently arranged, in Schöll's *Briefe und Aufsätze von Goethe*. They are of interest in enabling us to follow Goethe's studies during a portion of his early manhood. The "Volkslieder" were collected by Goethe after Herder had led him to perceive the value of such pieces of popular literature. Variations of text are noted by the editor. Certain clerical errors make him believe that Goethe was copying from MS., so that we must not take too literally Goethe's well-known expression "dass er diese Lieder 'auf seinen Streifereien im Klasse aus denen Kehlen der ältesten Mütterchens aufgehascht habe.'"

#### AMERICAN JOTTINGS.

MR. CARL SCHURZ, the well-known politician, is stated to be engaged in writing a *Life of Henry Clay*.

MR. JULIAN HAWTHORNE is writing a new novel, to be published in the Boston *Sunday Globe*.

A BIBLIOGRAPHY of North American Linguistics, by Mr. James O. Pilling, is announced among the forthcoming publications of the United States Geological Survey, which have never been confined very strictly to geology. It will be a volume of about one thousand pages.

PROF. CHILD, of Harvard, is printing the second part of his splendid comparative edition of our old English and Scotch ballads.

In order to meet the American demand, Messrs. Macmillan have issued a complete edition of Mr. Matthew Arnold's poems, in a single volume, at two dollars (8s.). Of course, this is only for the American market.

MR. J. W. BOUTON, the Quaritch of New York, has issued a catalogue of the literary treasures collected by him in England last summer. Foremost among these is the now famous collection of Dickens correspondence, consisting of 172 letters written by him and 149 letters written to him by men of note. The documents make two large volumes, bound in levant morocco, interspersed with a series of proof portraits of Dickens at different ages. Then we have the first draft of *Lalla Rookh* in Moore's handwriting, and also about 140 pages of notes and memoranda for the *Epicurean*; also Sir John Ross's autograph narrative of his voyage of discovery in the *Victory* (1829-33). But the greatest rarity is an illuminated sixteenth-century Missal, for which Mr. Bouton asks fifteen thousand dollars (£3,000). Among the printed books are the four folios of Shakspeare, and a collection of Mr. Ruskin's works valued at nearly one thousand dollars (£200).

THE New York *Critic* says: "It is worth noting that Mr. Black's 'Judith Shakspeare' is the only serial story by a foreign author an-

nounced in any of the leading American magazines." This may be true in the sense that was meant; but in the same number of the *Critic* we find Mr. Wilkie Collins's "I say No! or, the Love-letter Answered" advertised to begin in *Harper's Weekly* for December 23.

DR. ISAAC H. HALL has expanded into a volume of some eighty pages the paper which he read last year before the American Philological Association on "The Greek New Testament as published in America." We do not profess to be entirely contented with the kind of statistical bibliography that the Americans have made their own. We are, therefore, the more glad to find here a work of solid learning that should satisfy the most critical judgment. The volume contains two facsimiles—the title-page and a page of text of the first Greek Testament printed in America (Worcester, 1800). It is published by Messrs. Pickwick, of Philadelphia.

A FULL report of the Conference of Librarians held at Buffalo last August, is printed in the September-October number of the *Library Journal*, which may be obtained in this country from Messrs. Trübner.

MR. J. J. JEWITT, the original publisher of *Uncle Tom's Cabin*, has sent to an American paper an account of the circumstances under which that book appeared. He says that he might have obtained the copyright for fifty dollars (£10); but ultimately other terms were arranged, by which the authoress got a cheque for ten thousand dollars (£2,000) on account within a very few days after publication, and shortly afterwards another cheque for the same amount. The book first appeared in two volumes; and of this edition no less than 320,000 copies were sold in twelve months.

MR. G. E. WOODBERRY, who is engaged on a *Life of Poe* for the "American Men of Letters" series, would be obliged by the loan of any autograph letters of Poe that exist in England. His address is Beverly, Massachusetts.

#### ORIGINAL VERSE.

##### THE DESERT OF THE SOUTH.

SOUTHWARD, ever southward,  
Wend our steps along,  
Lightened by the burden  
Of an Arab song,

O'er the plain that stretches  
Far as eye can see,  
In the dazzling sunlight,  
Bare of rock or tree,

Nothing but the sunlight  
And the cloudless sky,  
Or a solemn camel  
Slowly pacing by.

Glorious is the sunlight  
Of the Southern land  
As it burns and reddens  
In the yellow sand,

Till we seem to wander  
Mid the noontide heat,  
Through a molten river  
Underneath our feet.

Life and joy and freedom,  
All are ours to-day  
As we gallop forward  
On our southern way;

Life that never greets us  
In our Northern home;  
Freedom such as cometh  
But to those who roam.

Surely life is joyous  
As we ride along,  
Listening to the burden  
Of an Arab song.

A. H. S.

#### SELECTED FOREIGN BOOKS.

##### GENERAL LITERATURE.

- BACON, Lord, kleinere Schriften. Uebers. u. erläutert v. J. Fürstenhagen. Leipzig: Winter. 4 M.  
BOBERTAG, F. Geschichte d. Romans u. der ihm verwandten Dichtungsgattungen in Deutschland. 1. Abth. Bis zum Ausgang d. 18. Jahrh. 2. Bd. 2. Hälfte. Berlin: Simion. 5 M.  
CAMPARDON, E. L'Académie Royale de Musique au 18<sup>e</sup> Siècle. Paris: Berger-Levrault. 40 fr.  
COSNAC, le Comte de. Les Richesses du Palais Mazarin. Paris: Renouard. 30 fr.  
DU BOIS-MELLY, Ch. Nouvelles montagnardes. Paris: Fischbacher. 12 fr.  
GENICK, A. Griechische Keramik. Mit Einleitt. u. Beschreibg. v. A. Furtwängler. Berlin: Wasmuth. 80 M.  
GERHARD, E. Etruskische Spiegel. 5. Bd. Bearb. v. A. Klugmann u. G. Körte. 1. Hft. Berlin: Reimer. 9 M.  
HAYARD, H. La Flandre à vol d'oiseau. Paris: Decaux. 15 fr.  
HERNSHEIM, F. Süddeutsche Erinnerungen (1875-80). Berlin: Hofmann. 9 M.  
IWANOFF, A. Darstellungen aus der Heiligen Geschichte. Hinterlassene Entwürfe. 7. Lfg. Berlin: Asher. 80 M.  
MELO, F. Historia de los movimientos de separación y guerra de Cataluña en tiempo Felipe IV. Madrid: Navarro. 12 r.  
NISARD, D. Discours académiques et universitaires, 1862-68. Paris: Firmin-Didot. 3 fr.  
RICHEPIN, J. Nana-Sahib: Drame en Vers en sept Tableaux. Paris: Dreyfous. 4 fr.  
SCHMIDT, E. Lesung. Geschichte seines Lebens u. seiner Schriften. 1. Bd. Berlin: Weidmann. 7 M.  
STEIN, E. Die Entdeckungsreisen in alter u. neuer Zeit. Glogau: Flemming. 18 M.

##### THEOLOGY.

- FRAIDL, F. Die Exegese der 70 Wochen Daniels in der alten u. mittleren Zeit. Graz: Leuschner. 6 M.  
MEYER, D. H. Le Christianisme du Christ: Etude sur l'enseignement de Jésus d'après l'Evangile selon Saint Matthieu. Paris: Fischbacher. 10 fr.  
RABAUD, E. Histoire de la Doctrine de l'Inspiration des Saintes Ecritures, dans les pays de Langue française, de la Réforme à nos Jours. Paris: Fischbacher. 7 fr. 50c.

##### HISTORY, ETC.

- COLMEIRO, D. M. Cortes de los antiguos reinos de León y de Castilla. Parte I. Madrid. 80 r.  
DE LA BLANCHÈRE, R. Terracine: Essai d'Histoire locale. Paris: Thorin. 10 fr.  
FIGER, A. Herzog Friedrich II, der letzte Babenberger. Innsbruck: Wagner. 2 M. 60 Pf.  
FRIES, L. Die Geschichte d. Bauernkriege in Oberfranken. Hrg. v. A. Schäffler u. Th. Henner. Würzburg: Woerl. 15 M.  
GESCHICHTE, allgemeine. Hrg. v. W. Oncken. 78. Abth. Westeuropa im Zeitalter v. Philipp II., Elisabeth u. Heinrich IV. Von M. Philippon. 1. Hft. Berlin: Grote. 3 M.  
HUBER, A. Studien üb. die Geschichte Ungarns im Zeitalter der Arpaden. Wien: Gerold's Sohn. 1 M. 20 Pf.  
LAGRANGE, l'Abbé. Vie de Mgr. Dupanloup, Evêque d'Orléans. T. 4<sup>e</sup>. Paris: Poussielgue. 15 fr.  
LEPAGE, R. Sur l'Organisation et les Institutions militaires de la Lorraine. Paris: Berger-Levrault. 6 fr.  
PREBRAM, A. Oesterreich u. Brandenburg. 1685-86. Innsbruck: Wagner. 2 M.  
SCALA, R. v. Der pyrrische Krieg. Berlin: Parrisius. 4 M.  
SCHMITZ, M. Der Englische Investiturstreit. Innsbruck: Wagner. 2 M. 80 Pf.  
TERGAST, Die Münzen Oesterreichs. 1. Thl. Bis 1486. Emden: Haynel. 4 M. 50 Pf.  
VIEL CASTEL, Comte H. de. Mémoires sur le règne de Napoléon III (1851-64). IV. 1857-58. Bern: Haller. 4 M.

##### PHYSICAL SCIENCE AND PHILOSOPHY.

- ABHANDLUNGEN, paläontologische. 1. Bd. 4. Hft. Beiträge zur Tertiärfloora Süd-West-Russlands. Von J. Schmalhausen. Berlin: Reimer. 14 M.  
HEBTWIG, O. Die Symbiose od. das Genossenschaftsleben im Thierreich. Jena: Fischer. 1 M. 80 Pf.  
KUMMER, P. Der Führer in die Pilzkunde. 2. Bd. Die mikroskopischen Pilze. Zerst. I. u. p. 2 M. 70 Pf.  
MAURETA, J., y S. THOS y CODINA. Descripción física, geológica y minera de la provincia de Barcelona. Madrid: Tello. 84 r.  
MICHELL, M. Contributions à la Flore du Paraguay. Légumineuses. Basel: Georg. 16 M.  
MUELLER, J. Die wissenschaftlichen Vereine u. Gesellschaften Deutschlands im 19. Jahrh. Bibliographie ihrer Veröffentlichn. seit ihrer Begründg. bis auf die Gegenwart. 2. Lfg. Berlin: Asher. 6 M.  
RAU, A. Die Theorien der modernen Chemie. 3. Hft. Braunschweig: Vieweg. 7 M.  
SACCARDO, P. A. Genera pyrenomycetum schematicae delineata. Padua. 8 fr.  
STEINDACHNER, F. u. L. DOEDERLEIN. Beiträge zur Kenntnis der Fische Japan's. II. Wien: Gerold's Sohn. 4 M. 50 Pf.  
STUR, D. Morphologie u. Systematik der Culma- u. Carbonfarne. Wien: Gerold's Sohn. 4 M.  
TRAUTVETTER, E. R. Incrementa florae phanerogamae rossicae. Fasc. 2. Berlin: Friedländer. 5 M.  
VALLANTE, R. Le Cystoseirae del Golfo di Napoli. Leipzig: Engelmann. 30 M.  
WINTER, H. Darlegung u. Kritik der Lockeschen Lehre vom empirischen Ursprung der sittlichen Grundsätze. Bonn: Nolte. 1 M.

## PHILOLOGY.

BIBLIOTHEK, assyriologische. Hrsq. v. F. Delitzsch u. P. Haupt. 4. Bd. 4. Lfg. Alphabetisches Verzeichnis der assyrischen u. akkadischen Wörter im 2. Bde der *Cuneiform Inscriptions of Western Asia*, von J. N. Strassmaier. 4. Lfg. Leipzig: Hinrichs. 24 M.  
 COSLIN, P. J. Altwestfälische Grammatik. 1. Hälfte. The Hague: Nijhoff. 2 fl.  
 GLASER, K. Ueb. Bāsa's Pārvatīparinayanātaka. Wien: Gerold's Sohn. 1 M. 40 Pf.

## CORRESPONDENCE.

## THE EPITAPH ON THE COUNTESS OF PEMBROKE.

Langside, Glasgow: Dec. 17, 1883.

The well-known "Epitaph on the Countess of Pembroke," the sister and companion for whom Sir Philip Sidney wrote his *Arcadia*, is given in Ben Jonson's works, and in modern quotations, as follows:—

"Underneath this sable hearse  
 Lies the subject of all verse,  
 Sidney's sister, Pembroke's mother;  
 Death! ere thou hast slain another,  
 Learned, and fair, and good as she,  
 Time shall throw a dart at thee."

These lines, generally attributed to Ben Jonson, have also been sometimes ascribed to his friend William Browne, author of *Britannia's Pastorals* and *The Shepherd's Pipe*. This may, perchance, be accounted for by the fact that Browne was a poet who could have written them, and that he—a gentleman born—moved in Court circles. In 1624 Browne was tutor at Oxford to that Earl of Carnarvon who fell at the Battle of Newbury, September 20, 1643; after which the poet became a retainer to the Earl of Pembroke, to whom, it will be remembered, he dedicated his *Pastorals* in a sonnet.

Lately, in reading some Memorials on the Reigns of Queen Elizabeth and King James, in "The Works of Francis Osborn, Esq., Divine, Moral, Historical, Political. The Ninth Edition. London, Printed, and are to be sold by the Booksellers of London and Westminster, 1689," at pp. 454, 455, I came on the following passage:—

"She was that sister to Sir Philip Sidney to whom he addressed his *Arcadia*, and of whom he had no other advantage than what he received from that partial benevolence of fortune, in making him a man, which yet she did in some judgements, recompense in beauty; Her pen being nothing short of his, as I am ready to attest, as far as so inferior a reason may be taken, having seen incomparable Letters of hers. But lest I should seem to trespass upon Truth, which few do unadorned, as I protest I am, unless by her rhetoric, I shall leave the world her *Epitaph*, in which the author doth manifest himself a poet in all things but untruth.

Underneath this sable herse  
 Lies the subject of all verse:  
 Sidney's sister, Pembroke's mother;  
 Death ere thou killest such another,  
 Fair and good and learned as she,  
 Time shall throw a dart at thee.  
 Marble piles let no man raise  
 To her name for after days  
 Some kind woman born as she  
 Reading this, like Niobe,  
 Shall turn statue, and become  
 Both her mourner and her tomb."

I would first observe that there are several different readings in the first six lines, which may possibly be accounted for by their having been quoted from memory. Osborn himself wrote verses; and in this same treatise, which relates to the reign of King James, he also quotes several contemporary lampoons, "it being," says he, "the fashion of the Poets all my days to sum up great men's virtues or vices upon their graves."

But the main point to which I would call attention is that the epitaph on the Countess of Pembroke, as here given by Osborn, consists of twelve lines, whereas only the first six are given by Ben Jonson. Can any of your readers throw

more light on the authorship, or tell whether the epitaph has been halved or doubled? It seems to me that Osborn gives the twelve lines, in good faith, as the version current in his day. Osborn, we may mention, was of a good old Bedfordshire family, an observant man of affairs, related to Cecil, and personally acquainted with Sir Walter Raleigh, Sir Edmund Cary, and most of the leading men of that wonderful age.

ANDREW JAMES SYMINGTON.

"CAESAR DOTH BEAR ME HARD."

5 Willow Road, Hampstead: Dec. 22, 1883.

Surely Prof. Hales is wrong in stating that the phrase "bear hard" is equivalent to the Latin "aegre ferre"? I should like to ask how the Professor's explanation would suit the following passage from Beaumont and Fletcher's "Scornful Lady," iv. 2:—

"If he start well,  
 Fear not, but cry 'St. George,' and bear him hard.  
 When you perceive his wind grows hot and wanting,  
 Let him a little down; he's fleet, ne'er doubt him."

Staunton rightly saw that the expression to "bear hard" was borrowed from horsemanship, and meant to "keep a tight rein over" (hence, metaphorically, as in "Julius Caesar," to "watch closely," "eye with suspicion"). I do not know whether the quotation from the "Scornful Lady" has been adduced before. If Prof. Hales had seen it, he certainly would not have attempted to re-open the discussion.

A. H. BULLEN.

## KEATS ON THE SCOTCH KIRK-MEN.

Aberdeen: Dec. 24, 1883.

I am as little disposed as Mr. H. Buxton Forman, who writes on the above subject in the ACADEMY of December 22, to take sides on the grave question of the causes of the intellectual condition of Edinburgh at the time of the first appearance of the *Edinburgh Review*. I only remarked, in the review to which Mr. Forman takes exception, that it seemed a little absurd to quote Keats as an authority in a serious discussion of this problem. Mr. Forman accuses me of "ignoring an important factor in the question" whether Keats was an authority—namely, that Keats, when he expressed his opinion about the influence of the Kirk, was actually on a walking tour through Scotland. Seeing that Mr. Forman certifies that, "so far as he can judge, Keats was observing very keenly and reflecting with much good sense upon everything he saw, heard, and met with," I can no longer question the authority of Keats, but must hasten to express a belief that, when he travelled in Scotland, "puns, love, and laughter" were banished from the country, and that the awful "Kirk-men" were the causes of this universal desolation.

W. MINTO.

## THE ROLAND LEGEND.

St-Jean-de-Luz.

As it is not often that we can trace a folk-lore legend in actual course of formation, perhaps the following facts may be acceptable to some readers of the ACADEMY.

Nothing can be more simply historical than the contemporary account of the skirmish at Roncesvalles, and the death of Hruotlandus, in 778, given by Egginhard in the *Vita*, and the *Annales de Gestis Caroli Magni*.

In the "Chanson de Roland," written at the end of the tenth or beginning of the eleventh century, we find Roland, after two attempts to break his good sword Durandal—

"Rollans fêrit en une pierre bise\*  
 Plus en abat que je ne vos sai dire,  
 L'espée cruiet, ne fruisset ne ne brise,  
 Cuntre (le) ciel amunt est ressortie."

\* Grise. † Grince, ni ne(se) froisse.

About the year 1150 a pilgrim, Aimeric Picaut, passing by Ibañeta and Roncesvalles on his way to Compostella, tells us, "in descensu ejusdem montis invenitur hospitale et ecclesia, in qua est petronus, quem Rotolandus, heros potentissimus, spatha sua, a summo usque deorsum per medium trino ictu scidit." The church spoken of can only be the old church of St. James at Roncesvalles, quite a small building, and so the "petronus" cannot have been very large; yet Aimeric is not disposed to minimise matters, for he speaks thus of the neighbouring Altobiscar, barely 6,000 feet high: "Sublimitas namque ejus est tanta, quae visa est usque ad coelum tangere et propria manu coelum posse palpari." ("Le Livre IV. du Codex de Saint-Jacque de Compostelle," par F. Fita y Colomé: *Revue de Linguistique*, Janvier 1882, pp. 14-15). In the "Roman de Roncevaux," printed from a thirteenth-century MS., Rollans

"Tint Durandart où li ors reflambie  
 Fiert el perron, que ne l'espargne mie  
 Tresqu'en milieu a la pierre tranchie."

The stone has been lost from the church, but Roland's stroke is now applied to the "Brèche de Roland," a pass 120 feet wide, with a wall of precipice 500 feet in height, and almost a mile in length.

About thirty-five miles from Roncesvalles the Nive has cleft its way through the mountains in a picturesque ravine called by the Basques "Atheke Gaitza"—"the bad door or pass." In one part of it a thin buttress of rock ran down into the river; through this a hole had been cut, evidently by human hands, sufficient to allow a loaded mule to pass. Towards the end of the last century, when tourists first began to explore the country, this hole acquired the name of the Pas de Roland; the paladin was said to have kicked it with his foot to make a passage for his followers. Some four or five years ago a new road was made to replace the old pathway, and the rock in which the hole was was blasted away. This has given occasion to a new development of the legend, and in a note to *Twist France and Spain*, by E. Ernest Bilbrough (p. 206), just published by Messrs. Sampson Low, we find the cleaving open of the whole ravine attributed to the work of Roland.

Towards the end of the last century the woodmen working in the forest of Iraty found themselves watched by a wild boy, probably some idiot who had escaped from Spain and found sustenance in the woods; they endeavoured to capture him, but he outran them, and easily defended himself against their dogs; at last he was caught, and, I believe, died soon after in an hospital at Oloron without learning to speak. The incident is alluded to by Chausson, *Les Pyrénées* (two volumes, Agen, 1854), by J.-A. Chabo, *Voyage en Navarre* (Bayonne), and others. The details of this incident are now attributed to Roland in some composite folk-lore tales, published by M. Cerquand, *Légendes et Recits populaires du Pays basque*, fascic. iv., Nos. 81-83 (Pau, 1882).

Now, the first report of each of these deeds is clearly within the sphere of human action. All that Roland does to the stone at first is "Plus en abat que je ne vos sai dire;" gradually the action is exaggerated, till it becomes one which only the great forces of nature could effect. Similarly in the other examples. Supposing the earlier stories had been lost, and only the legend of the Brèche de Roland, the 1883 form of the Pas de Roland legend, and the Samson-Hercules folk-lore tale had survived, would not the legend have been then interpreted as a nature-myth, and Roland been treated as a personification of some natural force? Yet how different a complexion the story has when we can trace the steps. If a legend goes on growing like this in the nineteenth century, why may not similar growths



have occurred in former ages, and be the simple explanation of many a folk-lore tale?

WENTWORTH WEBSTER.

#### CELTIC CALENDARS.

Queen Anne's Mansions, S.W.: Dec. 20, 1883.

From Dr. Dowden's article on the Drummond Missal (ACADEMY, December 15, 1883), it would seem that he is aware of the extreme rarity of ancient Celtic Calendars. He and other hagiologists will therefore be glad to know that a mixed Calendar, in an Irish hand of the ninth century, fills ff. 16c-17d of the Karlsruhe Codex of Bede's *De Rerum Natura* and *De Temporum Ratione*, No. clxvii., which formerly belonged to the Monastery of Reichenau. The following Celtic saints are mentioned in this Calendar; their names are in the genitive singular, and all, save two, are Latinised:—

- Feb. 1. sanctae brigitae.
- Mar. 17. patricii episcopi et apostoli hiberniae.
- May 28. depositio sancti germani episcopi.
- June 3. cōmgeni uallis ["of Glenn-dá-locha"].
- " 9. columbae et baitheni.
- Sept. 9. ciarani maic indair [sic].
- " 23. adomnani sapientis.
- Oct. 3. colmáin alo ["of Lynally"].
- " 11. cainnich.
- " 15. sancti galli confessoris.
- Nov. 24. ciannani daimliac ["of Duleek"].
- " 29. brendini biror [leg. biroir "of Birr"].
- Dec. 12. uinniaui oluano irairda ["of Clonard"].

The entry at October 15 is in a somewhat later, and apparently a Continental, hand. The Old-Breton form of the name at December 12 (*Uinniau* = *Ir. Findia*) is remarkable, as there is nothing to show that this saint had a British origin. It will be observed that the above entries agree, so far as they go, with those in the so-called Calendar of Oengus. Two—but only two—of them, those, namely, at June 3 and 9, have been already printed by Prof. Zimmer in his *Glossae Hibernicae*, p. 229.

WHITLEY STOKES.

#### GRIMM'S "TEUTONIC MYTHOLOGY."

18 Bradmore Road, Oxford: Dec. 5, 1883.

The third volume of the English translation of Grimm's *Deutsche Mythologie* has now appeared, and I have reason to believe that, according to the present intentions of the translator and the publishers, the work is now complete. Not long ago there appeared in the ACADEMY a most interesting review of vol. ii., drawing attention to the charm and solid worth of this wonderful store-house of Northern antiquities. May I be allowed to suggest that it would add very considerably to the interest and usefulness of this English edition if the translator and the publishers could arrange to supply an Appendix containing the following particulars?—

1. Grimm's Appendix of notes. This collection is described on p. 6 of Translator's Preface in vol. i., and a distinct promise is made that it should form part of vol. iii. An Appendix, I suppose this same one of Grimm's, is also announced on the title-page. In the text of the translation this Appendix, or Supplement, is referred to over and over again under the form (see Suppl.). It is maddening to the enquiring mind to find, after careful examination of the three volumes, that there is absolutely nothing in the work that corresponds to the announcement on the title-page or to this tantalising formula (see Suppl.). Surely faith should be kept with the public, and Grimm's large collection of notes (which makes one's mouth water) should be added.

2. "The book bristles with quotations in various languages, for the most part untranslatable," so says the Translator in his Preface,

p. 7, speaking of the original work; and with very little modification the same might be said of the present book. Surely it is quite essential to any extensive usefulness of the English edition that a translation should be given of all the quotations in the Slavic tongues, in the Old and the Middle High German, Old Norse, Anglo-Saxon, and perhaps Greek. It is often necessary to know the exact meaning of the quotation in order fully to appreciate the argument of the paragraph.

3. There is sore need of a list of authorities and editions cited. It is often very difficult, sometimes quite impossible, to verify citations out of mediaeval works on account of the scant information and the niggardly abbreviations given. Surely an explanation of all the abbreviations should be supplied.

A. L. MAYHEW.

#### THE WORD "FEFT."

Lerwick.

In Sir Thomas Browne's *Works* (Tract viii., "Of Languages and particularly of the Saxon Tongue," Bohn's ed., vol. iii., p. 223) he gives a list of "words of no general reception in England, but of common use in Norfolk, or peculiar to the East Angles countries." Among these is the word "feft." To this the editor has the following note:—

"Feft; *Prompt.* [*Promptorium Parvulorum Clericorum*], feftyd, feofatus; but not likely to be the right word.—*Blk.* [Mr. Black, of the British Museum]. To persuade, or endeavour to persuade, says Ray.—Yet he adds that in his own county, Essex, it meant, to 'put off wares;' but that he was to seek for an etymon.—It is one of Sir Thomas Browne's words become obsolete. *Forby* [Rev. W. Forby, author of the *Vocabulary of East Anglia*]."

This word is still in use in Shetland, but, so far as I know, used only in one sense. It is a custom of long standing for families in Lerwick to be supplied every morning with milk by the cotters of the neighbouring district of Sound. The milk is delivered daily in a specified quantity, but paid for at the half-yearly terms of Whitsunday and Martinmas. It may be noted here that the popular and best-known appellations of these terms are "Beltane" and "Hallowmas." Such milk is called "feft milk"—meaning *feed*, or contracted for. Is there any similar use extant in the Eastern counties?

Another word in Browne's list, "kamp," is the same, I expect, as Shetland "kemp": a contest, as in a rowing match when the boats are said to "kemp." It is used also metaphorically in the sense "to vie with."

A. LAURENSEN.

#### THE ORIGIN OF THE ARYANS.

Oxford: Dec. 20, 1883.

It may not be too late still to mention, among the adherents of the revolutionary theory that Europe, and not Asia, was the original home of the Aryan family—and, consequently, that North-western India had been first invaded by the stream of a European emigration—one predecessor of Prof. Penka and Prof. Schrader (ACADEMY, December 8). The book I wish to refer to appeared in 1878 at Jena (Costenoble), bearing the title *Die Arier, ein Beitrag zur historischen Anthropologie*, by Poesche. The author pointed out the countries near the Baltic Ocean as the first seat of the Aryan family. For their inhabitants, he argues, have always preserved the three principal and most striking features of the Aryan race—viz., light complexion, fair hair, and blue eyes. The more distant from that neighbourhood, the more these specific marks disappear. The high antiquity of the Lithuanian language is cited as a further argument in favour of the Euro-

pean origin. The very cradle of the Aryans, however, Poesche traces in the country situated between the Niemen and the Dnieper. A further account of the conclusions drawn in this daring work may be found in the *Revue critique* of October 11, 1879.

H. KREBS.

#### PINDAR'S "SILVERED FACES."

A curious explanation of the phrase ἀργυροβαθείαι πρόσωπα in Pindar, *Isthm.* 2, ver. 8, has suggested itself to me.

While travelling in Greece during Easter week, I found the people dancing in all the villages. I was struck by the large sums which the itinerant musicians seemed to amass. When the circle is formed for a dance, the player, standing in the centre, takes from his pocket a drachma and attaches it to his face, where, owing to climatic influences, it remains. Each of the dancers, when a pause in the measure gives them an opportunity, adds a silver coin, until the man's face is absolutely covered with their offerings. He then shakes them off and puts them away. If this custom has survived at the country festivals since ancient times, it may be the source of Pindar's metaphor.

W. B. PATON.

#### APPOINTMENTS FOR NEXT WEEK.

MONDAY, Dec. 31, 5 p.m. London Institution: "The Eskimos and Life among them," by Dr. Ree.

TUESDAY, Jan. 1, 8 p.m. Royal Institution: "Alchemy in relation to Modern Science," III., by Prof. Dewar.

WEDNESDAY, Jan. 2, 7 p.m. Society of Arts: Juvenile Lecture, "Crystals and Crystallisation," I., by Mr. J. Millar Thomson.

8 p.m. British Archaeological: "The Saxon Crosses in Ilkley Churchyard," by J. Romilly Allen; "The Study of the Past in the Human Voice," by Dr. A. C. Fryer.

THURSDAY, Jan. 3, 8 p.m. Royal Institution: "Alchemy in relation to Modern Science," IV., by Prof. Dewar.

7 p.m. London Institution: "How a Bone is Built," by Prof. Donald MacAlister.

FRIDAY, Jan. 4, 8 p.m. Royal Institution: "Alchemy in relation to Modern Science," V., by Prof. Dewar.

#### SCIENCE.

##### D'ARBOIS' CATALOGUE OF IRISH MSS.

*Essai d'un Catalogue de la Littérature épique de l'Irlande.* Précédé d'une étude sur les manuscrits en langue irlandaise conservés dans les îles britanniques et sur le Continent. Par H. d'Arbois de Jubainville. (Paris: Thorin.)

IN 1881, M. d'Arbois de Jubainville, Professor of the Celtic Languages and Literature in the Collège de France, a good scholar and an experienced palaeographer, was sent by the French Government on a scientific mission to study the Irish MSS. preserved in the United Kingdom. He spent seventy-five days working in the British Museum, the Bodleian, the Public Library at Cambridge, and three libraries in Dublin; but he did not see the Irish codices in the Ashburnham Collection (which are now in the library of the Royal Irish Academy), or the MSS. of the late Sir Thomas Phillips, now at Cheltenham, or the Gaelic MSS. in the Advocates' Library at Edinburgh. The present volume contains the substance of M. d'Arbois' report to the Minister of Public Instruction, and a chapter on the Irish MSS. preserved on the Continent. But the bulk of his work consists of a catalogue, in 258 pages, of the epic literature of Ireland, stating, in the case of each saga, the several codices in which it is contained, and (where it has been edited or translated) the date and author of the edition or translation; stating also, where necessary, whether it belongs to the mythological cycle, the Cúchul-

lainn cycle, or the Ossianic cycle, the three great divisions of Irish romance.

It appears that there are still in existence at least 1009 Irish MSS.—953 in the United Kingdom, 56 on the Continent—some of them of great bulk and age, and many consisting of several separate works. The twelfth-century *Book of Leinster*, for instance, in its 205 closely written folios, contains nearly eight hundred compositions. It is obvious, therefore, that M. d'Arbois cannot possibly have examined all the codices of which he treats. In fact, he himself would be the first to admit that his book is, to a large extent, compiled from the catalogues of the various libraries with which it deals, and from the works of O'Curry, Todd, and O'Grady. But the compilation has been made with much skill and industry; and though, of course, it is not quite complete (it omits, for instance, to mention the Bodleian fragment of the Alexander-saga—the correspondence between Alexander and the Brahman Dindimus—preserved in Rawlinson B. 512, ff. 99a–100b), to all engaged in studying or editing mediæval and modern Irish texts it will be of the greatest value and interest. For the Irish, like other, MSS. are frequently corrupt; comparison of the codices in which a given saga is preserved is often the only means of attaining to the reading of the archetype; and as to these codices M. d'Arbois's catalogue furnishes clear, accessible, and trustworthy information.

As to the preliminary part of his book, it may be well to note that the medical MSS. in the British Museum mentioned at p. xxv. have been ably handled by Dr. Norman Moore in *St. Bartholomew's Hospital Reports*, vol. xi. p. 145; that there are several Early Middle-Irish glosses on the fragment of Tigernach's *Annals* preserved in the Bodleian codex Rawl. B. 502; that the same twelfth-century codex contains two law-tracts (*The Wrong Decisions of Caratnia* and *The Five Paths of Judgment*), which necessitate a correction of the statement in p. lxiv. as to the date of the oldest MS. of Irish law; that the treatise on the symbolic meaning of the Mass (p. lxxxviii.) preserved in the Stowe Missal has been published, with a translation, in Kuhn's *Zeitschrift*, Bd. xxvi.; and that the Ashburnham "vie de Saint Columba écrite en irlandais avec gloses dans la même langue," and attributed to the twelfth century (p. xc.), will, it is to be feared, prove to be nothing but a fourteenth-century copy of the *Amra Choluimbchille*, which is in no sense a life, but a wilfully obscure, and somewhat stupid, eulogy. Two texts of it have already been published.

The MSS. wholly or partly in the Irish language preserved on the Continent are to be found (speaking alphabetically) at Berne, Brussels, Cambrai, Carlsruhe, Dresden, Engelberg, Florence, Klosterneuburg, Laon, Leyden, Milan, Nancy, Paris, Rennes, Rome, Rouen, St. Gall, St. Paul's Kloster, Carinthia, Stockholm, Turin, Vienna, and Würzburg. But little can at present be added to what M. d'Arbois has written on this subject. It may, however, be noted that there are two Irish parchments at Copenhagen; that the edition of the Würzburg glosses given by Prof. Zimmer (p. cxxx.) is

neither complete nor accurate; that Carlsruhe possesses, in addition to the three codices mentioned by M. d'Arbois, a ninth-century copy of St. Augustine's *Soliloquia*, containing 107 Old-Irish glosses, which Prof. Windisch, of Leipzig, is about to publish; and that the same professor (the worthy successor of Zeuss and Ebel) has recently found at Leyden a fifteenth-century MS. containing an Ossianic story and a copy of the *Feast of Bricriu*, one of the most curious sagas of the Cúchulainn cycle.

It may, in conclusion, be mentioned that four of the best tales catalogued by M. d'Arbois will soon be published with literal translations—*Da Derga's Hostel* from the "Book of the Dun Cow"; *The Intoxication of the Ultonians*, chiefly from the "Book of Leinster"; *The Destruction of Troy*, from the MS. H. 2, 17, pp. 127–72; and the Alexander saga from the "Speckled Book," with the various readings of the Bodleian fragment. This saga will be edited by Dr. Kuno Meyer, one of the ablest of the Keltologists recently trained at Leipzig. Such intelligence is the most welcome reward that we can bestow on the enthusiastic scholar to whose zeal and generosity we owe the work under notice.

WHITLEY STOKES.

#### PHILOLOGICAL BOOKS.

*A Chinese Dictionary in the Cantonese Dialect.* By Ernest John Eitel. Parts III. and IV. M—Y. (Trübner.) These two volumes complete the body of Dr. Eitel's Dictionary, and there now only remains to be published the Index to the characters. It is to be regretted that this Index did not appear with the last volume, as, without it, the present parts are as useless to a beginner in the language as a Greek Lexicon would be to a boy who did not know the Greek alphabet. With it, however, the whole will form a valuable dictionary, and one which, in many respects, is a decided advance on its predecessors. The plan of giving his authority for the meanings of his characters, and of arranging the phrases illustrating their uses under the headings of "Classical," "Colloquial," &c., is excellent, and will save many a student from falling into the common error of using high-sounding scholarly words in the midst of colloquial sentences, and *vice versa*. These phrases, also, are exceedingly numerous, and, as a rule, well chosen. For instance, under the heading *Ma*, "a horse," we have forty-three examples of its use, twenty-seven of which are not to be found in Wells Williams's latest Dictionary. A character in Chinese has often such widely differing and highly fanciful meanings that such examples are of the utmost importance to any student who may not have a Seen-sing by him to explain the force of any particular character in a phrase. Unfortunately, while fully recognising the value of the present work, we are obliged to point out that there is an almost curious want of accuracy apparent in the renderings of many of his quotations from native authors. The first entry that caught our eye on opening vol. iii. was *Mai*, "grains of rice," and, glancing through the list of meanings given, we were surprised to be told, on the authority of K'ang-he's Dictionary, that *Mai* was "the sixth of the nine kinds of grain (large pulse)." On turning to K'ang-he, however, we find that Dr. Eitel has misquoted his authority. K'ang-he gives his phrase *Kau kuk luk mai*, "the nine cereals and the six grains," and goes on to explain that, of the nine cereals, six have grains, while

the remaining three are grainless. Similar instances of carelessness occur at unpleasantly frequent intervals. A few pages farther on, Dr. Eitel tells us that *Man*, "literary," has, among other meanings, that of "symbolic characters." For this also K'ang-he is made responsible; but K'ang-he takes special pains to explain that the expression *Man*, when applied to characters, means only the earliest hieroglyphic forms of character, such as are said to have been invented by Ts'ang Kieh, and not any later forms. We do not profess to have done more than to have dipped into these last volumes, and we have taken entries entirely at random; but, even so, we might largely multiply such instances as the above, which are all the more to be regretted since there is so much else to approve of in the Dictionary.

*Hebräische Grammatik, mit Übungsstücken, Litteratur und Vocabular.* Von Lic. Dr. Herm. L. Strack. (Leipzig: Reuther; London: Dulau.) Dr. Strack's work forms the first of the series of the introductory manuals known as "Porta linguarum Orientalium," and takes the place of the Grammar by J. H. Petermann, published originally nearly forty years ago. It is written with skill and judgment, and may be warmly commended. Within the compass of little more than one hundred pages, the author has given a remarkably clear and accurate survey of the accidence of the language, explaining the fundamental principles upon which the formation of words depends, and noticing nearly all the anomalous forms which are at all of common occurrence. The work is an eminently practical one, and bears traces throughout of the independent labour which has been bestowed upon it, and which materially increases its value. We may instance the care with which the relative frequency of the occurrence of different forms is indicated: e.g., in sects. 62, 65, which contrast favourably with the corresponding sections in Gesenius. The list of books bearing on the study of Hebrew, pp. 121 *seq.*, deserves to be made accessible in English. We only notice that, among the Concordances, Dr. Strack does not mention the excellent one by B. Davidson (London; 1876), which, while more convenient in form than Fürst's, is also more accurate, supplying (so far as we have observed) the serious omissions which occur in some of Fürst's articles.

WE have received Heft IV. of the *Schweizerisches Idiotikon*—the splendid dictionary of the "Swiss-German" dialects edited by Friedrich Staub and Ludwig Tobler (Frauenfeld: J. Huber). The initiative to the great task of collecting, while there is yet time, the rich contents of the various Swiss-German dialects was given by the Antiquarische Gesellschaft of Zürich in 1845. The undertaking is partly subsidised by the Federal and Cantonal Governments, and from all classes of the Swiss people the work has received, and is receiving, intelligent help. No fewer than four hundred persons are contributing their zeal, knowledge, and leisure hours to render this Schweizer-deutsches Wörterbuch as complete as possible. The encyclopædic mass of material is not only of the first interest to the philologist, but it has an incidental value to the student of folk-lore in the local proverbs, riddles, songs, legends, and games which are cited for the illustration of particular words. This element is necessarily employed as sparingly as possible, and only as means to an end; but what is given affords a glimpse of the almost inexhaustible contents of the oral deposit stored up in the minds and memories of the people. It is to be hoped that the specimens which are given may lead to a systematic collection of these fast diminishing relics of the old *Volksgeist*. The difficulty of reading a particular article, caused by the

truly portentous quantity of abbreviations—the explanation of which takes up eleven columns—decreases as the meaning of the abbreviations grows familiar. In Schwyz and Zürich a red potato goes by the name of an "Engeländer," and the same name is given to a reddish-coloured pear. The former may point to the original source of the species, but the editors hold the latter to be taken from the colour of the uniforms of the English mercenaries. Similarly, the *Salvia pretensis* goes in Sargans by the name of the "blaue Holländer" from the blue uniforms of the mercenaries in the service of Holland. We learn, incidentally, from a Bern saying, still in use at Beatenberg, why the 1st of April is the most luckless day in the whole year—"der Tüfel ist a dem Tag (erst Tag Abrel) us-em Himmel vürstosse worde." Hence, in Zürich, children born on April 1 are pursued by ill-luck all through life. "April-sending" (the Flemish "sending-day") seems to be universal. In Bern the "fool" is sent to see the famous bears washed and combed on April 1. To make a useless journey in Aargau is "in Aprille laufe." The extraordinary diligence of the collectors, and the range of their work, may be inferred from the fact that fourteen columns are occupied with the local names of apples and their explanation.

#### OBITUARY.

A MELANCHOLY end has befallen Mr. Richard Talling, a prominent student of English mineralogy. During the last few years he had taken out many patents for improvements in the branches of mechanical science with which he was especially conversant, and was pursuing his investigations to the last. Under the excitement of these incessant labours, and the anxiety caused by some speculations in the mines amid which he lived, his mind became unhinged, and he put an end to his life at Lostwithiel on December 19, in his sixtieth year. Messrs. R. P. Greg and William G. Lettsom, in their *Manual of the Mineralogy of Great Britain and Ireland*, acknowledge their obligations to Mr. Talling's intimate acquaintance with the metals of East Cornwall; and his assistance was sought for far and wide. His name was known to every collector of minerals in the three countries.

#### MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, Dec. 3.)

J. W. CLARK, Esq., President, in the Chair.—Mr. Alfred P. Maudslay, of Trinity Hall, gave a lecture upon his recent explorations in Central America. After pointing out on the map the part of Central America between the South of Mexico and the North of Honduras over which his own travels had extended, and making some remarks on the present distribution of population, Mr. Maudslay went on to give a description of the ruins which he had himself visited known as Copan, Quirigua, Tikal, and Menché, all of which lie within or on the borders of the republic of Guatemala. Tikal was described as the ruin of a city of considerable size, containing a number of stone houses one and two stories high still in fair preservation. The roofs are all high-pitched stone gables, and no trace of an arch could be found. The lintels of the doorways were made of the durable wood of the Sapote, and are often found showing no signs of decay. The town is laid out on a rectangular plan, the ground being terraced, and when there is any difference of level, the slopes are faced with carefully-laid squared stones. The principal feature of the city is the five temples, each raised on pyramidal foundations, the height of the whole structure, from the ground to the top of the temple, measuring in one instance over 250 feet. The interesting carved wooden beams from the

doorways of these temples are now preserved in a museum in Switzerland. Menché is situated on the lowest point of the banks of the river Usumacinta ever reached with safety in a canoe, and stands in the centre of an almost unknown forest country called the "land of the Lacandonnes, or Independent Indians." The hill-side, from the water's edge to the height of 250 feet, is cut into a series of terraces, on which are built rows of houses and temples, and the slopes are everywhere faced with well-laid masonry. The town is quite a small one, but the temples are of great interest, and show traces of having been decorated externally with rows of seated plaster figures, sometimes of heroic size, and probably brilliantly coloured. Mr. Maudslay then described the ruins of Quirigua, which he had twice previously visited, and to which this year he had devoted the whole of his time and attention. Having shipped a large amount of material from England, which included four tons of plaster and a large quantity of moulding paper, he arrived at Quirigua in February, accompanied by Mr. Quintini, a skilled worker in plaster, and Mr. Blockley, a qualified surveyor. Although somewhat delayed by the sickness and desertion of his Indian labourers, before the end of May he had succeeded in taking a complete set of moulds of the tables of hieroglyphs carved on the large monoliths; and Mr. Quintini had finished a plaster mould in six hundred pieces of the great stone turtle, which is perhaps one of the most elaborate and beautiful monuments to be found in Central America. Mr. Maudslay discussed at some length the vexed question of the age of these ruins. He traced with great care the journey of Cortez, as described in the celebrated "Carta quinta," and in the History of Bernal Diaz, and referred to an interesting map of Tobasco drawn by Melchior de Santa Cruz in the year 1579 which has lately been found in the archives of Seville by Dr. Sebastian Marimon. Mr. Maudslay then referred to the conquest of Chiapa by Louis Marin, that of Guatemala by Pedro de Alvarado, and the missionary expeditions of Las Casas into Suzulutlan, then known as the Sierra de Guerra and afterwards as the Vera Paz, and showed how from these accounts it was possible to draw a complete circle round the mysterious land of the Lacandonnes without meeting with any reference to the important cities and the advanced civilisation which must once have existed there. Mr. Maudslay then referred to a visit he had recently made to Seville, and to the immense number of important documents stored away in the archives of the Indies in that city, and dwelt on the kindness and generosity shown to him by Dr. Sebastian Marimon, who had supplied him with copies of some extremely interesting MSS. which in the course of a laborious search he had discovered amongst these archives. Amongst these was an account of an expedition made by the Governor Barrios Leal in the year 1695 into the land of the Lacandonnes and letters from Fray Diego de Ribas and the Padre Magil, who were attached to his party. This and subsequent expeditions explored the river Lacandon as far as its junction with the Usumacinta. The country is described as a land of almost impenetrable forests, and no traces of any existing Indian civilisation were met with. The Lacandonnes themselves are described as living in much the same state of barbarism as that in which Mr. Maudslay found them when he visited them last year. Mr. Maudslay then summed up the evidence he had so far been able to collect as follows:—We know that the first Europeans who entered the country passed close to Palenque without knowing of its existence. We never find the land of the Lacandonnes mentioned by the early settlers as a rich or civilised country. It appears to have been undisturbed for 150 years, and, when visited at the end of that period (1605), we know it to have been a land of almost impenetrable forests, and that the inhabitants were the same Lacandonnes whom Bernal Diaz mentions as being at war with the people of Acalá. We have a carefully recorded statement of the condition of the Lacandonnes in 1695, which proves them to have been then living, as they are now, in a state of barbarism, their arts not rising above the manufacture of very rude grotesque pottery, the weaving of a very rough fibre cloth, and the chipping of stone arrowheads. Mr. Maudslay, therefore, considered that the balance of evidence favoured the idea that Palenque

and Menché had ceased to exist as living towns at the time of the Spanish Conquest.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, Dec. 11.)  
PROF. FLOWER, President, in the Chair.—Mr. Walton Haydon exhibited some photographs of North-American Indians.—A paper by Mr. A. W. Howitt, on "Some Australian Ceremonies of Initiation," was read by Dr. E. B. Tylor. The ceremonies described by the author are common to a very large aggregate of tribes in the south-eastern part of Australia; and, as himself an initiated person, Mr. Howitt has had unusual opportunities of observation and of obtaining information from the blacks. When it has been decided that there are a sufficient number of boys ready for initiation, the headman sends out his messenger, who travels round to the headmen of the same totem, who then communicate the message to the principal men of the different totems which form the local groups. The messenger carries with him as the emblems of his mission a complete set of male attire, together with the sacred humming instrument, which is wrapped up in a skin, and carefully concealed from women and children. The ceremonial meeting having been called together, that moiety of the community which called it prepares the ground, and gets all ready for the arrival of the various contingents. Mr. Howitt then described at length the procession from the camp to some retired and secret place, where the ceremonies are to be performed, each novice being attended by a guardian, who fully explains to him all that is said or done. A camp is formed when the spot is reached that has been fixed upon for the site of the tooth-knocking-out ceremony, which was fully described by the author in the latter part of the paper.—Dr. R. G. Latham read a paper on "The Use of the Terms Celt and German."

ROYAL ASIATIC SOCIETY.—(Monday, Dec. 17.)

SIR BARTLE FRERE, President, in the Chair.—Mr. W. F. Sinclair read a paper on "The Fishes of Western India," in which he dwelt chiefly on those fishes, or creatures commonly treated as fishes, which have not hitherto been described in works generally accessible to students of this branch of natural history. The chief difficulty, he showed, in securing efficient observers lies in the fact that the technology of the subject is not easily understood by beginners, and that the works descriptive of Indian fishes are, with some exceptions, very large and expensive. Among the more useful recent works he called especial attention to Mr. Thomas's *Rod in India* and Major Beaven's *Freshwater Fishes of India*. The sea-fishes of India have been exhaustively described in the great work by Dr. Day, which is, however, far too large to be used as a manual.

#### FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving in progress. Same size as original—14½ by 8½.  
"An exquisite picture."—*Times*.  
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.  
"A new and exquisite picture."—*Standard*.  
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.  
"Mr. Moore's graceful 'Companions' forms an excellent *bonne bouche* to an attractive exhibition."—*Daily News*.  
"The gem of this varied and delightful exhibition."—*Academy*.  
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

GREAT SALE OF PICTURES, at reduced prices (Engravings, Chromes, and Oil-paintings), handsomely framed. Everyone about to purchase pictures should pay a visit. Very suitable for wedding and Christmas presents.—W. & O. REES, 115, Strand, near Waterloo-bridge.

Troja: Results of the Latest Researches and Discoveries on the Site of Homer's Troy, and in the Heroic Tumuli and other Sites, made in the Year 1882. By Dr. Henry Schliemann. (John Murray.)

DR. SCHLIEMANN'S new work on Troy is in many respects a supplement to his *Ilios*; it contains, however, a considerable store of new matter, the result of a five-months' additional excavation in 1882. To a certain extent he has felt himself called upon to modify the conclusions arrived at in his

earlier volumes. During his recent researches at Hissarlik, Dr. Schliemann has had the valuable aid of the two architects, Dr. Wilhelm Dörpfeld, of Berlin, and Herr Josef Höfler, of Vienna, and has now been able to establish the fact that the Burnt City proper is not, as he had previously supposed, the Third, but the Second City. The treasures belonged unquestionably to the Second, or Burnt City, as is abundantly shown by the fact that every one of the ten thousand objects discovered bears evident traces of incandescence; but, on the other hand, the large building to which Dr. Schliemann, in his earlier publication, had given the name of "Priam's Palace" belongs as unquestionably to the Third, and less considerable, City.

"My work at Troy," writes Dr. Schliemann, "is now ended for ever, after extending over more than the period of ten years which has a legendary connexion with the fate of the City." Faith has, indeed, "removed mountains," and scepticism must henceforth reckon with the spade as well as with the shield. The indomitable industry and persistence of one man has conquered; and we may now see mapped out before our eyes, by the hands of competent architects, a city which, if it be not the City of Priam, at least owes its disinterment from the grave of Time to "the tale of Troy divine." Archaeology has perhaps little call to concern itself with the fitting on of poetical topography to altered physical conditions. Altogether apart, however, from questions connected with the identification of the Burnt City of Hissarlik with the City of the *Iliad*, the excavations of Dr. Schliemann have a profound and enduring interest in their bearing on the prehistoric past of the birth-places of Hellenic civilisation.

Never before, in any part of the earth's surface, have so many successive stages of human habitation and culture been laid bare by the spade. The section which Dr. Schliemann has exposed at Hissarlik appeals almost as much to the geologist as it does to the antiquary. In the topmost stratum, extending six feet down, we find remains of the Roman and Macedonian Ilios and the Aeolic colony; and the fragments of archaic Greek pottery discovered (hardly distinguishable from that of Spata and Mykênê) take us back already to the end of the first millennium before our era. Below this, one superposed above the other, lie the remains of no less than six successive prehistoric settlements, reaching down to over fifty feet below the surface of the hill. The formation of this vast superincumbent mass by artificial and natural causes must, on any showing, have taken a long series of centuries; and yet, when we come to examine the lowest deposits, the remains of the First and Second Cities, we are struck at once with the relatively high state of civilisation at which the inhabitants of this spot had already arrived. The food remains show a people acquainted with agriculture and cattle-rearing, as well as with hunting and fishing. The use of bronze was known, though stone implements continued to be used for certain purposes, and the bronze implements do not show any of the refined forms—notably the *fibulae*—characteristic of the later Bronze Age. Trade and commerce evidently were not wanting. Articles

*de luxe* of gold, enamel, and ivory were already being imported from lands more directly under Babylonian and Egyptian influence, and jade axe-heads came by prehistoric trade-routes from the Kuen-Lun. The local potters were already acquainted with the use of the wheel, and the city walls and temples of the Second City evince considerable progress in the art of building.

At a very remote period, then, there existed in the Troad a primitive and, in some respects, original form of civilisation. What were its affinities? Where are we to seek its later development and continuity? The answer is in part supplied by the upper prehistoric strata of the hill of Hissarlik itself. In spite of the awful conflagration which consumed the Second City—in spite of successive intervals of desolation and destruction—we may still trace the unbroken continuity of the same form of culture and, we may add, of religious belief as was to be found in the earliest of the local settlements. The "owl vases," as Dr. Schliemann delights to call them, the most characteristic of the Trojan fictile forms, occur as high up as the fifth prehistoric settlement; and their companion pieces, the small marble *plaques* of the same general form and certainly belonging to the same religious cult, occur even in the Sixth City, which Dr. Schliemann, not without some reasonable grounds, peoples with a Lydian population. As to the religious or funereal significance of these vases, a word or two will not be out of place, since it is impossible to accept Dr. Schliemann's views without some qualification. In the first place, although the generally owl-like physiognomy of most must in fairness be admitted, it is certain that many of them have not only "the characteristics of a woman" so far as their body is concerned, but distinctively human faces. In all cases they have ears. In some, the eyes are of human shape; in one instance, closed as if to imitate the sleep of death. In several instances the nose is unmistakeable, and the mouth is indicated. Nor, on the other hand, can their form be accepted as such an isolated phenomenon as Dr. Schliemann seems to wish us to suppose. It is impossible not to see in these mysterious "face-urns" of Hissarlik an offshoot of the Canopus vases of Egyptian tombs. Among the Egyptian "face-urns," as has been recently demonstrated from examples in the Berlin museum, bird-faces occur, probably intended for hawks, presenting strong resemblances to the owl-vases of Hissarlik, as well as others with a human physiognomy. Nor is the imitation of these sacred alabaster receptacles confined to Troy. The Etruscans, as we know from the oldest *bucchero* ware of Chiusi and Coere, also imitated them for their cinerary urns; and the intimate connexion between ancient Etruria and Lydia makes this parallel still more significant. The rude "face-urns" discovered in Pomerania, which were no doubt introduced to the Baltic coast-landers of prehistoric times by the same hands as their bronze "kettle-waggons," present, in some respects, a still more remarkable parallel, and stand to their Etruscan prototypes in the same kind of relation as the Trojan vases stood, it may be, to intermediate Lydian forms of which as yet we know nothing.

The peculiar feature of the Trojan vases is the projection at the sides, sometimes like the two ends of a crescent, sometimes actually representing horns, which it is difficult not to connect with some lunar cult. The discovery of a leaden figure of the Babylonian and Hittite goddess Atargatis shows a direct connexion between the Trojan city and this Oriental cult. Atê, the name of the Trojan Athênê, as Prof. Sayce has pointed out, is letter for letter that of the great goddess of Carchemish, 'Athi, represented in primitive Chaldaean cylinders with an owl-like face and the three characteristic protuberances which re-appear on the Trojan vases. The modification of the Egyptian prototype on the Hissarlik face-urns is thus explained, and the cult of the "owl-faced" Athênê at the same time traced to its fountain-head.

Thus the Hissarlik relics, as Dr. Schliemann has all along insisted, give the explanation of a religious epithet applied to one of the chief Greek divinities, just as Mykênê has interpreted for us another. But the religious connexion with Greece does not end here. Perhaps the most remarkable of all Dr. Schliemann's recent discoveries has been the excavation in the Burnt City of two temples which, although dating back to a remote prehistoric date, answer, in all essential features, to the ground-plan of early Greek temples, and which, in their wooden *antae*, give a constructive reason for what, in later Hellenic buildings, was simply an ornamental adjunct. This identity of plan-construction becomes all the more remarkable when it is remembered that the prehistoric buildings on the soil of Greece itself—at Mykenae, at Tiryns, at Orchomenos, and elsewhere—present a system of architecture the first principles of which are, in their character, entirely un-Hellenic. It does not seem to me that the significance of these facts has at all been adequately realised. But they do not stand alone. A careful comparison of the various forms of pottery found in the prehistoric cities of Hissarlik enables me to assert with confidence that here for the first time we can trace the genesis and primitive development of several forms which, in their completed stage, are regarded as characteristically Greek. To illustrate this I will here content myself with a single example. In the lowest strata we find the simple drinking-horn, as straightened by the exigencies of the potter's art and equipped with two long handles. The pointed end of this primitive "tumbler" is next fitted with three feet, which enables it to stand upright; and it may here be observed that this tripod stage between round and flat-bottomed vessels, so well illustrated among the prehistoric pots of Troy, finds innumerable analogies among savage races at the present day. Higher still in the scale we find the tripod uniting into a flat basis; the whole vessel shows a tendency to broaden in accordance with its altered conditions of utility, the long handles taking it out in a graceful upward curve, till, in the Fifth City, we have before us the familiar *Kantharos* of Dionysos. In the same way we may trace the ungainly *Askos* paunch—offspring, itself, of the goat-skin wine-bag—raising itself from its stomach and gradually acquiring the "os sublime" of the elegant



*Oenochoë*. It is interesting to notice that the osteological evidence points the same way. "The types of Hissarlik," says Prof. Virchow, "fit on better to the Hellenic than to any types hitherto known from the neighbouring districts."

The intimate connexion thus subsisting between the prehistoric past of Greek civilisation and the Anatolian site round which the earliest Greek epic clusters brings us to another relationship already well established on philological and historic grounds, and for which Dr. Schliemann's researches on the Thracian side of the Dardanelles have now supplied us with an archaeological basis. In the course of his excavation into the lofty tumulus on the Thracian shore, known as the Mound of Protesilaus, Dr. Schliemann discovered fragments of a peculiar blackish pottery, picked out with white geometrical patterns, which is also a characteristic feature of the first two Cities of Hissarlik. Pottery of a similar kind has been found in some Swiss lake-dwellings and a few North-European sites, and may turn out to have been an original heritage of Aryan peoples. Dr. Schliemann's discovery that this class of pottery was once the common property of an aboriginal people inhabiting both the European and Asiatic side of the Dardanelles entirely agrees with what we know from other sources as to the extension of the vast Thracian nationality over a large part of Asia Minor. As Mr. Karl Blind, in an Appendix to Dr. Schliemann's book, has revived all the fanciful and exploded theories regarding the Thracians and their kin, it may be necessary to state that the ascertained affinities of the Thracians lie with the Slavs and Lithuanians on the one side, and in other directions with Iranians and Greeks. The presence of Thracian tribes—Dardanians, Mysians, and others—in Asia Minor is proved from Egyptian sources to date back to at least 1300 B.C. The discoveries of Dr. Schliemann now render it highly probable that this Thracian extension had already been effected, so far as the Troad is concerned, at a far more remote prehistoric epoch. To extend the points of comparison offered by the Hissarlik objects, a much more thorough exploration must be made of the grave-mounds with which the Thracian plains on both sides of the Balkan are dotted. On the whole, it is not probable that the more developed forms of the Trojan site will be found to have any very direct connexion with the remains of the more barbarous members of the race inhabiting European soil. So far as the Western portion of the Thracio-Illyrian peninsula is concerned, I have collected some evidence as to their prehistoric condition which tends to show that in those regions the use of metals was of comparatively late introduction. The Bronze Age forms are, as a rule, as distinctively late as those at Hissarlik are early. On shores that faced the Asiatic Iass, on the plains watered by the Asiatic Strymon, in the stronghold of the Asiatic branch of the Dardani, a civilisation quickened by Aegean breezes and expanded by an Eastern sun was already advancing to maturity at a time when Illyrian shores and Danubian plains, were still slumbering in their Age of Stone.

ARTHUR J. EVANS.

#### DUTCH PICTURES RECENTLY EXHIBITED AT EDINBURGH.

SINCE 1830—so the Catalogue informs us—no exhibition of "Old Masters" has been held in Edinburgh. It was therefore high time for the numerous owners of private collections to display their treasures for the study and admiration of the public. About a hundred owners exhibit some 550 paintings of the English, Italian, and Netherlands school. I shall confine myself to an examination of the Dutch pictures alone.

To begin with, the earliest of them, and, at the same time, one of the most remarkable in this collection—"The Gamblers" (534—the Earl of Haddington)—is wrongly attributed to Quentin Matsys; it is in fact one of the best-preserved works of Lucas van Leyden. Any one acquainted with the prints and the rare genuine paintings of this great master cannot fail to observe his types and manner in this picture. We see nine figures—men and women in the rich many-coloured costumes of the first half of the sixteenth century—seated about a table playing cards. Every head is a distinct type of our painter; the colours are laid on in a thick *impasto*; the details are wrought out with more than ordinary care. Through a window in the background a glimpse of landscape is obtained. Lucas van Leyden painted other pictures of a similar kind. "Chess-players," by him, are at Wilton House and Berlin. We see how early *genre* painting began in the North Netherlands; the branch of the art in which Holland a century later attained such remarkable excellence.

"The Adoration of the Magi" (441—B. Yeaman, Esq.) brings us in contact with a contemporary of Lucas van Leyden. It is without doubt a work by the master with the monogram I A who has recently been identified with the painter and wood-cutter Jacob Cornelisz van Oostsaenen mentioned by van Mander. The monogram, formerly interpreted J. Walter van Assen, has been shown by Dr. A. D. de Vries Az to signify Jacobus Amstelodamensis. In the *Jahrbücher der k. preuss. Kunstsammlungen* Dr. Scheibler, of Berlin, treated some time ago of a number of his paintings together. Genuine pictures bearing his signature are at Amsterdam, the Hague, and Cassel, the last certainly of the year 1523 which we know (to recognise) in the work of this master. Mr. Yeaman's picture has, unfortunately, been repainted. It consists of two panels. On the left are Elizabeth and fourteen other figures, including some portraits; at the extreme left is the donor in her robes as abbess, with a pastoral staff in her arms. Through a doorway is a view of a castle, apparently taken from nature. Among the ten figures on the right panel are the Virgin and Child and Joseph; the right and left of the foreground are occupied with groups of women and children. Here, too, the women wear the head-dresses fashionable at the day—similar to that in the "Herodias" at the Hague. Round, fat, simple, childish faces are further characteristics of them. No. 505 (Marquis of Lothian) is a fine, but injured, portrait by Antony Moro, by whom also is the portrait of "Mark Kerr, æt. 40, 1551" (508—the same owner), and to whom I hold that the portrait given to Holbein bearing date "A. Dni 1556" (Duke of Hamilton) must be ascribed. A free portrait of a man in rich armour (529—Marquis of Lothian), dated 1547, is certainly ascribed by mistake to Flink. It is by some good master of the middle of the sixteenth century.

The seventeenth century is better represented. Rembrandt's name appears continually in the Catalogue. No. 421 is signed Rembrandt f. 1635 or 1633 (I think it must be thus read; at all events, it might well have been

painted about that time). It is not "the artist's second wife in the character of a Jewish bride," but rather the artist's only wife, his much beloved Saskia, whom he painted so often, and in so many different costumes; here, probably, only as a shepherdess. She is almost life-size, standing and seen to the knees, the right hand resting on a garlanded staff, in the left a garland of flowers. Her dress is low, showing the breast; she has long gold-blond hair hanging down, and there is a little wreath upon her head. The execution is hard, and strongly recalls that of the so-called Artemisia, of 1634, at Madrid, in which Dr. Bode has justly recognised Saskia. The leading tone is a full brownish-green; almost the whole figure is in full light. The background has become darker and less transparent than it originally was. This picture, not mentioned by Bode—*Studien zur Geschichte der holl. Malerei* (Braunschweig, 1883)—belongs to the Duke of Buccleuch. Of other pictures ascribed to Rembrandt, "An Old Woman" (268—Earl of Wemyss) is hung too high for careful inspection. I believe that the hand of van Boursse is to be recognised in it, of whose work Sir Richard Wallace possesses a good specimen. The peculiar, cool, brownish-green tone is here again to be found; but the works of this rare artist are not familiar enough to me (I know only two others) to enable me to assign No. 268 to him with certainty. No. 272 (Earl of Hopetoun) is described as a *replica* of the well-known woman's portrait (163) in the National Gallery; I can find in it nothing but an excellent copy of the seventeenth century. "Interior—Woman Plucking a Fowl" (277—Lord Clinton) cannot be by Rembrandt, it is too dry, too hard; perhaps it may be a good, strong Johannes Victoors. The small "Portrait of a Man" (303—G. B. Simpson, Esq.) ascribed to Rembrandt's school, an interesting little picture, is signed with a monogram, the date 1657 and (*æst.*) 56. The monogram, which can be read J. A. C., is that of Camerarius, a good and careful portrait-painter, a corporation-piece by whom (his earliest work) is at Naarden, Holland, and a family group of 1689 (his latest) at the Darmstadt Museum. It is not right to reckon him one of Rembrandt's school. No. 628 is the only genuine Rembrandt; No. 630 is by Salomon Hoogstraten.

Besides Rembrandt's, we find a number of the greatest names in the Catalogue. Two small portraits, a man's and a woman's (247 and 252—Miss Nisbet Hamilton) are ascribed to Hals. I am informed that the owner possesses others of the family like them. They are not Hals', but excellent examples of the eminent portraitist Jan de Bray, whose works in the Haarlem Museum prove how strongly he was influenced by Hals. These portraits also prove how much he learnt from his great fellow-townsmen. The inscriptions (both 1663, *ont 47 jaer*) enable us to recognise the known handwriting of the painter, as we do his free handling in the execution. The "Dutch Family" (266—Miss Nisbet Hamilton) is a free specimen of Nic. Maes' early and best time. In a dark room we see a young married pair; the woman sits on a stool, while the man stands behind her. Before them stands a child dressed in white, with a hobby-horse between its legs. In the costume of the woman, much red, of the strong Maes character, is intentionally introduced; the light falls upon the group, while the background remains dark. The picture belongs to about the year 1655, and may be reckoned among the best works of Maes; the "Portrait of a Woman" (No. 263—Mr. Maconochie) is a specimen of his later period. Nos. 284 and 286, small portraits of the Burgo-master of Amsterdam, Hendrick Dircksz Spiegel, and his wife, are masterpieces of Dutch portrait-painting of about 1650; and I cannot

understand how such excellent pictures come to be ascribed to the feeble artist Hendrick van Limborch, who was not yet born. But who painted them? Perhaps Thomas de Keijser. For Dirk Santvoort they are somewhat too soft; still it is possible that he was their painter. In the life-size "Woman's Portrait" (522—James Leslie, Esq.) given to Mierevelt I likewise see Santvoort's hand. No. 481 (W. T. Hay, Esq.) is a good portrait of a lady in Cornelius Jansen's latest style, much influenced by van Dyck. The landscape 419 is signed "I v Goyen 1625." Van Goyen, in the treatment of his trees, here follows the style of his predecessors, especially Esaias van de Velde; much colour is introduced, as in all his early works. To Cuyp ten pictures are ascribed. An ice-scene (216—Col. Orichton) is extremely pretty; some men are occupied fishing with long rods in holes in the ice. The "Landscape with Cattle" (289—A. V. Smith Sligo, Esq.) is not a Cuyp, but rather the work of some imitator of Potter—Albert Klomp, I suspect. 276 (Earl of Hopetoun) is a good Cuyp; 289 (Miss Nisbet Hamilton) a genuine little picture by him, with two horses and two dogs. Nos. 403 and 412 (Hon. R. Baillie-Hamilton) are two of the best Cuyps here. No. 404 (T. H. A. Macdonald, Esq.) is by Strij, who imitated Cuyp very closely; 478 (Lord Clinton) is a richly coloured Cuyp. Both is represented by several works. A hilly Italian landscape (215—Sir T. H. Gibson Craig), with excellent little figures, signed J. Both, is a gem, but retouched. 301 is not a Both; 400 is a good Ruysdael. 329 (Hon. R. Baillie-Hamilton) is a good landscape with figures and a beautiful transparent stream, by Lingelbach; like so many Ruysdaels and Hobbemas, this pretty painting has somewhat darkened with age. 418 (same owner) is a large and good forest landscape, likewise by Lingelbach. On the other hand, 455 (Archibald Coates, Esq.) is no Ruysdael, but rather a very good example of Roelof van Vries.

A. BREDIUS.

#### MR. DONNE'S ALPINE DRAWINGS.

We are glad to see a number of Mr. Donne's drawings together. Here and there at intervals one or more has been exhibited, and he has earned himself a high place in the estimation of the few as a colourist of unusual sweetness and purity and a master of atmospheric effects; but the public has scarcely had an opportunity of knowing him as he deserves to be known. The collection of his drawings at Messrs. Dowdeswell's is one of the most beautiful that has ever decorated their little gallery in Bond Street, and can scarcely fail to raise very considerably the reputation of the artist. In some pictures of ruins and architecture in Italy he would be very difficult to "beat"—indeed, we have seldom seen the glow of an evening sun broken so grandly and truly upon a crumbling wall as in the "Ruins of a Roman Theatre, S. Germano" (36); and the "Arch of the Silversmiths, Rome" (57), is a little masterpiece of refined drawing and colour. Nor should we omit to mention among the best examples of Mr. Donne's talent "The Theatre of Marcellus, Rome" (16). Yet it is not in these drawings, but in those of Alpine scenery, that the fuller scope of his skill and the greater individuality of his work are apparent. Such a drawing as "Fresh-fallen Snow on an Alpine Peak" (19) is indeed a rarity. Never, perhaps, has the colour and texture of sunlight snow been more finely caught. In looking at representations of such subjects as "The Lake of Nemi" (99), "The Tschingelhorn from the Little Blue Lake" (15), and "Sunset on the Roth-Thal" (36), it is impossible not to think of the treatment by Turner of these or kindred subjects. We have no thought of com-

paring the two artists, but it may be said that Mr. Donne approaches such sublime scenes in a spirit and with a skill not unworthy of the school of which the elder artist is the greatest light. How hard it is to paint the apocalyptic glory of the Alps, with their virgin snow, their pellucid glaciers, their rolling clouds and wreathed mists, their rosy peaks and purple hollows, most of us are able to form some opinion, if only from the very moderate success which attends the essays of the ordinary painter in this direction. Mr. Donne's are among the few that leave behind them no sense of failure, none even of effort.

#### NOTES ON ART AND ARCHAEOLOGY.

THE lectures by Mr. J. F. Hodgetts on the Early English antiquities at the British Museum, which were to have appeared on the 19th of this month, under the title of *Early England*, have been delayed owing to the discovery that a work so called had already been published. Mr. Hodgetts has therefore changed this title to that of *Older England*, and it is hoped the book will be issued by Messrs. Whiting and Co. in the course of next week.

THE late Mr. Richard Newsham, of Preston, has bequeathed to the corporation of that town the whole of his valuable collection of pictures, porcelain, and bronzes. The pictures alone are valued at about £70,000. Among them are twenty water-colour drawings by William Hunt, and good examples of David Cox, Linnell, Müller, D. Roberts, Etty, Leslie, Poole, &c.

Messrs. Frost and Reed's annual exhibition of paintings and drawings, &c., is now open at their Clifton Gallery, in continuation of that lately held in Bristol. Though landscape predominates, there are examples besides of the usual variety of work—figure studies, subject pictures, pictures of sentiment, animal drawing, &c.—excepting, however, portraiture. Among the exhibitors are the names of Branwhite, Syer, Heywood Hardy, H. Gilchrist (whose present picture, "Game at Nine Pins, New England," was at the Royal Academy in 1880), S. P. Jackson, T. B. Hardy, A. W. Parsons, Herbert A. Bone, J. Curnock, T. Hart, Jacob Hood, and H. Woods (whose "Coming Footsteps" is the best thing of pretty sentiment—a well-conditioned country maiden pausing upon a rustic bridge in a deep wood to listen for the footfall of an expected friend). Some *Libers* and rich engravings complete a pleasant exhibition of less than 200 numbers.

THE *Art Journal* opens the new year well, at least so far as its plates are concerned. As usual, we have three of these—an engraving, an etching, and a facsimile. Of the two former the publishers have been good enough to send us proofs, so that we can judge of them at leisure. The engraving is by Mr. Lumb Stooks, after Mr. Millais's picture of "The Princes in the Tower," which is probably destined to be the most popular of all the painter's later works, as we have it now both in mezzotint and in pure line. It is no slight distinction to have attracted the two Academician engravers. The etching is by Mr. O. O. Murray, after Mr. Henry Holiday's "Dante and Beatrice" in this year's Grosvenor, which is, we believe, the most considerable canvas that this artist has yet undertaken. If we can trust our memory, the general scene has been very fairly reproduced. The facsimile is by no means the least interesting of the three as regards both the subject and the excellence of the reproduction. It is a chromo-lithograph of an engraving in stipple by Testolini (1791), after a portrait by Cosway.

A LARGE picture of the Assumption of the Virgin, by Perugino, is said to have been discovered in Italy.

#### THE STAGE.

##### "PYGMALION AND GALATEA" AT THE LYCEUM.

A CREDITABLE, though by no means an altogether admirable, representation of "Pygmalion and Galatea" is that now given at the Lyceum. This is, we believe, the third "run" which the piece has enjoyed in London. There was first the original representation about eleven years ago; then, seven or eight years ago, there was the first revival, and that was at the Haymarket, where the piece was first played. On both these occasions the part of Galatea was performed by Mrs. Kendal—then better known to the public as Miss Madge Robertson; and it is well to say at starting that there is nothing whatever in Miss Anderson's graceful performance of the part, now nightly at the Lyceum, to dislodge from the mind of the play-goer the memory of one of the earliest triumphs of Mrs. Kendal's genius. Miss Anderson's performance has its delightful qualities, but it has also its deficiencies. What both of these are we shall try to set forth, however briefly, a little later on. But first for the piece itself, and for some of the other players.

The piece is one of Mr. Gilbert's very best—better than "The Palace of Truth," far better than "The Wicked World," better in some respects than the strong drama of "Charity" and the delicate drama of "Sweethearts." Even if these pieces did not exist, "Pygmalion and Galatea" would be enough to assert for Mr. Gilbert a claim to be considered as a man of letters, a wit, and a man of insight writing for the theatre. He is one of the most unequal of writers—interesting to consider, perhaps, on that very account, for it is difficult at all times to be sure whether he might have been more constantly successful with the public if he had been less artistic, and whether if he had been more continuously artistic he would have altogether failed to make the mark that he has made. He has had, in his time, a measure of literary ambition: a man must have a measure of literary ambition to be the careful and brilliant writer that he has often proved himself. But his prose has generally been so distinctly better than his poetry that his poetry may have been written only to persuade the weaker brethren of his excellence. In reality, of course, his measured verse is seldom poetry at all; it tells us nothing that is new, little that is beautiful, and is therefore infinitely inferior to terse and nervous and energetic prose. "Sweethearts," in a word, is far more literary, far more valuable, than "The Palace of Truth." But "Pygmalion and Galatea"—well, we admit we have a great weakness for "Pygmalion and Galatea." It is full of clever observation and sagacious conclusion; it creates a situation of great pathos; it is, in the main, unconventional and courageous; it is so full of tact that it manages to mock at Mrs. Grundy a good deal without violently frightening or offending her. But the merits of the piece are admitted, though the causes of them have not always been made plain, and we may pass to the performance.

The part of Chryses, the wealthy patron of art who frequents Pygmalion's studio, and

whom Galatea declares to be so ugly that the artist who made him must have been "a beginner," was originally played by Mr. Buckstone. In relation to the more delicate wit and the undeniable pathos of much that is in the comedy, it is said to be "out of drawing." But if it was, as we surmise, not only acted by Mr. Buckstone, but conceived and written for him, that would quite account for that in it which may be deemed unwelcome; for that genial old comedian was never perfectly well suited until he was provided with a freedom of utterance such as was appropriate to the *soubrette* of Molière. The part is now played at the Lyceum with a little less colour and unction than Mr. Buckstone gave it, but it is played fairly. Mr. Barnes plays Pygmalion, and herein he succeeds Mr. Kendal, playing it probably quite as well as Mr. Kendal ever did; but then the part in Mr. Kendal's repertory belonged to a time when the actor had hardly acquired his present individuality. His method of expression was then far less forcible, and his sense of humour far less considerable, than it is to-day. Pygmalion's wife is now played by Miss Amy Roselle. She it was who played the part at the last revival, and as sympathetically then as now. Her outbursts of jealousy and passion are given with curious, if with necessarily unattractive, naturalness. Miss Roselle's performance must really be rated very highly. Not only is it far better than that of Miss Caroline Hill, who "created" the part originally; but it is, for sheer dramatic force, better than anything done by any of the lady's comrades at the Lyceum. Cynisca, as Miss Roselle represents her, is a vivid reality. She has little amenity, and we might respect her more if she had been more dignified, but she is probably quite true.

And yet it is Miss Mary Anderson's Galatea that is destined to engage the town for a while. Galatea has something in common with the Undine of De la Motte Fouqué; something in common with the Little Mermaid of that perfect poet in prose, Hans Christian Andersen. The Galatea of Mrs. Kendal approaches nearest to humanity as we know it, and it is from that that the Galatea of Miss Anderson is the farthest removed. In Mrs. Kendal's Galatea, the moment the transformation is effected from the Greek marble to the flesh and blood of all time, every attribute of the woman is pronounced, every feeling fully possessed—it is only the experience that is lacking. But in Miss Anderson's Galatea the transformation from the marble is made and yet not made; the feeling is very undeveloped, and something of the coldness of the statue still clings to the flesh. This interpretation is very likely original, and it is no doubt justifiable. That it is preferable to the other we are very far from saying—we hold it to be fair, but not the truer or the better; indeed, it is probable that its adoption is but another instance of a truth we have more than once asserted—the truth that the personality of an actress does not only limit her range, but also colours her very conception of every part she tries. It is to be doubted whether Miss Anderson would make even Juliet very impulsive, even Lady Teazle very vivacious. These parts, then, are

not for her. She brings to the performance of characters less exacting in their demands upon the temperament of the artist her own order of charm. That is the charm of formal and delicate beauty, rendered more serviceable by intelligent study and patient work. We do not desire to underrate it. But the later performances of Miss Anderson reveal that which was at first suspected—that, apart from an agreeable and sympathetic voice, her personal attractiveness lies somewhat in her faultless uniformity of beauty, and that her genius (to use a very big word to describe it) is of that order which has been spoken of as "an infinite capacity for taking pains." Much may be done with these qualifications—much, but not all—and it is much that Miss Anderson gracefully accomplishes.

FREDERICK WEDMORE.

## MUSIC.

### MUSICAL PUBLICATIONS.

*Mendelssohn.* By W. S. Rockstro. "The Great Musicians." (Sampson Low.) Mr. J. Bennett was originally announced as the biographer of the composer of "Elijah;" but Dr. Hueffer, the editor of the series, now gives us a Life of Mendelssohn by one of his personal friends and admirers. Mendelssohn's *Letters*, Devrient's *Recollections*, Hiller's book on the same subject, and Dr. Grove's interesting article in his *Dictionary of Music and Musicians* have made it extremely difficult to say anything new about the famous Jewish-Christian composer. The chapter to which we naturally turn in Mr. Rockstro's book is the one entitled "Personal Reminiscences," which is interesting, but very short. The same may be said of the concluding chapter, "Mendelssohn's Position in Art." The catalogue of works at the end of the book contains several errors, of which we note a few. The date of "Camacho's Wedding" is given as 1824 instead of 1825; the songs op. 34 are dated 1824 instead of 1834; op. 51 is spoken of as Psalm civ. instead of cxiv.; and the Sonata in B flat (op. 106) is said to be in B minor. The little book is pleasantly written, and much information is given in small compass.

*Proceedings of the Musical Association* (Stanley Lucas) contains the papers read during the ninth session, 1882-83. This association deserves the support and interest of all musicians who take proper interest in their art. The number of members has lately decreased, and the reason given in the report is that some have resigned finding themselves hardly in sympathy with the serious aims and ends of the society. The present volume contains papers by Ferdinand Praeger, Eustace J. Brakepeare, James Turpin, G. A. Osborne, Stephen S. Stratton, and others. The discussions following the reading of the papers are also given.

*King David.* By Sir G. A. Macfarren. (Stanley Lucas.) This is a vocal score of the work produced at the Leeds Festival, and recently noticed in the *ACADEMY*. The pianoforte part is skilfully arranged by Mr. F. W. Davenport.

*The World's End: an Oratorio.* By Joachim Raff. Vocal Score. (Breitkopf and Härtel.) Another of the Leeds novelties. Although much of the effect of this work depends upon the orchestration, it will be read and played with interest even in its present form.

*The Organist's Quarterly Journal*, Part LX. (Novello), contains the first part of a Fantasia in three movements, by Dr. Spark, the editor. It is showy, if not particularly original; the section in B flat is graceful and pleasing. An

Impromptu, by W. H. Maxfield, is rather monotonous, and the part-writing will not bear close examination. We have further a light Fantasia on a duet from "Zauberflöte" by G. Hepworth, a rambling Fantasia by Katterfeldt, and a well-written Postlude by F. J. Read.

*The Young Violinist's Tutor*, by a Professional Player (Edinburgh: Köhler), contains a number of simple melodies, with phrase and finger indications. The writer is practical; in the remarks on "I know a Bank," he says: "I hope shortly to publish two Fantasias on Scottish airs. . . . Very effective as solos." He is also poetical. In his concluding remarks he tells the young student that the violin "will raise him above the earth, sob and sigh with him in sorrow, rejoice with him in gladness," &c., &c. The book gives, however, many useful hints.

*Andante*, by Beethoven. *Voluntary*, by Chopin. Arranged for the American Organ by Louis Engel. (Metzler.) These two transcriptions might almost pass for original compositions, for the slow movement from the C minor Symphony is mercilessly altered and disfigured, and in the *Voluntary* it is scarcely possible to recognise Chopin's lovely Nocturne (op. 9, No. 2).

*Arrangements for the American Organ.* By Frederic Archer. Book I. (Metzler.) Four easy pieces by Corelli, André, Butterfield, and Handel. It is surely a mistake to mark the soft *andante* in the second piece with full organ.

We would further mention *Love and Beauty*, by A. Levey (Metzler); *Farewell*, by Ernest Ford (Stanley Lucas); *The Afterglow*, by F. G. Webb (Novello); and *Echoes: a Part Song*, by O. A. Macirone (Stanley Lucas). Also Metzler's *Musical Bijou*, the Christmas number, containing dance music, a suitable collection at the present festive season; and Mr. Rudall Carte's handy *Professional Pocket Book*. J. S. SHEDLOCK.

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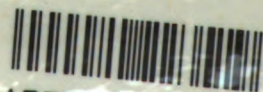
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